

# CANADIAN MUSICIAN

FEBRUARY 1983 \$1.75

MM70900

## PAYOLA\$

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MCGARRIGLE

FIGGY DUFF

MARY-LU  
ZAHALAN



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CASSETTE DECK



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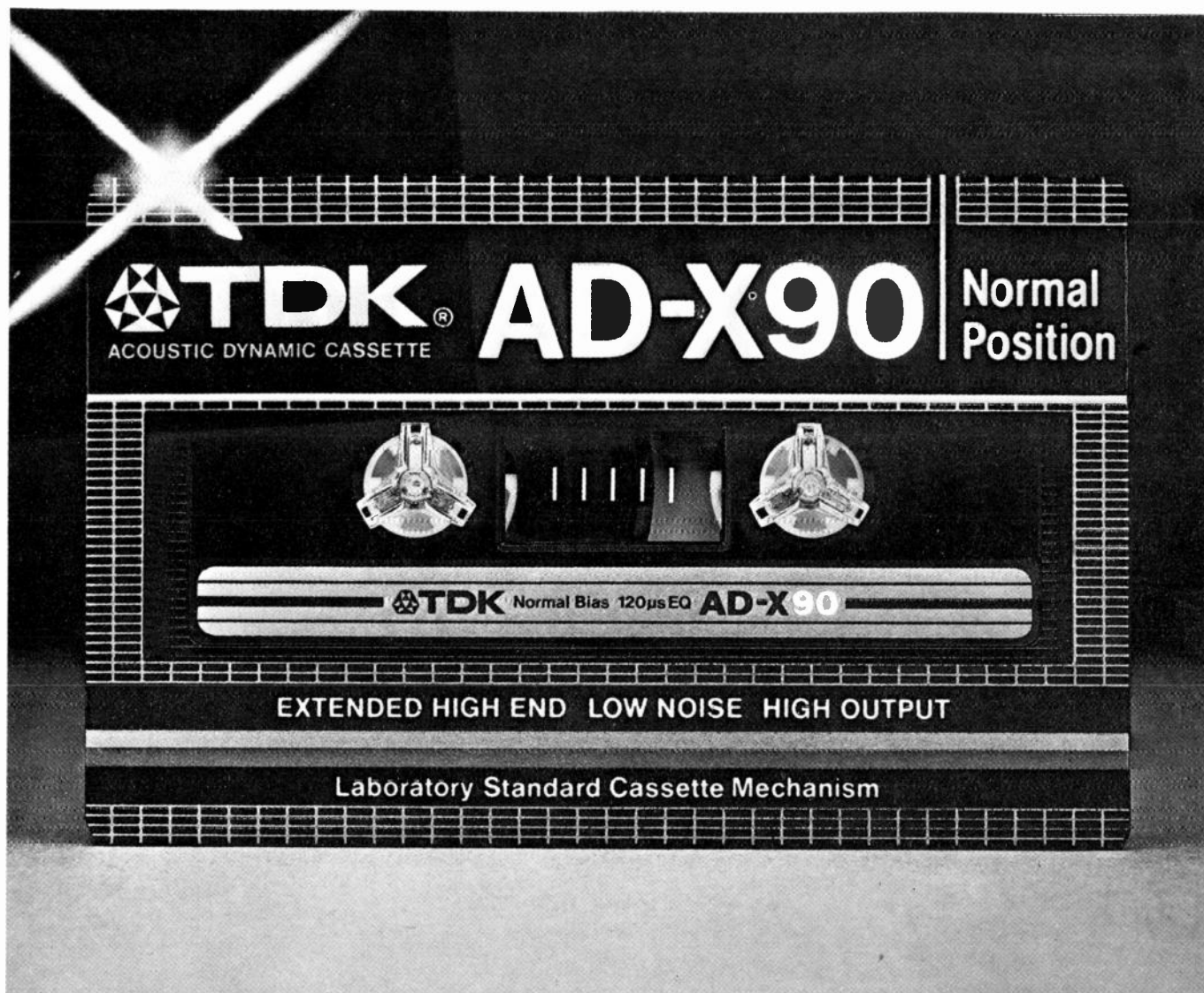


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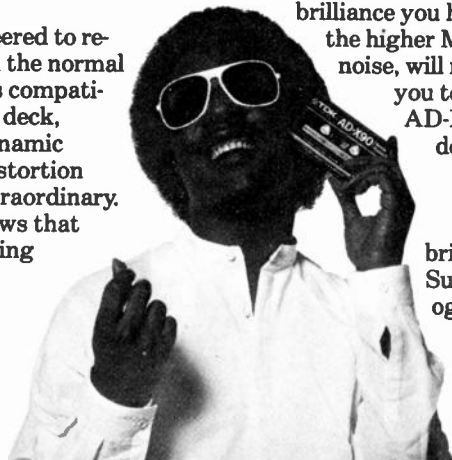
Of course, there's a solid reason why AD-X performs so brilliantly. It's TDK's Super Avilyn technology at work. You see, AD-X is the first normal bias audio cassette to use TDK's Avilyn magnetic par-

ticle—based on the same formulation that's made TDK the leader in audio and video tape technology.

Another advantage about AD-X is the housing it comes in. It's TDK's Laboratory Standard Mechanism, and it's protected by TDK's lifetime warranty. Extraordinary.

When you add it all up, what TDK AD-X gives you is the ideal audio cassette for all-round personal entertainment suitable for *any* cassette player. That's why Stevie Wonder chose TDK before we chose him. This, too, is extraordinary.

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COVER PHOTO: MATTHEW WILEY



## 26 PAYOLA\$

by Kathryn Mills

Last January, Payola\$ was just a promising group with a poorly-selling album and personnel problems. But it finished out the year as a genuine - not to mention heartwarming - success story.

## 28 KATE AND ANNA MCGARRIGLE

by Kathryn Mills

Their new album is a landmark for Kate and Anna McGarrigle. The sound is leaner and less acoustic than that of earlier records, and most importantly, the album launched three successful singles.

## 30 FIGGY DUFF

by Kathryn Mills

By combining the sounds of traditional instruments with rock and roll style drum kit, Fender bass and electric piano, Newfoundland's Figgy Duff has created a sound that is neither modern or ancient, and which both islanders and mainlanders like almost in spite of themselves.

## 33 MARY-LU ZAHALAN

by Kathy Whitney

Singer, dancer, actress Mary-Lu Zahalan is at home in most musical milieus. Since 1979 she has touched bases with stage, radio, television and most recently vinyl.

## 37 SHOPPING FOR A CASSETTE DECK

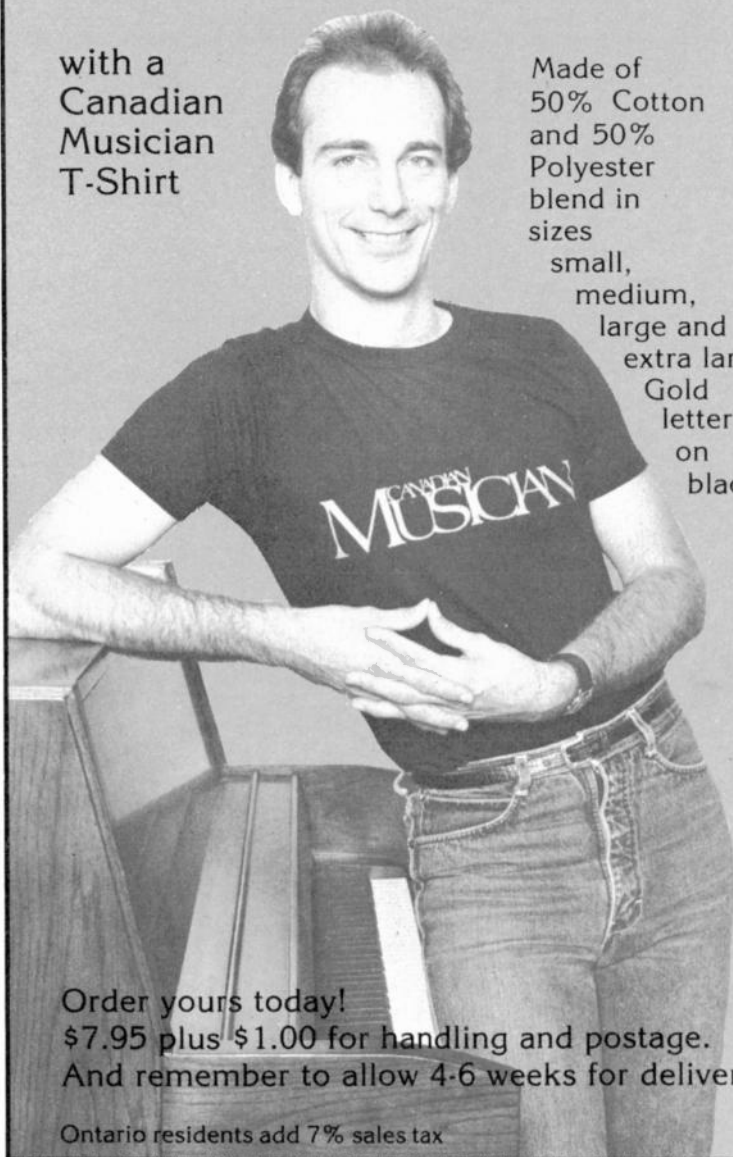
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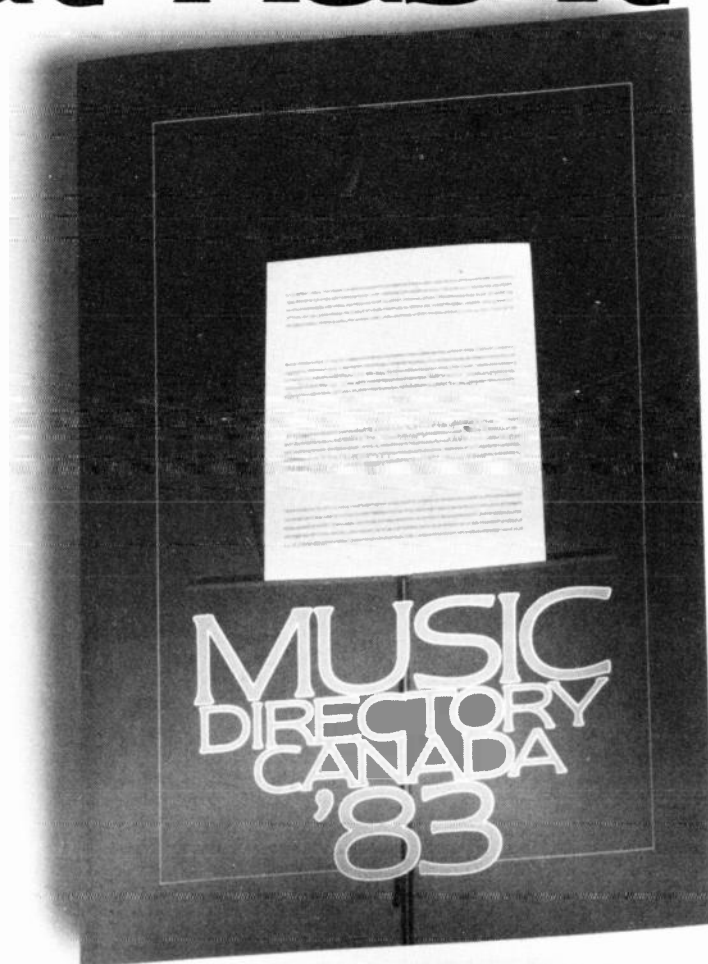
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## FEEDBACK

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In regards to the article on synthesizers by Bob Federer in the Dec. issue, he stated "If you pay full price for equipment, you're being ripped off".

Retailers are in business to make a living, just like you Bob. There are behind the scenes costs too, e.g. shipping, employees' wages to assist you, and handling a warranty.

*Canadian Musician* depends on retail outlets to distribute their mag. If this is the kind of stuff being printed, maybe we should take the mag off the shelf.

Valerie Arnill,  
Arnill's TV and Music,  
Sault Ste. Marie, Ont.

We, at Roland Canada, took exception to the closing comment in the December issue of *Canadian Musician's* review of Roland's Juno-6. In the last paragraph it states: "Don't ever pay suggested list for equipment - if you do, you're being ripped off!!!"

That statement bothered us for two reasons:

1. It does not belong in a specific product review but in a general buyer's guide context.
2. Although it is wonderful to make such bold, blanket statements, they rarely withstand close scrutiny.

A product's selling price in the market place is simply determined by demand and value. A high demand equals a high selling price - full list. But if it is what you desire, it has the value, then that price is right. If your music dealer does not remain profitable you will find it difficult to obtain future service and you will not be able to buy this magazine at that store.

P.S. Don't use the article as a buying reference or you may get ripped off.

The Juno-6 suggested RETAIL price is \$1595.00, NOT \$1699.00!

Steve McKay  
Roland Canada Music Ltd.

*I take exception to the statement, "It does not belong in a specific product review but in a general buyer's guide context." My column is not a specific product review. Because in my column I choose to review a product, that does not preclude my offering an opinion on consumer-oriented advice eg. suggested list price about any instruments discussed.*

*My column is comprised of my opinions based on experience as a professional musician, as a salesperson in a music store, as a synthesist, as a recording engineer and as a studio owner.*

*The manufacturer's suggested retail price is just that - a suggestion. As a professional musician for over fifteen years, never once did I knowingly pay suggested list price for any instrument. Similarly, while manager of the keyboard department of a major music store, never once did I knowingly sell anything for suggested retail price. Stores that sell equipment at full list price are taking advantage of the consumer and rarely find that buyer to be a repeat customer.*

*The reference in the column to never paying list price was made for the benefit of novice musicians lacking experience in buying equipment; for experienced musicians, it is the norm that full retail price is never paid.*

*It is surprising that any manufacturer would take exception to a remark like that (about not paying full list price), instead of whole-heartedly pledging their support to the amateur and professional musicians who maintain their industry. Incidentally, in the store where I saw the Juno-6, the manufacturer's suggested retail price was indeed posted as \$1699.*

Bob Federer

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## ACME AWARD WINNERS

The Academy of Country Music Entertainment (ACME) held its first annual awards ceremony last fall in Halifax, NS, and the Ottawa-based TV and recording artists The Family Brown took home five of the evening's eight major awards. The presentations were known as *The Big Country Awards* in previous years, until ACME took over their administration. The presentation of the awards Sept. 26 at Halifax's Lord Nelson Hotel, was the culmination of the city's Country Music Week.

Entertainer(s) of the Year - The Family Brown  
 Single of the Year - "Some Never Stand A Chance", The Family Brown  
 Album of the Year - *Raised On Country Music*, The Family Brown (RCA)  
 Song of the Year - "Some Never Stand A Chance", Barry Brown  
 Female Vocalist of the Year - Carroll Baker  
 Male Vocalist of the Year - Terry Carisse  
 Vocal Group of the Year - The Family Brown  
 Newcomer of the Year - Ruth Ann

### Special Awards

C.F. Martin Guitar Award - Dick Damron  
 Best Backup Band - Baker Street (Carroll Baker)  
 Broadcaster of the Year - Bill Anderson, host of a syndicated radio country music and talk show  
 Manager of the Year - Ron Sparling (Family Brown)  
 Booking Agent of the Year - Laurie Ann Entertainment, Ottawa  
 Club of the year - The Golden Rail, Ottawa  
 Record Company of the Year - RCA Records  
 Recording Industry Person of the Year - Barry Haugen (RCA)



*The Family Brown*

Record Producer of the Year - Jack Feeney  
 Publisher of the Year - Sunbury Dunbar  
 Retailer of the Year - The Country Music Store, Toronto

## DU MAURIER SEARCH FOR STARS INVOLVES TELEVISION VIEWERS

Canadian television viewers will have a tougher than usual decision to make when the annual du Maurier Search For Stars talent contest runs its national finals on CBC-TV this spring. The winners are picked from the votes of a random sampling of viewers, but instead of the customary 18 finalists to choose from, this year's total was raised to 24. The increase was made because the nearly 700 performers who entered were extra talented, says the du Maurier Council for the Performing Arts.

Each of the 24 finalists receives a \$2,000 bursary and will appear in a series of television specials later this year. The six winners will receive \$5,000 bursaries and appear on a final, live Search For Stars TV special.

### Search For Stars finalists:

Holly Arntzen, Whaletown, BC.,  
 Sally Ann Cahill, Toronto, Ont.  
 Natalie Choquette, Montreal, PQ  
 Bruce Clayton, Toronto, Ont  
 Jesse Collins, Cannington, Ont.  
 Cynthia Dale, Etobicoke, Ont.  
 The Gerald Danovitch Saxophone Quartet, Montreal, PQ  
 Double Eagle, Winnipeg, Man.  
 Duo Victoria, Victoria, BC  
 Gregory Fehr, Regina, Sask.

Olga Gross, Montreal, PQ  
 Kelita Haverland, Toronto, Ont.  
 Deborah Jeans, Toronto, Ont.  
 Glen Johansen, Toronto, Ont.  
 Marc Leclerc and Suzie Tanguay, St. Michel de Bellechasse and Levis, PQ  
 Margaret Lee, Vancouver, BC  
 Marlane O'Brien, North Vancouver, BC  
 Sophie Rolland, Montreal, PQ  
 Lucie Roy, Charlesbourg, PQ  
 Carolyn Scott, Toronto, Ont.  
 Philip Thomson, Saint John, NB  
 Sylvie Tremblay, Montreal, PQ  
 Ariane Voyer, Lac-a-la-Croix, PQ  
 Barrie Wood, Toronto, Ont.

The council also awarded \$500 cash prizes to 18 other outstanding performers:

Marc Becker, Toronto, Ont.  
 Paul Bernard, Charlottetown, PEI  
 Dale Downing, Calgary, Alta.  
 Paul Fontaine, Levis, PQ  
 The Hart Brothers, Vancouver, BC  
 Rachel Hershfield and Sean Cheesman, Calgary, Alta.  
 Janelle Hutchison, Toronto, Ont.  
 Jayne Lewis, Toronto, Ont.

# "No noise, nor silence, but one equal music."

John Donne, 1571-1631.

The new Klark-Teknik high-performance DN30/30 graphic equaliser offers much more than just a quiet ability to balance channels right across the audio spectrum. Thoughtful ergonomics are backed by a new circuit design breakthrough using ultra-stable microelectronic filter networks to set performance standards comparable with Klark-Teknik's 'golden oldie' the DN27A. The DN30/30 is the equaliser to boost a studio's reputation, meet broadcasting specs in less rackspace, cut costs and equipment failures on the road — because...

It fits two matched high specification graphic channels into a single unit, each providing  $\frac{1}{3}$  octave equalisation over a full 30 ISO centre frequencies.

It gives fine fingertip low-frequency control covering the subwoofer range down to 25Hz — with touch-sensed centre detents, selectable cut boost level range and fail-safe design giving extra certainty during live events.

Its advanced design, tough construction, stringent testing and long burn-in exceed even Klark-Teknik's previously high standards for reliability and consistent performance on the road.

For technical information ask for:  
Our DN60/RT60 Data Sheet.  
Our DN30/30 Data Sheet.  
Our Application Notes on equalisation.



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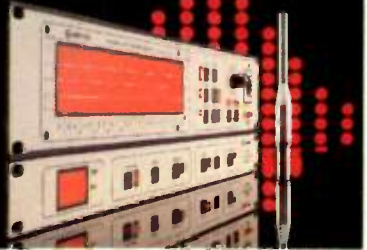
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## SOME MORE EQUAL THAN OTHERS

The microprocessor-based DN60 Spectrum Analyser and RT60 Reverberation Analysers provide LED matrix display of system, performer and studio response at 30 frequencies identical with those of the DN30/30.





Daniel Lichti, New Hamburg, Ont.  
 Mary Ellen Mahoney, Toronto, Ont.  
 Michelle Milenkovic, Saskatoon, Sask.  
 Chuck Rose, Regina, Sask.  
 Denis Simpson, Toronto, Ont.  
 Barbara Sadegur, Montreal, PQ  
 Sheri Somerville, Toronto, Ont.  
 Loraine Stevens, Mississauga, Ont.  
 Patricia Swan, Edmonton, Alta.  
 Trevor Tureski, Toronto, Ont.

## SHERIFF GUITARIST DECLINES KISS INVITATION

A sudden shot at overnight fame and fortune threatened to deprive a rising young Canadian band of its lead guitarist late last summer. Still flushed with the success of their first

single, "You Remind Me", the members of Sheriff were stunned when one of their founding members, Steve de Marchi, was invited to try out for the job of guitarist in the American

megastar band Kiss. In hopes of landing an opening spot for Sheriff on a Kiss tour, the band's managers, Alexander/McKeown/Grego of Toronto, had sent a copy of

## RECORD COMPANY APPOINTMENTS

Some record company executive appointments of note occurred in recent months. WEA Music of Canada Ltd., named Stan Kulin, formerly senior vice-president of CBS Records, to the newly-created job of executive vice-president, sales and operations. According to WEA, the creation of the position signifies a move to toughen up the areas of sales and marketing.

At RCA Records, John

Ford has taken over the post of general manager. Ford joined RCA in 1970 as a Vancouver sales representative and worked his way up to national director of marketing in 1979. He replaces former general manager, Ed Preston, who left RCA at the beginning of September to be president/general manager of Tembo Music Canada Inc., singer Roger Whittaker's label.



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its self-titled debut LP to Kiss's management. It arrived just as Kiss's long-time guitarist, Ace Frehley, announced his intention to leave the band at the end of 1982. After seeing Steve's picture and hearing him play on the album, they decided he might be a fitting replacement and called with the

astounding offer a few days before Sheriff was due to depart on a tour of western Canada with Harlequin.

Not sure whether to laugh or cry, de Marchi declined after thinking it over for a day.

"It was tempting at first," he admits. "They are a big band. It would have been

exciting just to see if I could do something like that. I don't feel bad about the decision; in a few years, hopefully, I'll see I did the right thing."

His only problem after turning down the audition, he adds, was fielding all the phone calls from other guitarists offering to go in his place.

## THE SHURE ROCK MUSIC AWARDS

There are comparatively few high-profile awards given in the Canadian pop music industry, but a new one was added to the list with the establishment in Toronto of *The Shure Rock Music Awards*. Brought to you by *Music Express* magazine and A.C. Simmonds and Sons Ltd., the Canadian distributor of Shure microphones, the

awards will be given to Canadian (both national and regional) and international recording artists according to the results of a national poll.

The awards were inspired by the growing success of *Music Express's* annual readers' poll, *The Chimo Awards*. "We've been doing the Chimo polls for years now," says

## SST MUSIC CORP. RECORD LABEL AND PRODUCTION COMPANY

A new independent record label and production company, SST Music Corp., was formed last October in Toronto by recording artist/record producer Bob Segarini and publicist Brian Stutz. The company has bought the studio space formerly occupied by Evolution 2000 studios,

Brampton, Ont., as its production headquarters and installed an MCI 24-track recording console.

Although Segarini, SST's main A&R person, is known best for his work in the pop music field, the company is interested in other kinds of acts as well, says Stutz.

"There'll be no real defined artist roster," he says, "whatever's marketable will be considered. Commercial, rock and roll, pop songwriters...I'd like to have country records eventually." Stutz adds that SST will work with freelance producers and engineers rather than

an in-house production staff.

SST's first move last fall, was acquiring, in partnership with the owner of New York's Studio 54, Mark Fleishman, Canadian distribution rights to a syndicated American chat show. Sales of the program to Canadian pay-TV

should "generate immediate cash flow" to start the recording projects, says Stutz.

Demos don't have to be of studio quality, and lyrics are not necessary. Contact: SST Music Corp., 37 Enterprise Rd., Rexdale, Ont., M9W 1C4. (416) 248-6222.

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the magazine's publisher, Conny J. Kunz, "and we wanted to increase the coverage."

Voting by the general public for the Shure Awards began in November and was set to continue until Dec. 17. Ballots are available

through record stores across Canada, in the December issue of *Music Express* and through nine radio stations.

The trophies are gold-plated, working Shure microphones, and will be awarded Feb. 12 at le Spectrum in Montreal. Na-

tional telecast of the program is a possibility.

"The actual awards show will not be held in this city (Toronto)", says Kunz, "and the balloting was done early because we didn't want to upstage the Junos."

## CHOM-FM'S FOURTH ANNUAL TALENT HUNT

It's not too late for Quebec musicians to get in on radio station CHOM-FM's fourth annual talent hunt, *L'Esprit Project*. The call for entries went out Nov. 1, but the final deadline isn't until the end of January, or whenever the demo tapes stop arriving, says CHOM DJ and *L'Esprit '82* coordinator Too Tall Wagner.

The contest is open to all musicians and musical acts living in Quebec regardless of language or style, says Wagner. In past years only non-recorded acts could apply, but this time the Montreal AOR station changed the rule to include not-so-experienced recorded acts, "people that might have a contract

but are still working their way up," explains Wagner.

Submissions are pre-screened for technical quality, then aired in a series of one-hour programs Wednesday evenings at 11 (which began Dec. 1). A panel of judges from the local media and recording industry will pick a winner from 10 finalists. Top prizes include a Fostex four-track tape recorder, 25 hours of studio time, and production of a one-track video. Finalists will appear on a compilation LP and there is also a contest for Quebec graphic artists to design the cover.

Material submitted must be original and recorded in Quebec on reel-to-reel tape at 15 i.p.s. or 7.5 i.p.s. Minimum three songs, no cassettes. For information contact: CHOM-FM, 1335 Greene Ave., Montreal, PQ, H3Z 2A5. (514) 935-2425.

## CANADIAN STAGE BAND FESTIVAL MAY 16-21

The Canadian Stage Band Festival is at work raising money for its 1983 finals, May 16-21 in Calgary. This year's special guest stars are Rob McConnell and the Boss Brass, who will help out by doing a special fund-raising gig at Toronto's Roy Thomson Hall, Jan. 30. Tickets for the concert are \$18.00, \$15.00 and \$12.00 and are available

from the box office at Roy Thomson Hall.

McConnell and the band will also perform at a fund-raising luncheon during the competition's finals on May 20, and will conduct a jazz workshop at the Banff Centre for the Arts on the last day of the Festival. The competitions will be held at Calgary's Jubilee Auditorium.

The Festival is also sponsoring a special draw for a trip to Bermuda, a Panasonic video recorder or a Yamaha Portasound. Tickets are \$3.00 each, available from the Festival offices.

For further information, contact: Canadian Stage Band Festival, 135 Milner Ave., Scarborough, Ont. M1S 3R1 (416) 298-1311

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## CRIA ANTIPIRACY UNIT UNCOVERS MONTREAL COUNTERFEITERS

Another blow against record counterfeiting was struck this fall by CRIA's (the Canadian Recording Industry Association) Anti-Piracy Unit. Alleged counterfeit recordings and manufacturing equipment worth about \$2.5 million were seized in raids on three Montreal-area locations by Montreal Urban Community police officers.

Charged with conspiracy to commit fraud were Jean Pierre Lessard, Andre Lessard and Jean Pierre Lecours, all of Montreal. Products seized during the searches of two locations of Disques Imperial, and Les Disques Zorro included recordings by Kenny Rogers, ABBA, Anne Murray, Barbra Streisand, The Beatles, Neil Diamond, Genesis,

Olivia Newton-John and the Rolling Stones. Also seized were master tapes, insert cards, pancakes, library boxes, cartridges and related winding equipment.

Since the Anti-Piracy Unit was established in 1980, says CRIA's president Brian Robertson, its activities have made only a small dent in a problem which is estimated to cost the Canadian recording industry \$50 million a year.

"It (record piracy) has

stabilized and we've got more control over the situation," he says, "but we're still hampered by low penalties." Changes in copyright legislation which would increase fines and prison terms for convicted counterfeiters are still three or four years away, he says.

The Anti-Piracy Unit is

headed by ex-RCMP officer John Langley, who works with a Canadian legal company, CRIA's regional representatives and local police departments in his investigations. Langley had been investigating the Montreal case for about a year before police closed the operations down.

## NEW LONDON, ONT. RECORD COMPANY

A record company which specializes in recording by choirs, drum corps and high school bands was started this fall in London, Ont. Davin deKergommeaux, president of Savvy Records, says the main

area of his company's activities is the custom recording and manufacturing (including packaging and distribution) of souvenir or fund-raising records for musical ensembles. Savvy will also produce, promote

and distribute commercial records, he says.

For information contact: Savvy Records, P.O. Box 1168, Station B, London, Ont., N6A 5K2. (519) 434-5491.

## SAM FELDMAN EXPANDS TO INCLUDE LOUNGE ACTS

In the wake of a sudden increase in the popularity of easy-listening music in Vancouver's night club circuit, S.L. Feldman and Associates, the agency which has booked rock acts on the west coast for 11 years, has expanded to include lounge and cabaret acts.

"There is starting to be a much bigger demand for that kind of music in this

marketplace," says Sam Feldman, owner of the agency. "Six years ago there were virtually no lounges at all here." Local hotels which had never bothered to provide entertainment in their licenced premises now are bringing in live music, he says, so Feldman and Associates picked up on the trend.

In other developments



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at the Feldman agency, John Bell, formerly talent co-ordinator at Edmonton's Riviera Rock Room, has signed on in a sort of A&R capacity, finding and developing new talent.

"You sort of get complacent," explains Feldman, "You get a group of clients

and you all grow old together. If you don't expand into newer bands, you're finished."

For information contact: S.L. Feldman and Associates, Suite 202, 1334 W. 6th Ave., Vancouver, BC, V6H 1A7. (604) 734-5945.

## CAPAC SUPPORTS FACTOR AND ADISQ

The Composers', Authors', and Publishers' Association of Canada (CAPAC) recently pledged its financial support to the Foundation to Assist Canadian Talent On Records (FACTOR). Part of CAPAC's donation will go towards the establishment of a similar assistance fund for the Quebec recording industry.

Preliminary meetings were scheduled to be held in December between the

Association du disque et de l'industrie du spectacle Quebecois (ADISQ) - the association which will administer the fund - the CRTC and Quebec broadcasters, says Madeleine Careau, director general of ADISQ. At press time no sponsors had been announced, but Careau says the fund should be ready to begin assisting recording projects by spring.

The Quebec fund will be similar to FACTOR in its

## EXTRA, EXTRA, EXTRA...

There's a good chance that Joni Mitchell, whose 13th LP just came out on Geffen Records, will do a Canadian tour in 1983. The same goes for label-mate Neil Young, whose latest album is due in January.....Anvil has picked up some influential fans in Italy; the group's debut *Hard 'n' Heavy*, was named heavy metal album of the month in a summer issue of an Italian rock

administration (interest-free forgivable loans). Assistance will be given to Quebec artists recording in any language and french-speaking recording artists both inside and outside Quebec, says Careau.

mag.....Triumph's *Allied Forces* LP was recently certified gold in the U.S. (50,000 copies sold). Meanwhile, the new album, *Never Surrender*, is expected to be out Jan. 11.....bass player Jack Lavin has left Powder Blues to pursue other interests. His replacement is Don Cummings of The Bruce Miller Band.....only months after finalizing a deal with Quality Records for Canadian distribution, Attic Records has jumped to PolyGram.....look for a new release from Jerry Doucette and John Roles (formerly of Chilliwack) pretty soon.....among the Canadian acts appearing in Germany early this year as part of the OKanada cultural exhibition, were flautist Robert Aitken, The Glass Orchestra, The Inuit Throat Singers, the Cape Breton Symphony, the CCMC Improvisation Ensemble, concert fiddler

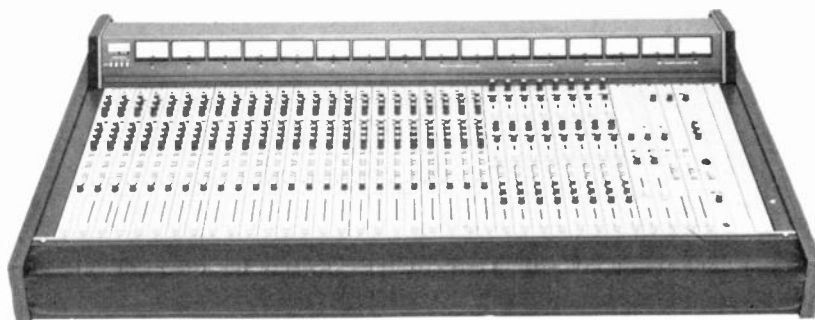
Joycelyn Berube and the two hit musical plays, *Billy Bishop Goes To War* and *Hank Williams: The Show He Never Gave*.....pop singer Bryan Adams and Toronto-based composer/producer Fred Mollin made it to the finals of the 13th annual World Popular Song Festival in Japan. Mollin's entry was "Just One Chance To Be Free", his theme song for the Canadian movie *Spring Fever* and Bryan sang the Adams/Vallance tune, "Don't Let Him Know"... Vancouver rock group *Straight Lines* has split with personal manager Bruce Allen...The CHUM Group of radio stations reports it was so pleased with the first six months of its free advertising program that they're going to keep on doing it. Value of free air time given in the first six months was estimated at over \$300,000. **cm**

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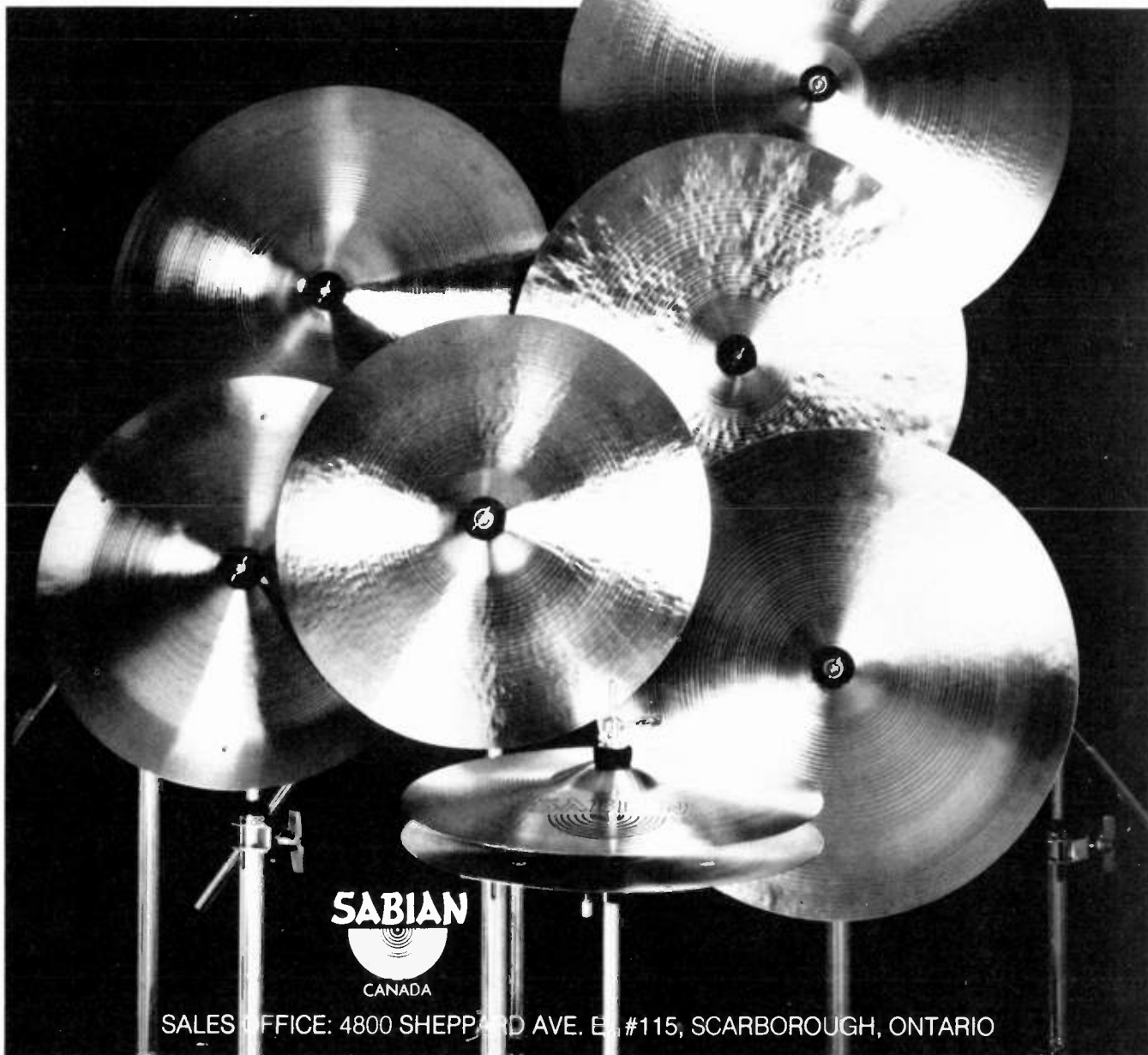
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# RECORDS

## ANNE MURRAY

### The Hottest Night of the Year

Capitol ST-12225

Recorded at: Producer's Workshop, L.A.; Audio Media, Nashville and Eastern Sound, Toronto  
Engineers: Eric Prestidge, Marshall Morgan, Ken Friesen

Producer: Jim Ed Norman

From the strong rhythm section in the intro of the opening cut you know you're in for another high quality listening experience from Anne.

She knows the combination of melody, lyrics, musicians and sounds that suit her honeyed tones, and Anne and Jim Ed Norman exploit that combination to its fullest here.

The title track sets the

tone of the whole album - the heat generated by lovers. This carries through to the teen angst of "Hey Baby", "Fallin' In Love (Fallin' Apart)" and "No Way to Rise Above (Fallin' in Love)", leading into mature lust on "Hottest Night of the Year" and "Easy Does It."

The songs are all positive, melodic and beautifully interpreted by Anne aside from the somewhat misplaced "Song For the Mira."

## DAVE AND AUBREY

Bartender's Sweetheart  
RCA KXL1-0386

Recorded at: Clode

Sound Studios,

Stephenville, NFLD.

The cover of this album is not a good indication of what to expect from the contents. But getting the needle on the groove sets the listener's mind quickly at ease.

Dave and Aubrey's country two-man band is handsomely augmented by some fine session players and recorded just the way it should be - straight, clean and simple.

The duo's strength is in their writing which can stretch from humorous ("Bartender's Sweetheart" and "Sealer's complaint"), to sad ("Funny, Funny Dad", "For The Last Time" and "Broken Hearts and Memories"), and uplifting ("One and One Makes Two" and "In My Arms Tonight").

This album may not set

the music industry on its ear, but one listen could prove a reward in itself.

## SURRENDER

No Surrender

Capitol DLP 3002

Recorded at: The Sound Kitchen, Toronto

Engineers: Hugh

Ferguson, David

Moyles, Calvin Sauro

Producers: Albie Zappa-

costa, and Sound

Kitchen Productions

No Surrender is an appropriate name for this mini-lp. After putting out one album a few years ago, this Toronto trio went through about as many changes as a band can withstand without packing it in. It's good to see they've survived. Their ex-

*Questions: Versatility?  
Answer: Tascam!!*



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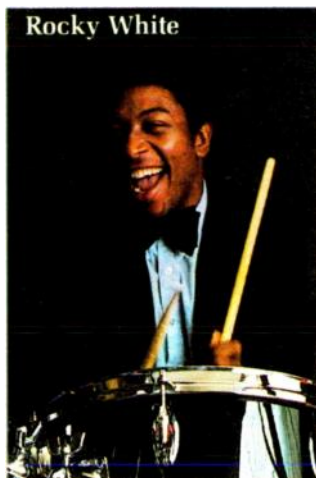
# Four leading drummers, four different styles. Four more reasons for playing Yamaha System Drums.



Steve Gadd

Because I've always been very concerned with the quality of sound in a drum, I use the Recording Custom Series drums, with these beautiful all-birch shells and a black piano finish. They give me a very controlled resonance with a lot of tone. They let me relax with the music, so I can adjust my touch to any volume requirements. Yamaha drums are very sensitive, and there's always a reserve of sound.

I've always tended to go for simple equipment like the Tour Series snare drum with eight lugs, because it's easier for me to get the sound. Same thing goes for my hardware, which is why I like the 7 Series hardware. I don't require really heavy leg bracing so the lightweight stands are just fine; very quiet, too.



Rocky White

With some drums, there isn't too much you can do to alter the sound. Some will give you a real deep thud, and others are real bright. With Yamaha, I can get both sounds, they're just very versatile. Mostly I like a deep round sound with tight definition, since my concept is that a drum is a melodic instrument like anything else. I can hear drum pitches, and Yamaha lets me achieve that without a lot of constant re-tuning.

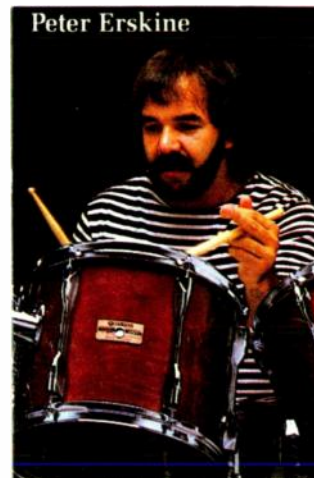
As far as their hardware, the snare drum stand and boom stands are very well thought-out. They feel like they were designed by a drummer, and they're not limited at all. The 9 Series snare drum stand's ball tilter is fantastic; you can get the perfect angle for your playing posture. And the boom stand tilter can double as two stands because it doesn't have a long handle. So the boom slides right inside the rest of the stand if you don't need it. All in all, Yamaha is the perfect set of drums for tone quality, sound, and ease of set-up.



Cozy Powell

I'd been playing the same set of drums for ten years when I met up with the Yamaha people during a tour of Japan with Rainbow. I told them that if they could come up with a kit that was stronger, louder and more playable than what I had, I'd play it. So they came up with this incredible heavy rock kit with eight ply birch shells, heavy-duty machined hoops and a pair of 26" bass drums that are like bloody cannons. And since I'm a very heavy player who needs a lot of volume, Yamahas are perfect for me. And the sound just takes off—the projection is fantastic so I can get a lot of volume without straining.

There isn't an electric guitarist in the world who can intimidate me, and I've played with the loudest. Yamaha drums just cut through better, like a good stiletto. They have the fattest, warmest, most powerful sound of any kit I've played and they can really take it. For my style, Yamaha is the perfect all-around rock kit.



Peter Erskine

Yamaha makes professional equipment with the professional player in mind. They're just amazing-sounding drums, and the fact that their shells are perfectly in-round has a lot to do with it. The head-to-hoop alignment is consistent; the nylon bushing inside the lugs are quiet and stable so Yamahas tune real easy and stay in tune, too. I have a 5½" snare and it's good as anything out there. It speaks fast, with a really brilliant sound and a lot of power. When you hit it hard, the drum just pops. And the throw-off mechanism is quick and agile, with good snare adjustment—it's a basic design that works.

And Yamaha hardware is really ingenious, every bit as good as the drums. I like the 7 Series hardware because it's light and strong, especially the bass drum pedal, which has a fast, natural feel. What can I say? Everything in the Yamaha drums system is so well designed, you want for nothing. Once you hook up with them, you'll stay with them.

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But then, with a name like "Portastudio", it could hardly be expected to stand still.

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## The New Tascam 244 Portastudio.

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periences shine through Zappacosta's material - "It's All Been Done Before", "Start Again", and "Hold Tight." Surrender will take you from near defeat, to survival with good sounds and performances that are right on the money. Looking forward to a full LP.

## CHILLIWACK

**Opus X**  
Solid Gold SGR 1014  
Producers: Bill  
Henderson, Brian  
MacLeod with Ab  
Bryant

*Opus X* is Chilliwack's ultimate effort into mainstream rock. Every tune - performed solid, simple and ballsy - is also sweet and melodic.

A three-man configuration works well for these guys with Ab Bryant's bassin' and singin' and Bill Henderson's instantly recognizable voice and lead licks. Brian MacLeod's a quadruple threat on drums, guitar, keyboards and vocals.

More fuel for the fire, MacLeod and Henderson have written all the tunes as well as handling the production with Bryant's assistance. There's not a dull spot to be found on *Opus X* except perhaps for the cover design and the lack of deserved credit to the engineer. This is Chilliwack at their best - rock solid.

## MARTY BUTLER

Marty Butler  
RCA NKL1-0478

*Recorded at: Listen Audio, Montreal*  
*Engineers: Dixon Van Winkle, R.C. Blakin*  
*Mixed by: Larry Alexander, Scott Litt at Power Station, New York*  
*Producer: Leon Aronson*

Marty's healthy rock-oriented MOR sound can be compared to Kalua and cream. His warm pleasing voice, sounding at times a little like Kenny Loggins, serves up a dynamite package of laid back tracks. "Take Another Look" was a finalist in the '82 Castlebar International Song contest, while "I'll Cry Like a Man in Love" - a Butler, Bilyck, Way original - is indicative of the standards on this album. Key words here are: warmth, clarity, and style. Marty cooks like an angel.

## JOHNNY DEE FURY

**Born to Bop**  
Orient OLP 005  
*Recorded at: Amber Studios, Toronto*  
*Engineer: Paul Bonish*  
*Producer: Johnny Dee Fury*

Here's a hot, finger poppin' disc that pushes no philosophies, condescends to no masses, yet in turn makes a very big social comment - some of us just wanna bop!

Johnny Dee Fury sings about dancin', romancin', drivin', and guitar playin' in a rockabilly style so authentic you wonder if you didn't hear a few of these tunes on Elvis' Sun sessions. Not possible - Fury wrote them all.

With the strong support of Kit Johnson on bass and

Bodan Hluszko on drums, Fury turns in one of the most refreshingly under-produced lps of '82.

Take note of "Can't Stop the Bop", "Knock, Knock", "The Devil Can't Dance" and "Country Gentleman." The latter is an instrumental strong on Chet Atkin's style.

## SAGA

**IN Transit**  
Maze ML 8006  
*Recorded at: Munich and Copenhagen with Dieter Dirk's Mobile*  
*Engineer: Mike Kahsnitz*  
*Mixed by: Mark Wright at Phase One and Manta Sound, Toronto*  
*Producer: Jim Crichton*



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# RECORDS

Saga's progression is an interesting one, from the days of their first album when every instrument was recorded separately from the drum kit on up, to their last release *Worlds Apart* where they recorded all of the tracks live in the studio.

*In Transit* is a summation and a resting point to appreciate how they've arrived, with their power and focus that has increased steadily from the start. Note for note, the arrangements on *In Transit* recall the studio albums. Today Saga has more force and orchestral power than in the past, all without losing their effortless audible sound.

**MOE KOFFMAN**

## If You Don't Know Me By Now...

Elektra XE1-60046  
Recorded at: *Amber  
Studios, Toronto*  
Engineers: *George  
Semkiw with Ed Stone  
Paul Bonish*  
Producer: *Domenic  
Troiano*

This is Koffman's first album with his own full time band. Definitely a good concept for him as you can hear the ensemble working more closely together than a crew of "neat" session players with the artist too far out front.

Mike Sloski is right there on every track with his rock-solid, finely tuned drums, never overplaying and never falling into the disco thud. thud. thud.

The choice of familiar compositions works well too. "Harlem Nocturne," "You Make Me Feel Brand New," "Stranger on the

Shore" and "If You Don't Know Me By Now" allow Moe's forte - the saxophone - to shine through.

The production is hard-edged without being too aggressive for this material and the engineering is clear and transparent.

## KILOWATT

**Kilowatt**  
Dallcorte Records DLP  
0701

*Recorded at: Phase One,  
Toronto  
Engineer: Mark Wright  
Producer: Domenic  
Troiano*

For all of the foresight that went into this album it seems to lack a lot of insight and sincerity. It's as if they were attempting to

follow some master plan for hit singles. These performers are seasoned professionals as is Trioano himself but the music lacks drive and spontaneity. It's full of standard clichés such as "one night stand" and "lady of the night" that have worked time after time for others but the lack of sincerity undermines their effect here.

## PAUL HORN

China  
Golden Flute Records  
GFR 2001

*Recorded at: Mushroom  
Studios, Vancouver;  
Temple of Heaven,  
China*

*Engineers: Keith Stein, Rob Mingay*  
*Producer: Paul Horn*

*China* is a most refreshing and pleasantly accessible album. The blending of traditional Chinese and modern western music, leaning a little more traditionally, makes for an intriguing sound.

Chinese multi-instrumentalist David Lsang contributes many original compositions to this lp in addition to playing four traditional Chinese instruments.

Paul's improvised themes "Temples of Heaven" and "Journey Down South" were recorded in the Temple of Heaven in Peking, while Paul strolled from room to room stopping to savour the breathtaking acoustics of the spiritual edifice.

Horn's insight into the different music of the world and the many places it can be played are always refreshing to the rock or jazz weary musician. **cm**

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Model	Type	Top	Back & Sides	Neck	Fretboard	Tuning Machine
F-200	folk					
F-210	Dreadnought					
F-210LM	Left-handed Dreadnought					
F-220A	Dreadnought	Spruce				
F-220AB	Dreadnought	Spruce				
F-218	Dreadnought					
F-265A	Dreadnought	Walnut				
F-250	Dreadnought					
F-260S	Dreadnought	Solid Sitka Spruce				
F-265C	Dreadnought	Cutaway				
F-2705CE	Electric Cutaway Dreadnought	Solid Sitka Spruce				
F-330-E2	12-string					
F-360S-12	Dreadnought	Solid Sitka Spruce				

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# PAYOLA\$

KATHRYN MILLS

**I**t is always appropriate at the beginning of a new year to gather up the score cards of the country's busiest groups and see who made the most progress in the previous 12 months. Last year Rush had two hit albums, Loverboy carried off a truckload of Junos, Saga continued to wow them in Europe, and Chilliwack was constantly on the radio. And yet, 1982 undisputably belonged to a band that was little more than a rumour east of the Rockies until the year was nearly half over.

Last January, Payola\$ was just a promis-

ing group with a poorly-selling debut album and personnel problems. But it finished out the year as a genuine - not to mention heart-warming - success story.

The Vancouver band's second LP, *No Stranger To Danger*, came out in June and drew immediate attention because of its producer, former David Bowie/Ian Hunter sideman, Mick Ronson. It soon was a hit in its own right with the charting of the first single, "Eyes Of A Stranger". As the second single, "Soldier" (released separately), marched up the Canadian charts in November, "Eyes Of A Stranger" made it to number one at the Los Angeles radio station, K Rock. In the same week, *No Stranger To Danger* was certified platinum in Canada, making it the first domestic platinum album in the history of the band's record company, A&M Canada.

In 1982, even the critics like Payola\$.

No, the critics loved Payola\$, for many of the same reasons that they had taken The Police to their hearts a few years earlier. The music, composed by guitarist Bob Rock and vocalist/lyricist Paul Hyde, combined intelligent lyrics and rhythms imported from Africa, the West Indies and England with infectious, North American melodies.

"We're not a ska band and we're not a reggae band," explains Bob Rock, "we just dabble in areas. Different rhythms and stuff like that. Those bands had one thing to offer and they didn't much stray from that. We mix a bit of rock into it and acoustic stuff. It's like a whole mish-mash."

The first album, *In a Place Like This* contained all the same elements as the second; it's just that the music was being played by the wrong band. The standard rock and roll back up failed to bring out its complexities.

Reorganization was required. On the



Bob Rock



Chris Livingston

PHOTOS: PLUM STUDIOS

second LP, drummer Taylor Little was replaced by Christopher Taylor, and Mick Ronson temporarily took over as keyboardist. Eventually, bassist Barry Muir, a veteran of Vancouver bar bands replaced original bass player Lawrence Wilkins, and Chris Livingston was hired to play keyboards.

"The biggest change was, of course, the drummer," says Bob. "The core of the music is the rhythm, the drums. Everything else is like a colour."

A graduate of the Neil Peart school of creative drumming, 25-year-old Chris Taylor was working as a tape dubber at Vancouver's Little Mountain Sound when he was asked to become a Payola\$. His kit is dominated by four bright-yellow Staccato thunderhorns. Developed in England, the shells of these primitive-looking drums are curved outward, beginning just below the tension brackets, to achieve a larger-than-average sound. The drums are often overwhelming for a guitar-centred band, but can work for a group like Payola\$, whose heart is its drums.

"They don't have quite as much tone as a double-headed tom," says Bob, "but they really project and they have a good crack.... They're kind of transparent. Live they're good because they really project and the kick drum has a really nice sound.

"They're a little weird," he concludes, "but they're neat."

However, Chris doesn't give all the credit for the Payola\$ big drum sound to the Staccatos because he alternates them in the studio with a set of double-skinned Camcos. Whatever he plays, he hits hard, with the butt ends of the sticks. What attracted him to the thunderhorns, he says, was their bizarre appearance.

"I like to have my own look and my own sound," he says, "and when something new comes along I like to try it. Working at a recording studio you get to see a lot of dif-

ferent stuff in use and I'm, just finding out how it all works on the road. The Staccatos I give a six out of 10 for roadworthiness. They require a lot of maintenance."

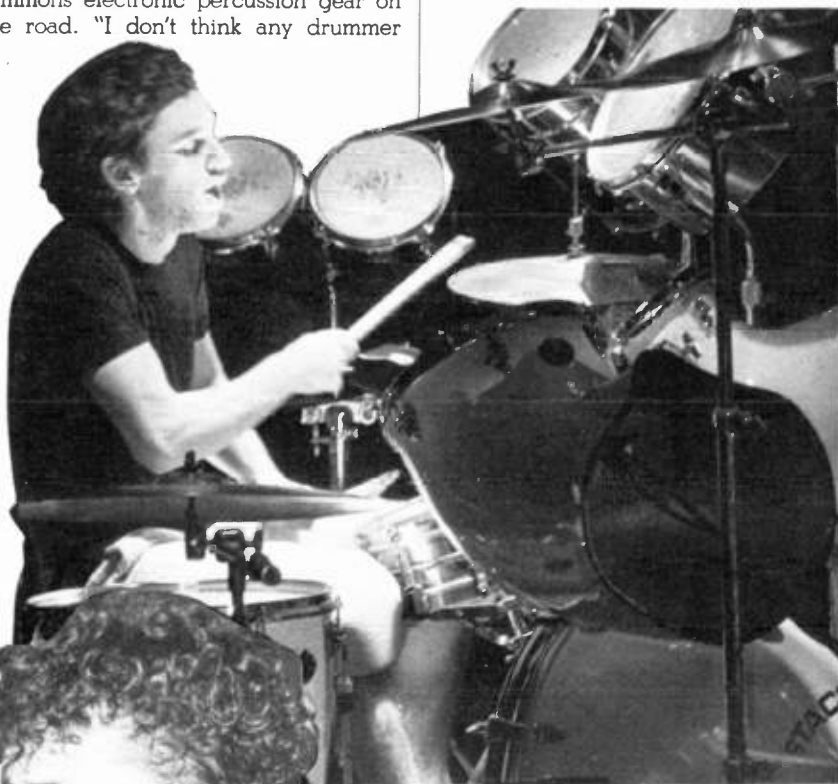
Like a lot of new wave bands, Payola\$ flesh out the sound of the drum kit with rhythm machines such as Pearl Syncussion and Roland drum units. (At one point, Bob recalls, the band had a drum machine instead of a drummer.) Next time they go into the studio, Chris says he hopes to try out a Lynn drum machine with digitally recorded sound. After that, he plans to take some Simmons electronic percussion gear on the road. "I don't think any drummer

should be nervous of these things," he says. "They're tools."

"There's only so much you can do with a basic rock and roll kit," says Bob, "so we combine both and hopefully that's a better sound. The drum machines have great atmosphere in them."

After the new, improved rhythm section, the second factor that put *No Stranger To Danger* on Album of The year lists all over the country was Mick Ronson's production.

*Continued on page 41.*



Chris Taylor



Paul Hyde





PHOTO: COURTESY OF POLYGRAM

## KATHRYN MILLS **KATE AND ANNA McGARRIGLE**

**A** lot of words have been used to describe Kate and Anna McGarrigle, their music and their attitude to performing it, but "commercial" has never been one of them. Or at least, not until now. While other singers like Linda Ronstadt and Maria Muldaur were enjoying hits with McGarrigle tunes (the most noted being "Heart Like A Wheel", from Kate and Anna's 1976 debut LP), their own records sold poorly, despite critical acclaim in England and America.

And when their record company, Warner Brothers, decided after three albums it was time to turn their rural Quebec inspired folk sound into something

saleable, The McGarrigles decided it was time to find a new label. A new album already in the works was put on hold and they recorded an album in French for a Quebec label while they shopped around for a new deal.

Without the generous financial backing Warner Brothers had always given them for recording, they had to scramble for the money to get the temporarily abandoned English LP back on the go. It took 2½ years and seven studios to finish it, but *Love Over and Over* finally made it to the stores last spring on Polydor.

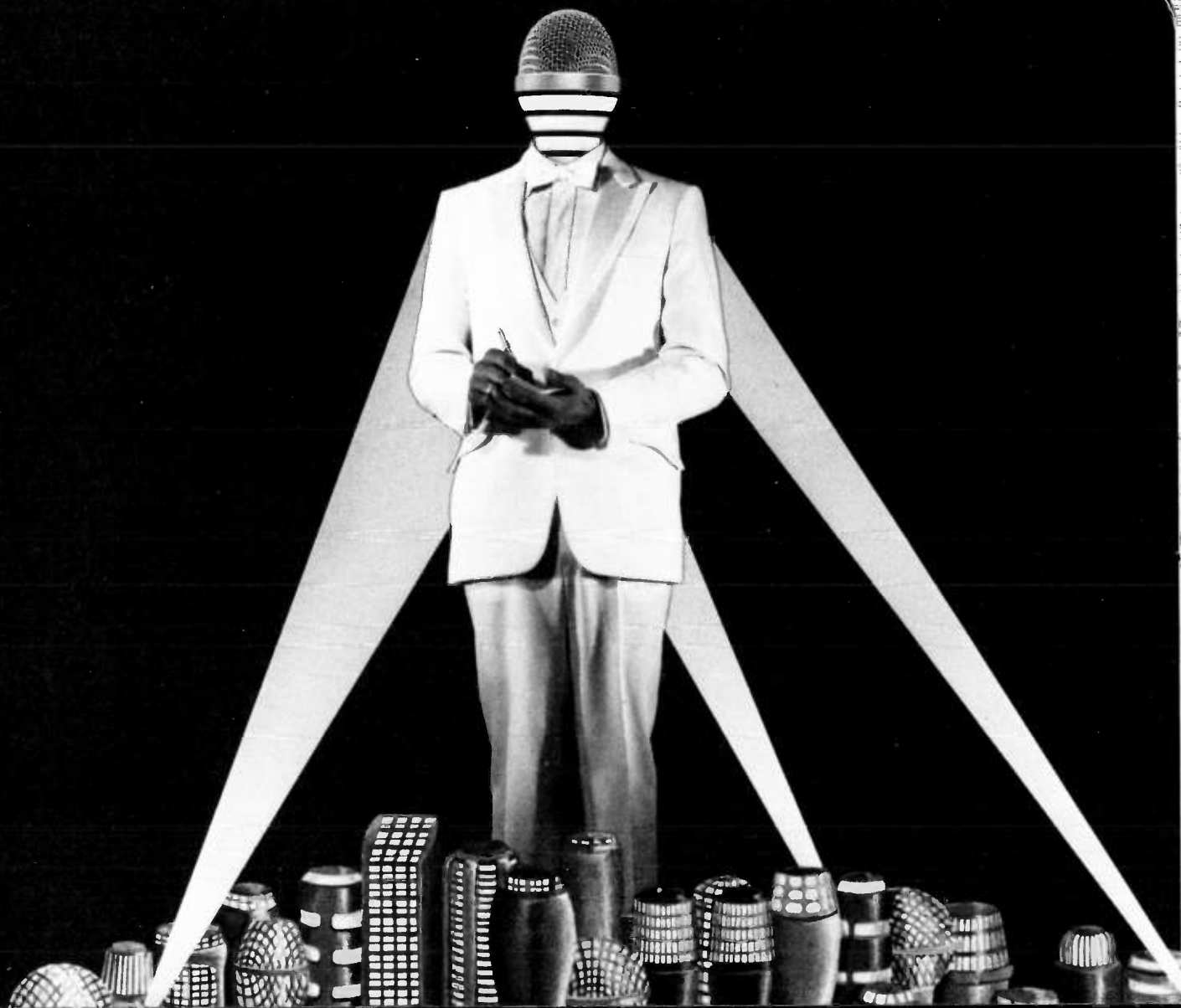
Though the members of their six-piece backup band figure prominently on every

album - some of the musicians, such as multi-instrumentalist Chaim Tannenbaum, have been with them since the beginning of their career - The McGarrigles are known for using special guest stars on their albums. Names like John Cale, Lowell George, Steve Gadd and David Spinoza have dotted their liner notes over the years and with the new album they added guitarist Mark Knopfler, Dire Strait's resident genius, to their list.

Intentionally or not, the self-produced album was a landmark for Kate and Anna. The sound is leaner and less acoustic than that of earlier records, and most important-

*Continued on page 43.*

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# FIGGY DUFF



PHOTO: COURTESY OF HART/MURDOCK ARTISTS MGT.

Early last year Figgy Duff entered the second phase in its history as a Canadian folk band. Until then, the group from St. John's, Newfoundland - one of the few non-commercial traditional folk groups to make a name outside of the Maritimes - was celebrated for its classic modern interpretations of old Celtic ballads and dance tunes and the folk songs of long-ago. By combining the traditional sounds of instruments like tin whistle, hammer dulcimer and mandolin with a rock and roll-style drum kit, Fender bass and electric piano in their arrangements of these songs, they created a sound that was neither modern nor ancient, and which both islanders and mainlanders like almost in spite of themselves.

It was inevitable that musicians with the ability to put relevance back into an almost antiquated form of music would someday turn their talents to composing and performing music of their own. The question was not *will they?* but *when will they?*

The answer was provided by, of all people, a Torontonian theatre producer named Stephen Bush. Toward the end of 1981, Bush decided to stage a Newfoundland version of Shakespeare's oft-interpreted play of mystery and imagination, *The Tempest*, in a St. John's theatre. He invited Figgy Duff to write an original score.

The music was written - some of it by the band's founder, drummer and chief decision-maker, Noel Dinn, and some by Dinn and the other members of the group, Pamela Morgan, Geoff Butler and Dave Panting, as a team - during the six-week rehearsal period prior to the play's opening last February.

"We used a lot of tin whistle and hammer dulcimer as well as flute and mandolin," says Noel, "and we used piano and stuff as well. A lot of people said it sounded very medieval, but it's hard to say .... The music had to be done around whatever sequences in the play called for so it ended up being a totally different sound, apart from the instrument sound, to what we usually do with the band. We never used any drums, for instance, except in one or two places, or electric guitar. A lot of it would sound, I guess you could say medieval, for lack of a better word.

"With us being a folk group, a Newfoundland folk group, there's a lot of stuff that you have in you and a lot of time you have to wait a long time before you can get it out, you know what I mean? And so it was all this kind of music that was pent up in the band and people wanted to break out in little directions. It was an ideal opportunity.

"As it turned out, some of it really pointed out the direction the band is going, the individual members, because the stuff people wanted to do worked out so well. It never clashed with the feeling of the play."

Unfortunately (or fortunately, however you look at it), the music was the highlight of the show. Noel and his fellow Figgy Duff

*Continued on page 46.*





*Norman*



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Although Mary-Lu would love to do a musical again, she admits, "You really do have to pick something and specialize." And these days it might seem her specialty

is getting airplay.

As Mary-Lu tells it, "I went to CFTR with the first single and just knocked on the door and asked to see this guy. Nobody told me how to go about this. I said, 'Could you play this and tell me what you think?' He said, 'Okay,' but didn't give me much hope, and said 'I'll make sure the right people listen to it. Goodbye.'

"When I got home there was a message on the answering machine saying to call him back. He said he'd played it for them and that they might add it."

Even before CFTR-AM (Toronto), considered one of the majors, playlisted "Try a Little Love Sometime", it was met with

*Continued on page 49*



PHOTO: ANDY SPEARS



The critics agree and Sound Canada reports...

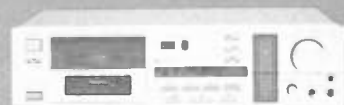
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# SHOPPING FOR A CASSETTE DECK ?

**T**he record you taped last night and even now play through the cassette deck in your restored '51 Studebaker was probably originally put down on quite a lot of tape. Professional sound equipment often uses tape as wide as two inches with rather thick tracks to get the level of fidelity one expects in a modern grossly overpriced record. The two inch tape is mixed down onto a master, usually at fifteen inches per second (two track stereo on quarter inch tape) but, in some situations, thirty i.p.s. will be used (two track stereo on half inch tape).

Sound quality is directly proportional to the square area of tape sliding under the heads in a given time. The first thing which limits how good your bootleg copy of the Clash going into convulsions will sound is that tape does not treat all pitches of sound the same. In fact, tape which is very sensitive to a note at 5 KHz may be quite dead

at 15 KHz on a given recorder. In fact, there is a definite response curve associated with tape and, it is why, in the century or so since magnetic recording was invented, the actual process hasn't made any real dramatic leaps forward.

Essentially, tape gets less sensitive to sound the higher you go in pitch beyond a certain point. This means that a piano's higher notes might not be heard as well as the bass ones, or that the higher notes of a saxophone would have most of their sonic texture chopped, as this is imparted by high frequency harmonics. In order to compensate for this, tape recorders are designed to boost the high frequencies. However, this also boosts high frequency noise which makes itself heard as hissing.

If you make the tape go faster, or make the tape tracks wider the high frequencies

*Continued on page 52  
Cassette Deck Comparison Chart next page*



# CASSETTE DECK COMPARISON CHART

Machine	Signal To Noise Ratio (NR off)	Frequency Response	Heads	Motors	Tape Used	Size(WxHxD)	Weight	Other
Aiwa AD-800U		20-20K	3	2 <sub>2</sub>	all	472x120x300	8.0	d(incl),f,g,i,p,s,z
Aiwa 3800U		20-19K	3	2 <sub>2</sub>	all	420x110x274	11.2	a,b,c,f,g,i,j,p
Aiwa R500U		20-19K	2	2 <sub>2</sub>	Me, Ch, Nor	472x120x287	6.8	d,x
Aiwa 3500U		20-19K	3	1 <sub>2</sub>	Me, Ch, Nor	420x110x280	4.0	c,f,p,z,A(some)
Aiwa 3300U		20-18K	2	1 <sub>2</sub>	Me, Ch, Nor	420x71x316	4.9	c,z,A(some)
Aiwa 3200U		20-18K	2	1 <sub>2</sub>	Me, Ch, Nor	420x110x280	8.8	c,p,z
Aiwa 3100U		20-18K	2	1 <sub>2</sub>	Me, Ch, Nor	420x110x280	4.0	c,p
Aiwa L80U		20-18K	2	1 <sub>2</sub>	Me, Ch, Nor	250x107x245	4.0	c,z
Aiwa L50U		25-17K	2	2 <sub>2</sub>	Me, Ch, Nor	250x107x254	4.5	c,p,z
Akai GXF91	60 db	15-23K	3	2 <sub>2</sub>	Me, Ch, Nor	440x100x363	9.8	a,b,c,e,g,h,i,j,z,A
Akai GXF71	60 db	15-23K	3	2	Me, Ch, Nor	440x100x377	7.4	a,b,c,e,f,g,h,i,j
Akai GXF51	60 db	15-21K	2	2 <sub>2</sub>	Me, Ch, Nor	440x100x345	6.1	a,c,e,g,h,i
Akai GXF31	60 db	15-21K	2	2 <sub>2</sub>	Me, Ch, Nor	440x100x345	5.8	a,c,e,g,h
Akai CSF21	58 db	30-18K	2	1 <sub>3</sub>	Me, Ch, Nor	440x103x273	4.1	c
Akai CSF14	58 db	30-18K	2	1 <sub>3</sub>	Me, Ch, Nor	440x103x273	4.1	c
Akai CSF12	58 db	30-18K	2	1 <sub>3</sub>	Me, Ch, Nor	440x103x233	4.0	c
Akai GXF66RC	60 db	20-21K	2	2 <sub>3</sub>	Me, Ch, Nor	440x118x309	8.6	a,c,g,fancy auto sequencer
Akai GXF44R	60 db	20-21K	2	2 <sub>3</sub>	Me, Ch, Nor	440x118x309	8.6	c,d,e,p
Akai CSF39R	60 db	20-19K	2	2 <sub>3</sub>	Me, Ch, Nor	440x118x309	7.6	c,d,e
Akai CSF36R	60 db	20-19K	2	2 <sub>3</sub>	Me, Ch, Nor	440x118x309	7.6	c,d,x
B&O 9000		10-25K			all	530x130x300	7.8	a,b,c,g,i
B&O 8002	60 db	20-20K			Me, Ch, Nor	530x130x300	7.5	a,b,c,f,g,i,v
B&O 6000 similar to 8002								
B&O 2400	59 db	30-16K			Me, Ch, Nor			
Dual C844		20-20K	3	2	all	440x112x355		a,e,f,g,r,z
Dual 828		30-19K	2	2 <sub>2</sub>	all			c,g,x,z
Fisher CR155		30-15K		2 <sub>3</sub>	Me, Ch, Nor			c,e,l,m
Harmon/Kardon CD91	57 db	20-20K	2		Me, Ch, Nor	440x122x343	7.3	c
Harmon/Kardon/CD101	57 db	20-21K	2	2	all	122x343x440	7.3	c,z,A(some)
Harmon/Kardon CD201	57 db	20-21K	2	2	all	122x343x440	7.3	c,g,z,A(some)
Harmon/Kardon CD301	57 db	20-22K	2	2	all	122x343x440	8.6	c,e,g,v,z,A(some)
Harmon/Kardon CD401	59 db	20-24K	3	2	all	122x343x440	8.6	a,c,e,f,g,o,v,z,A
JVC DD-99	60 db	15-20K	3 <sub>1</sub>	2 <sub>2</sub>	Me, Ch, Nor	435x110x323	7.7	a,b,c,e,f,g,h,i
JVC DD-77	60 db	20-20K	3	2 <sub>2</sub>	Me, Ch, Nor	435x110x276	6.3	a,b,c,e,f,g,h
JVC DD-66	60 db	20-20K	3	2 <sub>2</sub>	Me, Ch, Nor	435x110x276	6.1	c,d,e,f,h
JVC KD-D55	58 db	20-18K	3	2 <sub>3</sub>	Me, Ch, Nor	435x109x280	5.5	a,b,c,e,f,g
JVC KD-D50	58 db	20-17K	2	2 <sub>3</sub>	Me, Ch, Nor	435x116x265	6.0	a,b,c,e,g,k
JVC KD-D40	58 db	20-17K	2	1 <sub>3</sub>	Me, Ch, Nor	435x116x265	6.0	c,e,k
JVC KD-D30	58 db	20-16K	2	1 <sub>3</sub>	Me, Ch, Nor	435x116x265	6.0	c,e
JVC KD-D20	58 db	20-16K	2	1 <sub>3</sub>	Me, Ch, Nor	435x116x265	6.0	c
JVC KD-D10	58 db	30-16K	2	1 <sub>3</sub>	Me, Ch, Nor	435x117x270	3.9	
JVC KD-W7	58 db	20-18K	1	4	Me, Ch, Nor	435x137x273	7.0	c,e,f,l,m,n,o,p,q
JVC D-E3	58 db	20-17K	2	1 <sub>3+5</sub>	Me, Nor	340x59x258	4.1	c,e
JVC D-M3	52 db	20-15K	2	2 <sub>3</sub>	Me <sub>6</sub>	340x59x258	4.0	c,e,r
Luxman KX101	58 db	20-20K	2		Me, Ch, Nor	453x147x365	8.0	a,c,d,g,x,z
Luxman KX102	61 db	20-22K	3		Me, Ch, Nor	453x147x365	9.5	a,c,d,f,g,i,x,z
NAD 6040	59 db	30-17K	2	2	all	420x110x230	4.32	g,v,z
NAD 6140	59 db	30-18K	2	2	all	420x110x240	5.68	c,g,v,z
NAD 6050C	56 db	40-17K			Me, Ch, Nor	420x110x230	5.68	c,z
NAD 6150C	59 db	30-17K			Me, Ch, Nor	420x110x230	5.68	c,d,g,z
Nakamichi ZX9	66 db	20-20K	3	2	EX, SX, ZX	450x135x300	9.5	a,c,f,h,A
Nakamichi BX-2	62 db	20-20K	2	2 <sub>2</sub>	EX, SX, ZX	430x110x250	5.5	a,c,g
Nakamichi BX-1 similar to BX-2 but without digital timer.								
Nikko ND1000		30-20K	3	2 <sub>2</sub>	Me, Ch, Nor	440x120x280	5.0	c,f,g,s,z
Nikko ND800		30-20K	2	2 <sub>2</sub>	Me, Ch, Nor	440x120x280	5.0	c,g,s,z
Nikko ND700		30-18K	1 <sub>3</sub>		Me, Ch, Nor	440x120x280	4.7	c,g,w,z

Realistic SCT33		30-22K	3		Me, Ch, Nor			c,f,g,p,z
Realistic SCT27		30-19K	2		Me, Ch, Nor			c,z,A(some)
Realistic SCT500		30-16K	2		Me, Ch, Nor			c,e
Realistic SCT29		30-14K			Me, Ch, Nor			c,e,z
Realistic SCT24A		30-14K			Me, Ch, Nor			c,z
<hr/>								
Revox B710mkII		30-20K	3	4		178x6x138.5	10.4	a,b,c,f,g,h,j
<hr/>								
Sanyo RDW50		30-16K	3	2	Me, Cr			c,e,l,m
Sanyo D56	59 db	30-19K		2	Me, Ch			c
Sanyo D28		30-18K	2	2	Me, Ch			c,e
Sanyo RDS45		30-18K	2	2	Me, Ch			c,e
Sanyo RDS35		30-18K	2	2	Me, Ch, Nor	420x250x110		e
Sanyo RDS20		30-16K	2	1 2	Me, Ch			
Sanyo RDS15		30-15K		1 2	Me, Ch	420x120x270		c
Sanyo RD10		40-15K	2	1 3	Me, Ch			c,D
<hr/>								
Tandberg 3004	70 db	19-21K	3	4	all	435x229x149		f,g,i,j,A
Tandberg 3034	68 db	20-20K			any 3	435x165x175		z,A
Tandberg 440A	70 db	20-20K	3	3 2	any 3	470x105x230		d,z,A
<hr/>								
TEAC C-1mkII	60 db	20-22K	3	3 2	Me, Ch, Nor	482x161x353	14.5	d,f,g,s,t,u
TEAC C-2X	59 db	20-22K	3	2 2	Me, Ch, Nor	482x147x353	12.0	d,f,j,r,s,u,v
TEAC C-3X	59 db	20-20K	3	2 2	Me, Ch, Nor	482x147x345	9.0	d,f,r,s,v
TEAC C-3RX	60 db	20-20K	3	2 2	Me, Ch, Nor	482x147x345	9.5	d,f,s
TEAC V-1RX	60 db	20-20K	3	3 2	Me, Ch, Nor	436x112x261	6.0	a,f,g,h,w
TEAC V-3RX	60 db	20-20K	2	3 2	Me, Ch, Nor	436x112x261	6.0	a,g,w
TEAC V-5RX	59 db	20-19K	2	3 2	Me, Ch, Nor	436x112x261	6.0	w
TEAC V-95RX	59 db	30-19K	3	3 2	Me, Ch, Nor	436x113x275	6.3	a,c,d,g,w,x
TEAC V-90R	59 db	30-19K	3	3 2	Me, Ch, Nor	436x113x275	6.0	a,c,d,g,x
TEAC V-70C	59 db	20-19K	2	2 2	Me, Ch, Nor	432x108x264	6.0	a,b,c,d,g
TEAC V-80	59 db	20-19K	3	2 2	Me, Ch, Nor	432x106x265	6.0	a,b,c,f,g
TEAC V-9	59 db	30-19K	2	3 2	Me, Ch, Nor	410x111x265	5.5	c
TEAC V-50	57 db	30-16K	2	1 2	Me, Ch, Nor	432x110x255	5.0	c
TEAC V-40	57 db	30-16K	2	1 2	Me, Ch, Nor	432x110x255	5.0	c
TEAC V-30	55 db	30-16K	2	1 2	Me, Ch, Nor	432x110x250	4.2	c
<hr/>								
Technics M255X	58 db	20-20K	2	2 2	Me, Ch, Nor	430x108x331	5.9	a,b,c,w,fancy sequencer
Technics M275X	58 db	20-20K	2	3 2	Me, Ch, Nor	430x980x326	6.4	a,b,c,e,g,w
Technics M222	57 db	20-19K	3	2 2	Me, Ch, Nor	430x119x278	5.6	c,l,m,q,r
Technics M224	57 db	20-18K	2	1 2	Me, Ch, Nor	430x109x233	4.0	
Technics M263	58 db	18-20K	3	1 2	Me, Ch, Nor	430x119x282	4.9	c,f,A(some)
Technics M273	59 db	18-21K	3	2 2	Me, Ch, Nor	430x109x340	6.5	a,c,f,g,A(some)
Technics M258R	57 db	20-18K	3	1 2	Me, Ch, Nor	430x109x340	5.8	c,e,o,x
Technics M226 similar to Technics M224 but with bargraph meters.								
Technics M228X	57 db	20-18K	2	1 2	Me, Ch, Nor	430x109x280	5.0	c,w
<hr/>								
UHER CR-240	58 db	30-16K	1	2	Ch, FeCr, Nor	235x59x185	2.7	B,C
<hr/>								
Yamaha K960		40-22K	2	2 2	Me, Ch, Nor	435x141x306	8.0	c,d,w

### Notes and floobydust:

The signal to noise ration figures are for measurements at 1 7/8 inches per second, noise reduction off.  
The frequency response is the best the deck can achieve, usually using metal tape.

### Footnotes:

1. Record/playback head is one piece having two heads.
2. Capstan servo.
3. DC motor with governor.
4. Two for each deck.
5. Second motor drives tape drawer.
6. Non-standard format.
7. Two record/playback heads, one for each direction.

### Others:

- a.** electronic digital counter    **b.** electronic digital timer    **c.** bargraph meters    **d.** remote control option  
**e.** music scan    **f.** monitor switching (rec or pb)    **g.** memory on counter    **h.** direct drive capstan  
**i.** auto tape tuning    **j.** dual capstan    **k.** spectrum analyser    **l.** dual deck    **m.** dubbing    **n.** sound on sound  
**o.** continous play    **p.** auto rewind    **q.** double speed dubs    **r.** two speeds    **s.** rack mount    **t.** pitch control  
**u.** optional dbx    **v.** dolby hx    **w.** built in dbx    **x.** auto reverse    **z.** FM multiplex filter  
**A.** front panel calibration ("some" indicates bias fine tuning only)    **B.** battery operation  
**C.** extra pulse head for sync with film camera    **D.** mechanical linkages



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## How about noise?

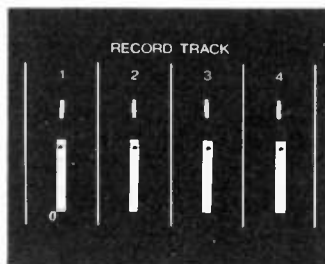
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**DOLBY C NR**

tic 71dB signal to noise ratio. It's performance you would expect from open reel. And there's more. Dolby's new system has side benefits that result in tighter, more transparent recordings.

## Full function four track?



There are no restrictions, all four tracks can be recorded at once. Any input can be switched to any track. Or plug into the recorder direct, from another mixer, to add more channels or to capture a live performance.

## Is ping-pong possible?

Selsync is fully automatic, and you can bounce adjacent tracks with quality. With a little forethought, you can perform the ten track bounce with hardly any noise build up.

## It's a solenoid transport?

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Have you ever tried to work a tape recorder while playing an instrument? With the Multitracker you simply preselect the tracks you want to overdub or correct, then run the machine in 'record ready' and hit the footswitch on cue.

## Are four inputs enough?

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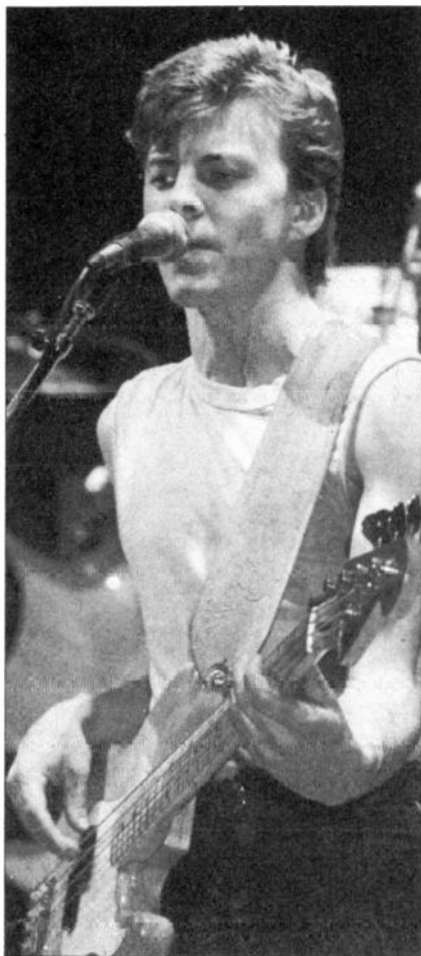
**Fostex**  
Personal Multitrack

# PAYOLA\$

Continued from page 27.

Bob and Paul, both David Bowie and Mott the Hoople fans from away back, had originally asked Ronson - along with a list of other star producers, including Ian Hunter himself - to produce the first Payola\$ LP.

Predictably, they were all pretty busy.



Barry Muir

Ronson was interested by the demo tapes but was at work on Hunter's *Short Back 'n' Sides* when Payola\$ were due at Le Studio Morin Heights in Quebec to record. Drawing on his experience as a recording engineer, Bob produced the record himself. The day it was released, Ronson called to accept the project.

Next time, however, his schedule wasn't so full and they finally got together at Little Mountain Sound last February.

"What Mick did was set up atmosphere," says Bob. "He made us really comfortable; he liked the way we played without having everything note-perfect. He let us - and made us - make mistakes when we got trapped into things with the way we had some things arranged. 'Pennies Into Gold' was just a little too rock-y and Mick said 'No, it's just not right'. So we went out (in the studio) and he just started tinkling on the

piano. Paul picked up a mandolin and I played guitar and we just started fooling around. We (the band) would never have done that. We would have fought about it.

"On the other hand, 'Eyes Of A Stranger' was a demo. We could never capture that feeling again, so we kept that."

Not into the technical end of recording, Ronson left Bob, who won a Juno for engineering the first Loverboy LP, to record the band after his own accustomed fashion.

"We used a lot of room," says Bob. "We basically tore the walls off Little Mountain and completely gutted the place to get as much ambience as possible.

"What I do, I think, is the best way to do

it. Compared to Toronto engineers I'm not...I find the way they sound is very careful, very precise, and I don't think music is very precise. There's a certain amount of sloppiness that is involved, so in terms of an engineer I tend to be a bit of a hack, but I think that's a good quality. I'll do anything to make it sound good. And 'sound good' doesn't mean completely dead, completely silky and smooth and wonderful and lush. I'll do whatever it takes to make me happy."

Before Payola\$ began taking up most of his time, Rock engineered for other Vancouver bands - Prism, The Pointed Sticks, The Young Canadians. He became an engineer in the first place because he

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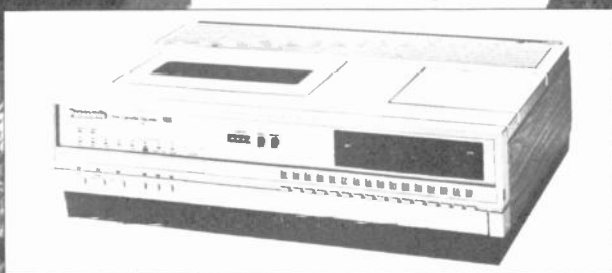
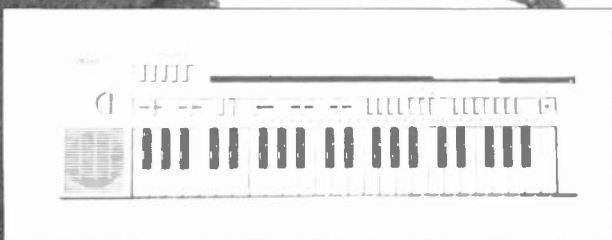
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# PAYOLA\$

couldn't get a job as a guitarist; he hated the progressive rock most Vancouver bands were doing, didn't know how to play it and didn't care to learn. Paul Hyde, who shared his musical tastes, was a gardener.

## Payola\$ Gear

### Guitars

1978 Gibson Les Paul, black finish  
1961 Fender Stratocaster, white  
1979 Fender Stratocaster, sunburst  
1962 Gretsch anniversary model, tobacco sunburst  
1980 Fender Telecaster, blonde  
1979 Fender Telecaster, brown  
Gibson Melodymaker, metallic green  
Medium-gauge Ernie Ball strings  
1982 Ovation acoustic, tobacco sunburst  
Framus acoustic, natural finish  
Medium-gauge Dean Markley strings  
1982 Fender Precision bass, sunburst  
1974 Fender Precision bass, blonde

### Keyboards

Oberheim OBX-A  
Yamaha CP70  
Solina

### Drums

Staccato Thunderhorns: 10, 12 and 16 in. toms and 22 in. bass  
1947 Ludwig Universal  
10 in. Brazilian timbale  
14 in. Silvertone timbale  
Zildjian cymbals; 17 and 18 in. crash  
22 in. ride and 15 in. high hats  
Caroline bass pedal  
Pearl hardware  
Pearl Syncussion  
Roland TR808  
Roland CompuRhythm  
Regal Tip 5B sticks

### Effects

MXR Compressors, Roland Guitar Synthesizer Modules, Boss Chorus pedals, Ibanez Tube Screamer, MXR Graphic Equalizer, MXR Distortion Plus, Roland Echo, Roland GR 808, Roland CR 79.

But then punk rock and independent record companies burst upon the world and changed everything. If Elvis Costello and the Sex Pistols could do it, so could rock and Hyde. In 1979 they wrote their first song, "China Boys", and released it themselves. It was a hit on the west coast and they were snapped up by A&M shortly afterwards. Their first recording was a four-song EP.

One of the most noticeable changes in their work since the band's early days is the

mellowing of the fire-breathing political and social comment of Paul Hyde's lyrics.

"With the first album we wanted to be important," admits Bob. "We wanted to say something. The second album is a little more about personal politics; in other words, how Paul feels about certain things."

Skipping suddenly from words to music, Bob adds that Paul Hyde's voice is as crucial to the Payola\$'s sound as Chris Taylor's drumming. "He can sing now a lot better," he says. "It's been a constant development. He was screaming on the EP, he was screaming-singing on the first album and now he's singing."

"A lot of bands spend 10 years doing

other people's material in bars and then do something on their own. We just decided to do something on our own and it's taken us three years to settle down."

With the initial problems ironed out, says Bob, it's time to progress musically.

"We're getting away from the standard kick-snare-high hat kind of thing," he says. "That is going to be even more evident on the next album. We're into rhythms." **cm**

## Payola\$ Discography

Payola\$ Debut, A&M, 23500  
In A Place Like This, A&M, SP9052  
No Stranger To Danger, A&M, SP9070

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# KATE AND ANNA MCGARRIGLE

*Continued from page 28*

ly, the album launched three successful singles. After seven years, Kate and Anna McGarrigle are on the radio.

● *Love Over and Over is your most commercial-sounding LP so far, is that because you produced it or is there another reason?*

Kate: Warner Brothers never thought we could have a hit single. Once we said, "Gee, this song might work," and they said, "Don't worry about it, all we want you to do is sell 9,000 records a year." Maybe because we got out we've changed our attitude on this record and we've got a little bit zanier and a little bit more hard-edged, and that seems to be translating through as being commercial. Maybe we've acquired an effect by producing it ourselves the way we wanted to.

● *Was producing yourselves difficult, since with the exception of The French Album, you'd never tried it before?*

Kate: When we made the first record we worked with two producers (Joe Boyd and Greg Prestopino) who didn't get along with each other musically and personality-wise. They were always fighting, so Anna and I had to make a lot of the decisions. We learned a lot in the process with a very helpful, engineer, John Wood. The second album we only worked with Joe Boyd and at times he would say, "Well, I've got a big date now, you girls can take care of yourselves." So we'd sit in there with the engineer and start fooling around because we had a big budget for it and all of this time. We learned a process in the studio and we weren't frightened.

● *What's the difference between this LP and the first four?*

Kate: There are less instruments. This one was done almost strictly with all the people you see on stage now. This is the first time we haven't gone the route of pulling in arrangers. The producers would always say, "This song needs strings." That would never have been our choice, because we don't know strings.

We had the same rhythm section, with the exception of one song, all the way through the record. That's a first for us. On all our other records we would change rhythm sections depending on where we were recording. The same drive exists through the songs because of that.

On this record, the choice of everything that went down reflects exactly what we wanted. We treated every song differently.

● *What sound were you looking for on the first single ("Love Over and Over")?*

Kate: That's slightly different. We didn't know what we were looking for there. We had done that on a demo tape two summers

ago...

Anna: And it sounded quite stark. I think we wanted something stark again because it just didn't sound good if you cluttered it up. We sent Mark Knopfler the tape and he called back and said he'd like to do it.

Kate: Somebody at PolyGram suggested it. We like Mark, he's a terrific guitar player and we weren't adverse to him at all. We had had other guitar parts on it but for one reason or another it didn't work. We weren't sure either. The song falls somewhere in between a shuffle and something else. When Mark Knopfler heard it, he put down three tracks: his own rhythm track and then two lead tracks and he mixed the song the way he wanted to

hear his guitars.

When we got that in Montreal we weren't terribly happy with it. I mean, it was fine, but there was something....So we had an engineer come in and strip the whole thing down to the rhythm guitar and just kept one lead guitar.

● *So you were looking for a simple sound overall?*

Kate: Simple, where the voice blocks certain things out and it's a continuous run. Somebody said the bass sounds like a helicopter; it never lets down in intensity. What Mark did, and what we needed, was something to fill in the holes between the blocks of voices and give it that continuous feeling.

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● *How do you write your arrangements?*

Kate: Quite often to give a song feelings - because both Anna and I write at the piano - we'll get together with each other before we get together with the rest of the band. Sometimes she's playing a song on the piano and I'll pick up an instrument, whether it be a banjo, an accordion or a fiddle, and it might suddenly give it the flavour it'll eventually take on, even though I might not play it on the record. And Anna'll do the same. Like the way the bass was on "Love Over and Over", that was because of the bass doing that on the piano.

● *Why did you use so many studios for the new album?*

Kate: One studio we just went in and did some backups for a couple of tunes because we couldn't get into one we were used to using. Or maybe it was cheaper. We cut some stuff in London (England) because they gave us a good rate but it was awful. We did "Love Over and Over", "Midnight Flight", "Blackheart (St. Valentine's Day 1978)", and "I Cried For Us" there.

Anna: It was the Polydor Studios. They're building another one now but this one was very beaten up. They have so many punk groups that come through there the place was just a shambles. We could only do overdubs that went directly into the board because they were drilling on the front of

the building and it was leaking into the studio, even though the studio was at the centre of the floor. We couldn't do any vocal overdubs because it was leaking onto the mics.

Kate: We had that problem on the second record, *Dancer With Bruised Knees*. John Cale was recording an organ part in an overdub and when we mixed a few months later in another studio there was this horrible noise (on the tape). It turns out it was in a basement studio in New York right on the Eighth Avenue subway line and it was a subway train. Those are the kind of technicalities that give you great ears when you're in the actual process of putting down music on tape.

● *You're obviously quite confident in the studio and yet your concerts are famous for being loose, almost haphazard affairs.*

Anna: I don't think we've paid as much attention to performing. We're not really creatively inclined that way.

Kate: We're more interested in whether or not there's going to be a Hammond B3 organ there to fill in that musical line that we had on the record than in how our between-song patter is. We write songs, we record; we have fun doing that, and then people say to sell records you have to tour, so we just take as much as we know, which is playing the songs, and put together a stage version of the records we've made. Without paying that much attention to whether or not we should wear purple shoes or what-have-you. Sometimes it comes off. We've played places like London and New York and it seems to work incredibly well. It doesn't seem to work that well in Winnipeg or Calgary.

Anna: Strangely enough, all the bad things that people used to pick up on have now become the things that people come to see, the informality and all that. So if we decide to change and completely clean up the thing we might lose whatever it is we have on stage. We just do the songs. **cm**

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### McGarrigles Discography

Kate and Anna McGarrigle,  
*Warner Brothers, BS2862*

*Dancer With Bruised Knees*,  
*Warner Brothers, BS3014*

*Pronto Monto*, *Warner Brothers*,  
*BSK 3248*

*Entre Lajeunesse et la Sagesse*  
(The French Album), *Kebeq Disc*,  
*KD990*

*Love Over and Over*, *Polydor*, 2424  
240.

### The McGarrigle's Touring Gear

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150-year-old fiddle given to Kate by former husband, folk singer Loudon Wainright III.

Yamaha grand piano.

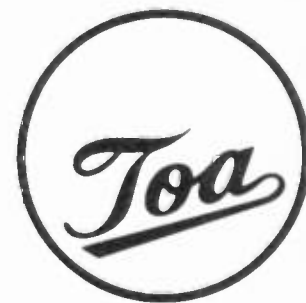
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# FIGGY DUFF

Continued from page 30.

fers were praised for the music, but the rest of *The Newfoundland Tempest* didn't exactly take the critics by storm and the play closed after two weeks.

Stunned and somewhat out-of-pocket by the abrupt end of the project (the band gave up several months worth of gigs as the production had been expected to tour the province), they did what most bands do in times of stress and financial set-back: they

went on the road. With a new bassist, Derek Pelley (a Figgy Duff alumnus returned to the fold), they spent the latter half of 1982 doing folk festivals and club dates in Canada, the U.S., England (coinciding with the U.K. release of the first Figgy Duff LP), Holland and Germany.

This tour, for the first time, they were performing some of their own material alongside the old favourites - Dave Panting's instrumental, "A Knife Sharpener", and choice bits from the ill-fated *Newfoundland Tempest*. Their second album, scheduled to be recorded with producer Tom Treumuth whenever they get around to it, also will include original music.

This doesn't mean the group's committ-

ment to the music that made it famous is any less. The music of Newfoundland's heritage is the reason Figgy Duff was formed in the first place. Even while he was writing original material in folk rock groups in the late '60s and early '70s, Noel was trying to get his fellow musicians interested in the older music. Eventually he met Pam Morgan and Dave Panting, who shared his unfashionable enthusiasm.

"When I heard jigs and reels," says Dave, a former rock bassist who took up mandolin after joining Figgy Duff, "when I first got into them I didn't really know anything about them, but to me ... they had that same kind of exciting drive as rock and roll and I said 'Boy, if I could put electricity behind that!' I'm still working on it, and it's easier said than done."

When they first started touring the bars of Newfoundland, with accordionist Art Stoyles and fiddler Kelly Russell, the band's repertoire consisted of music adapted from Newfoundland songbooks.

"When we started playing and travelling around the outports we actually started meeting these people who were in the books," says Noel. "The songs were collected from them. And then a whole new world began. That was the key right there."

Many of the older inhabitants of the remote fishing villages and lumbering towns they played in offered to teach them more songs, songs that weren't in any of the books. As lead vocalist, Pam became the band's main ambassador, visiting these new old friends sometimes for weeks at a stretch, learning dozens of songs.

"I go back all the time and just learn them orally and get them to sing it however many times it takes," she says. "There's an advantage (to that) in that you'll learn a lot more besides just the song. You'll learn about the life that goes with it."

The members of the band have only one hard-and-fast rule in writing a new arrangement for an old song; the lyrics and melodies remain unchanged.

"The thing about this band," says Dave, "from the outset it's been generally ... I guess creative is the word. There's nothing that's done for us. The music was there, but it had to be created around and that was a problem, as it always is. Originality is a real problem - to find the arrangement that has not been done before."

A major hurdle in the arrangements is the fact that most of the songs were written hundreds of years ago using scales quite unlike the scales of today. No one in the band can really explain how they manage to write arrangements which ring true when others who try it fail miserably. They rely on their own ears and those of the musicians who taught them the songs to tell them when they're on the right track.

"A lot of the musicians (from the outports), they're quick with the ear even if they don't have the technical thing," says Dave. "It's not a matter of you just scrape it out and he'll love it. They can work it with you on any level. They can just come in and do the rough-and-ready-have-a-good-

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time-and-who-cares kind of thing, but if you actually want to get down and start pointing things out, they know it inside out. They'll tell you what goes where and why."

### Figgy Duff's Gear

Pamela

Martin D35 Sunburst, through a Fender Twin amp and a Weaver stack

Fender Rhodes Stage 73, through a Fender Rhodes Keyboard amp  
Generation Tin Whistle (made in Great Britain)

Noel

Ludwig bass drum

Milestone snare

2 Pearl tom toms

Zildjian cymbals

Bodhran (a Celtic drum made in St. John's by Paddy Mackey)

Rhodes piano

Hammer dulcimer (made in St. John's by Steve Woodcock)

Dave

Fender Precision bass, through a Kustom 250 amp

Epiphone mandolin with Box pre-amp

Geoff

Hohner Corona III (three-row, diatonic accordion)

Hohner German-style four-stop accordion in G and C

Homemade B- and C-style accordion with free bass

Hasse pihlajamaa five-row accordion (made in Finland)

Yamaha plastic fife

18th Century-style wooden flute, handmade of black grenadilla wood by Mark Minkler of Lopez Island, Washington

"We work pretty hard to keep the chords in the same mode as the song was in when we heard it," says Pam. "A lot of these songs are really old tunes and we have to really search hard to find the chords that are going to suit these songs."

"I don't know how to pin-point it," adds Noel, "but all I know is when an accompaniment given to a (traditional) song has a certain amount of regular chord progressions, it's horrible. It kills the song and it kills the whole spirit."

It's no surprise that the band's first record deal was a long time coming. Not a folk rock band, not an Irish band or even a novelty act, Figgy Duff was a square peg most record companies would rather leave alone. In 1980, however, Posterity Records was brave enough to sign the band for its debut album.

When the group went into Nimbus 9 in Toronto to begin recording, they had to narrow down five years worth of tunes to fit

on a single LP, six to a side. To complicate matters, many of the musicians from whom they had learned their songs were long past their primes and there was a very real danger that some would not live to hear their favourite songs recorded. This consideration took precedence over outside pressure to score a hit single with one of several novelty songs making the rounds in Newfoundland at the time.

"I think, in a way, we made our first album for the spirit of the thing," says Noel. "We never really thought about the marketing side of it."

The band's current goal, he says, is not just to rediscover this old material and put it on vinyl or in books for the archives, but

to return it to its rightful place in the lives of Newfoundlanders. A place usurped lately by rock and roll and country and western piped in over the radio and the video.

"I'd like to just carry on with this for a while (until) we figure the thing is strong enough from a traditional point of view with the Newfoundland music," says Noel. "Because the way Newfoundland is suffering now - the modern age, right? - I like to feel that something's laid down and it's ours and younger people coming up can hear it and say 'That's good. I'd like to do that.'"

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### Discography

Figgy Duff, Posterity Records, PTR13014

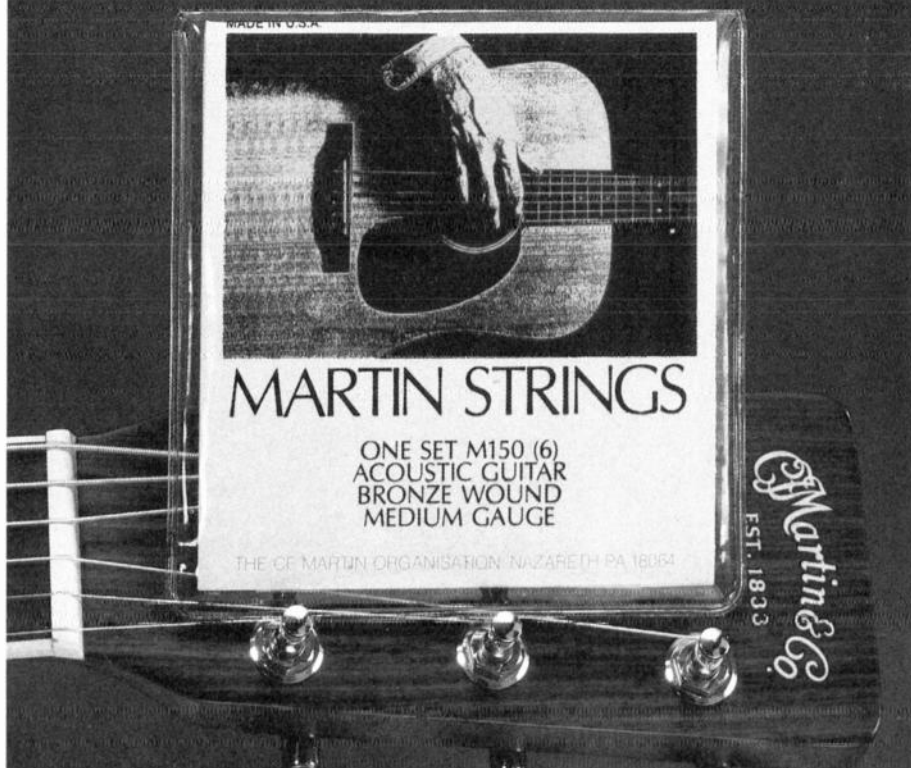
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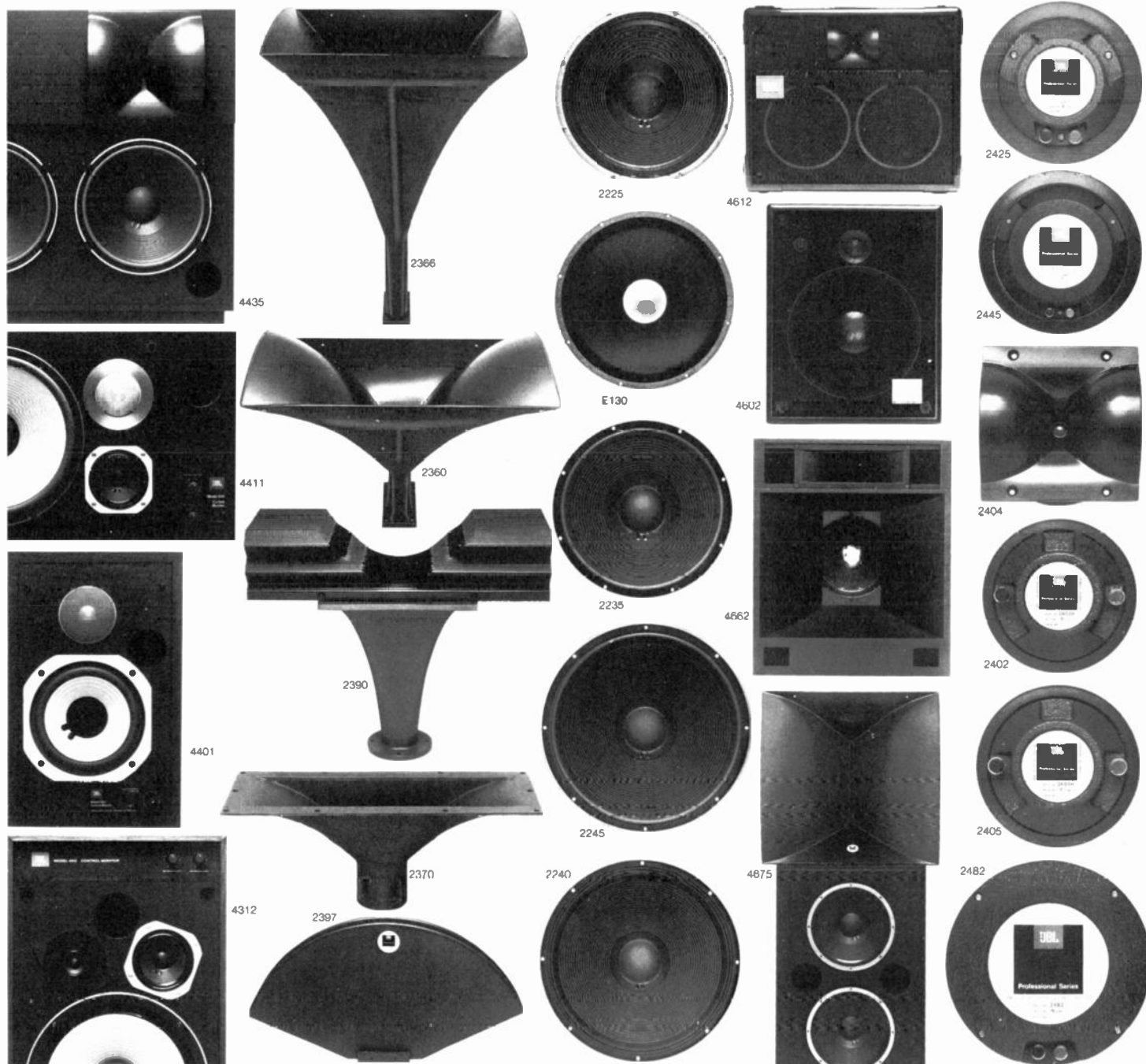
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# Mary-Lu Zahalan

Continued from page 33.

grand response across Canada. Then when CFTR did pick it up, the number of stations doubled.

"Try a Little Love" landed in Mary-Lu's lap quite by accident or at least by coincidence, while playing in London, Ont. Randy Kumano and Stuart Peterson - past acquaintances - approached her to "try a tune they were working on." The tune was not "Try a Little Love" but "Take Me Through The Twilight", which ended up as the B side.

Up until that point in her life Mary-Lu had been working with one purpose in mind and had been setting aside money to record. She and producer Rick Gratton, confident in the material, made a master of the two songs and during the '81 mail strike took it around to 29 record companies - majors, independents and just anyone that Mary-Lu was advised might be interested.

"A&M had been interested in just floating it but they wouldn't have put anything into the promotion, so I wanted to go with an independent because they had more of a need to be recognized." Through Avenue Road Music Group (ARMG), Mary-Lu was first signed to Heart Records in Calgary. This was the label the single was released on. As flexible as this industry is, Mary-Lu left Heart to sign with Sefel Records for a short period of time, and has now settled with Avalon Records, a division of ARMG.

To keep up the momentum of "Try a Little Love", the decision was made to cut another single, this time alongside an album. Mid-March of '82 saw Mary-Lu and Randy in pre-production with all of April spent recording at Phase One Studios (Toronto). They surfaced with an album titled *Think of Me* out of which evolved a single, "Turn of the Wheel". It went onto ditto the response of "Try a Little Love."

Mary-Lu learned quickly how to budget her time because a debut means being everywhere at once. Extensive radio tours were co-ordinated, followed by live performances and television appearances such as the *Allan Thicke Show* in Vancouver. "It's a good introduction to the general public," points out Mary-Lu. Eventually she'd like to get as many high profile gigs as there are - O'Keefe Centre, Massey Hall, Ontario Place. Mary-Lu realizes that you can develop new followings everywhere. She sees herself crossing the bilingual border to broaden her audience, and intends to keep a watchful eye on the success of the album and singles in Quebec. "I want to do a whole album in French." An easy task to master considering she grew up in Quebec city.

Having reached her biggest goal so far - to have her own album out by the time

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## Mary-Lu Zahalan

she's 25 - Mary-Lu looks back on several influences which have undoubtedly assisted her in her achievements.

"Best move I ever made. Compared to the normal 20 hour course, I had a 40 hour work week," says Mary-Lu of her studies at Sheridan College in the Music Theatre Program. She did some singing in high school but nothing serious. She even sold Thomas organs and is now grateful for the marketing experience. However she shies away from any talk about being in the 1975 Miss Canada pageant.

For the past five years Mary-Lu has been studying voice with Rosemary Burns, whom she met through Sheridan. "She's great; she's really helped my endurance." And of her father, who had wanted his daughter to be a lawyer not an entertainer, she says, "He instilled in me that if you did the best you could do, then you'd always do well. Whatever I do, I do 200%." For the record, her dad as well as her whole family are now more than supportive of Mary-Lu's surging career.

Al Jarreau to Mary-Lu is, "the epitome of what you can do with the voice. He's such a master, always interested in the sound, technique and character of the voice." She also feels influenced by the '60s, the Beatles and Jane Olliver. Each of these influences plus her own vocal interpretations have stamped her with the handy label of Adult Contemporary, and as Mary-Lu explains, "I want to stay in Pop because it's something you can do forever. You can learn different ways as you change stages but I don't want to do anything trendy."

"Adults become very loyal and will follow. I'd like to do strong, Pop, hooky tunes I'll always be proud of."

Admittedly, the girl has her hands full. "It's bigger than me right now. I'm still doing all of my own management. I'd like to hold off as long as possible so I can make a good decision."

Another notch in Mary-Lu's musical gun came with CFTR's *Christmas Wish*. They engaged her for their promotion using her single "If I Had One Wish," which was appropriately re-written for the season. Having heard CFTR's version, the Moffat chain decided to go with the jingle for all of their stations.

After a much deserved respite over the holidays, in a warmer climate, Mary-Lu and Stuart Peterson will begin pre-production of the second album to be recorded, again at Phase One.

"The next album won't be so ambiguous and safe, as the first. The direction will be more focused," analyses Mary-Lu.

Although the material has yet to be finalized, it's a sure bet it will be brimming with Mary-Lu's energy, sincerity and spontaneity.

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"Those formative years are very critical and even more so when you are a talented kid. It's usually the parents who screw things up — in nine out of ten cases. I was lucky I didn't have parents pushing me, even though other things went wrong."

Violinist/Conductor Pinchas Zuckerman, May/June '80



"I was 31 when I stopped playing in public, and it was like being finally free to do what I wanted and not having to engage in that utterly wasteful activity..."

Pianist Glenn Gould, Jan/Feb '81



## SHOPPING FOR A CASSETTE DECK

Continued from page 35

require less boosting, resulting in the noise getting boosted less and the whole thing sounding cleaner. However, this eats up more tape.

A studio master is recorded at 15 i.p.s. on two tracks, each one a little less than 1/8 inch wide. Studio masters are wonderfully clean and lovely to listen to, but require great ten inch reels of tape to hold them. When they get dubbed onto a cassette the sound is on two tracks one quarter as wide and will play back at an eighth of the original speed. This is, all told, a thirty two fold reduction in the theoretical sound quality.

For a given piece of tape and a given machine playing it, the noise will be a constant factor. The more signal you can get on and off the tape, the less you will have to amplify the noise. Thus, one way to improve on the noise situation is to pump more signal into the tape. However, as the signal level on a tape rises, so does its level of distortion. Studio recorders are usually set up so that "0" on the level meter (called a VU meter) is something less than one percent distortion. Cassette recorders can have considerably more, giving them rather better noise figures than they might otherwise have had.

Since noise is the major limitation in tape recorders, a lot of research has been done to find ways of cutting it back some. The practical limit for the signal to noise ratio (that is, how much higher the signal is than the noise) for a cassette recorder as it stands is between fifty and sixty decibels, which is actually pretty good. There are two ways of improving on this. The first is to fool the tape into thinking it's seeing a lower level of high frequency sound than it is, and then un-fool the signal after it comes off the tape. The result, with a lot of electronics, is that the high frequencies are only boosted when there's some actual signal to boost, and turned down in those parts of the music when there's silence, or, rather, just noise. This process is the one used by Dolby.

The second way is to fool the tape recorder by devising a tape which can be recorded at a higher level, and produce more sound on output, thus giving off less noise. To this end there have been many variations on the theme of tape formulations of late, Chromium Dioxide, Iron and Chromium (Ferrichrome) and metal particle tapes, to name but a few.

The amount of signal fed to the tape, and the exact nature of the high frequency boost involved is called the recorder's *calibration*. Unfortunately, this is different for every different tape formulation. In most machines, the calibration is set internally with variable controls, but in order to be able to use the recorder with different

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## SHOPPING FOR A CASSETTE DECK

types of tape it is essential that different calibrations be selectable from the front panel.

The "compact cassette", which is what cassette decks use, was originally devised by Philips in the early sixties as a low price recording medium, predominantly for voice. It is, in fact, not very well suited to high fidelity sound reproduction being, by rights, too slow and too sloppy to permit really good sound to come off it. The distance that cassette recorder technology has come to get around its shortcomings is quite astounding, really, and all of the fairly decent systems around today have something to commend them in this particular craft.

It remains a mystery, however, that Western civilization should settle on such a demanding requirement for such a singularly unsuited device.

### New Toys

All of the cassette decks in this survey are above the *Walkman* class of devices. Some are amazing little missile consoles with about a zillion buttons to play with. All are capable of rendering decent sound.

There are probably a few things worth saying about cassette deck technology, inasmuch as the perpetrators thereof are really deeply into some fairly bizarre language to explain what they've wrought. To begin with, there are motors, wheels, gears and... servos.

In short, the whirring bits.

The major mechanical thing happening in tape decks is the movement of tape across the heads at a constant speed. This should be easy but, of course, if it was there would be a lot of unemployed Japanese design engineers. The difficulty is mostly in the fact that the tape in a cassette deck is moving so glacially slowly that all sorts of irregularities in the tape transport mechanism, such as imperfect roundness in the capstan shaft, uneven drag from the feed reel and so on, can wreak audible modifications to the resulting sound. Thus, the capstan is a thing of intense thought and contemplation in fancy decks.

The simplest capstan motors, and, in fact, the ones which are still used in a great number of studio reel to reel decks, are simple AC synchronous deals... clock motors. They run at a speed governed by the frequency of the AC line, which is extremely constant. However, these motors must be physically very large if they are to be able to cope with variations in load caused by cheap cassettes and likewise uncertainties, which is a drawback for small decks. Also, minor glitches in the AC power line, caused by motors starting up, coffee pots and suchlike can produce momentary wobbles in synchronous

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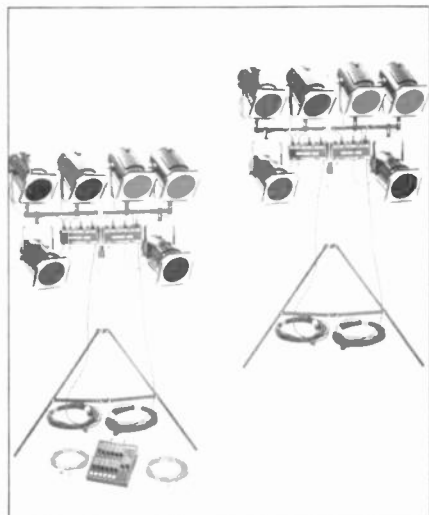
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## SHOPPING FOR A CASSETTE DECK

motors... which get noticeable in particularly small ones driving low speed capstans.

In order to overcome all this, several stages of evolution have transpired. The first approach was to use a DC motor which was governed to run at a constant speed. This works fairly well but, again, it requires a rather large motor to deal with possible loading variations. However, there is a better way still. It is possible to electronically govern the speed of the motor by adjusting the power fed to it in accordance to its actual speed. This is called a servo feedback loop.

*Star Wars* talk.

The servo feedback loop approach, renamed and used on most of the decks we'll look at, is actually fairly simple. The motor turns the capstan and a tachometer. The tachometer produces a signal of one sort or another, either a series of pulses or a DC voltage level, which corresponds to the speed of the motor. Tricky circuitry compares this signal to a reference (which it knows represents the correct speed) and, if a discrepancy is found, adjusts the motor accordingly.

Works real good.

A further enhancement on capstan technology is to have two capstans, one on each side of the head. This sort of deal keeps the tape tight against the heads and eliminates any weirdnesses from the supply reel of the cassette.

Further motor lore; there are two things that have to go 'round in a cassette deck, these being the capstan and the reels. Wily mechanical pullys and idlers can allow one to run all this off the same motor, but it does not produce the smoothest running system going, as the loading on the motor is extremely irregular. Two motors, one each for the capstan and the reels, is better, and three motors, with an individual motor on each reel, is better still.

The great hassle with cassette recorders, especially as they get on in years, is that things in them begin to wear, and, as such, their mechanical specifications begin to go down the tubes. This is inevitable in most decks, as the mechanical internals are largely made of plastic or aluminum, neither of which are remarkably durable. However, there's a lot of this stuff that can be done away with when electrical devices are used in their stead. As such, decks which use push buttons to control solenoids (as opposed to mechanical "piano keys"), as most of the ones here do, and those that use individual motors instead of a lot of swinging idlers will keep their mechanical integrity, and hence their sound, a lot longer than the ones with all the intriguing machinery.

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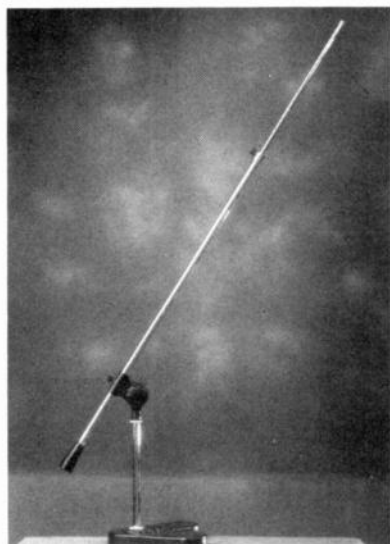
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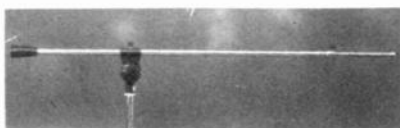
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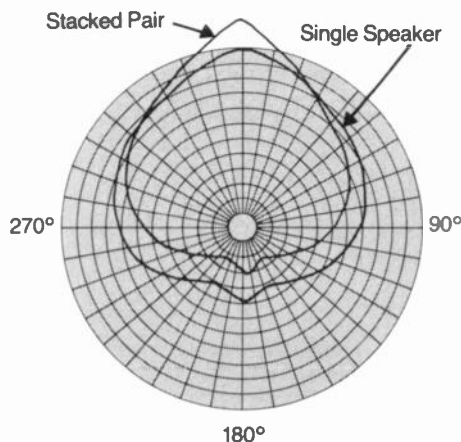


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## SHOPPING FOR A CASSETTE DECK

The other big area of tape recorder design is, of course, in the electronics. Probably the first important point to look at is noise reduction. There are four popular variations on this theme, these being Dolby B, C and HX and dbx. Dolby B and C are fairly similar and every deck here has at least one. Dolby C offers slightly better noise reduction at a slightly greater overall loss of fidelity. Dolby HX is a "headroom expander," and works by varying the bias to the tape with regard to the spectral composition of the sound from moment to moment. Lastly, dbx is a straight expansion and compression technique, and is independent of frequency. Having used both a variety of Dolby permutations and dbx in the studio, I quite prefer the dbx.

It should be noted that many decks have most or all of these systems available. However, the prices of these machines include quite a lot of royalty payments to the owners of the systems, and it is a good trip not to buy more of these things than you're going to use. For example, if you are planning to use your deck mostly to produce tapes to be played on other decks, e.g., demos, the only noise reduction you're likely to need is Dolby B. Note too that some decks allow dbx to be added later as an option.

Another heavy consideration is the number of heads used in a machine. The cassette itself is designed to have two, one for erase and one for record/playback. However, it is largely impossible to make a recording head that is optimized for both recording and playing back. As such, a separate head for each function is far better, and it can be done by sticking the two pieces very close together and jamming them into the opening in the cassette housing originally designed for a combination head. A further advantage of three head decks is that you can monitor the sound, via a switch, from either the input or the playback head. As such, it is possible to hear the sound *after* it has gone onto the tape, at which point you can be sure you've actually got it.

Most of the other electronic wonders found in the current crop fall into the category of bells and whistles, and there's a great ringing, tooting glockenspiel worth available.

Many of the decks here have been invaded by the all-pervasive LSI chip, the one that made possible four dollar calculators and desktop computers that once filled buildings. The chip is such that, once you're designing one anyway, adding extra circuitry to do peripheral functions is so low in cost, when amortized out over a few shiploads of machines, that it's very nearly free.

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The chip has provided several useful features. The first is bargraph level meters, which use a string of lights of some sort instead of the conventional moving needle. These things are faster and more rugged. They're also a lot cheaper to make, although they're usually found on the more expensive decks. Moving needle meters have inherently higher resolution than bargraph types, but this isn't really that important in a cassette deck where, for the most part, all you really want to know is whether the tape is going to saturate.

Digital tape counters can also be put on a chip and once the display is there it's only a matter of a few switches to add a timer, clock, stopwatch and, Lord knows, maybe even a swimming pool pH meter or biorhythm calculator. Counters of this type can have very sophisticated memory functions, and a few decks allow you to set up a sequence of stops, starts, winds and so forth to play the contents of a tape in a particular order. I'm not sure it's something one would ever use, but it will impress your friends and scare the cat, both two eminently worthwhile capacities. The other really interesting thing that has come out of having highbrow chips in these things is the availability of a number of machines with automatic tape tuning. This is a procedure which allows the machine to run a short test (usually about fifteen seconds) of any tape it's given to record on and adjust its calibration (and, on some, mechanical alignment) to get the absolute best sound out of that particular cassette. A bit expensive, this, but certainly worth thinking about if you're up for having totally unimpeachable fidelity.

Other bits and bytes follow.

Some decks offer remote control options. These come in two types; them what has long wires and them what has infra-red LEDs. The latter type are cordless, but may be unreliable at long distances.

One line of machines has spectrum analysers built in. . . which is taking things rather far. The idea here is that complex sounds may have multiple amplitudes at different frequencies. Thus, you may have a 5 KHz signal at 0 VU, which will show on the meter, and a 1 KHz signal at -10 VU, which will not. Well, a spectrum analyser is a whole bunch of bargraph VU meters, each one only good for a narrow band of frequencies. Thus, you get to see what's happening throughout the entire spectrum of your sound.

The conscious thought behind this, aside from finding even better ways to scare the cat, is in that you can record some frequencies slightly hotter than others, and this sort of device lets you see the level of all of 'em. Technology marches onward.

A pitch control can be useful. It's found on a few decks with one or another type of servo loop, and usually allows you to alter the servo's reference slightly with a front panel knob which, in turn, varies the tape speed a little, usually by  $\pm 10\%$ . This is ideally suited for playing along with tapes as it permits one to tune the machine to



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## SHOPPING FOR A CASSETTE DECK

one's instrument, instead of the other way around.

Most machines have a button marked MPX filter. MPX stands for "multiplex" which, in turn, refers to the process by which FM stereo is transmitted. One of the signals which is produced by this process, while inaudible, can get into a tape recorder and confuse things. This switch cuts it out. It also limits the frequency response of the deck to about 16 KHz. . . which isn't a problem for FM radio, as this is about the bandwidth you'd get over the air. However, it is a drag if you can't switch it out.

Also cropping up on many systems is front panel calibration. In some decks, all the tape parameters can be set through small holes in the front of the machine, something almost always found on studio reel to reels. More often, though, there is just a bias fine adjust, which allows the really nit picking souls among us to get that last little squeeze out of each tape.

A few machines feature auto reverse, and can, in fact, play the same tape over and over again without any human intervention so long as somebody keeps the light bill paid. A good trip for background music, this, or for taping long concerts. Many auto reverse machines can change direction in substantially less than a second and the changeovers can be all but inaudible.

There have also been a few machines emerging running with two speeds, 1 7/8 and 3 3/4 i.p.s. This higher speed will unquestionably produce better sound if the machine is properly calibrated for it (I couldn't tell whether or not the speed switches actually changed the calibration as well), but, of course, will eat much more tape. In addition, 3 3/4 i.p.s. cassettes will probably be unplayable anywhere but on your machine.

Finally, there are the dual decks. . . curious mutations with two tape drives in them. They permit tape dubbing and easy duplication. Most will dub at double speed, which will prove handy if you want to turn out a lot of cassettes.

### Down To The Toystore

In buying a cassette deck, it's important to decide what it is you are after, and not just go blow everything you can scare up on the machine with the biggest numbers. Consider, for example, that most decks claim a frequency response up to 20 KHz. Consider that you probably can't hear much above 16 or 17 KHz. Then, too, do you need a four function digital timer? In fact, for many applications where there are no cats to scare, a solid three motor three head deck with no coloured lights may be a better choice than one with less audio and

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more digital paraphernalia.

If you do want a lot of control over your sound, the knobs and sparklers are useful. On the other hand, if all you want to do is to make four dubs of your latest tune for the other members of the band, you're going to have to deal with those knobs even if you don't really care about them.

The only thing more infuriating than a tape deck that stops working is one that thereafter can't be fixed because it has been abandoned by its manufacturer. There is a cheerful tradition among audio salesmen to declare anything over ninety days old obsolete, and thereupon to try to talk you into trashing it and buying. . . this new improved model over here with a fifteen foot high two point five kilowatt disco bar graph meter. . . Like, if it was doing what it was supposed to do before it got busted it isn't obsolete. So, before you buy a machine, see if they're still selling parts for the two year old versions of that particular deck.

Finally, the best way to deal with audio sales-trolls, when going to lay down your money, is to bring your own tie. Either get a powder blue one with Tom and Jerry running around on it or a day glow orange deal that lights up and says "Grateful Dead". Make it clear that before you'll even talk about buying anything you want him to wear your tie. These clowns, bred for pushiness and verbal twelve bar jamming, are very tie dependent, and, if forced into a strange tie environment they can often be put entirely off, forcing them to fall back on their final sales technique, the one which they keep hidden away, to be used only in the most extreme cases of desperation. . . the truth.

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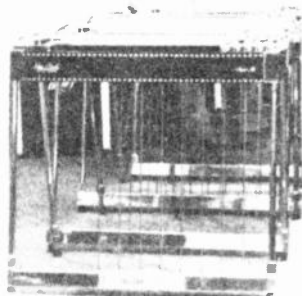
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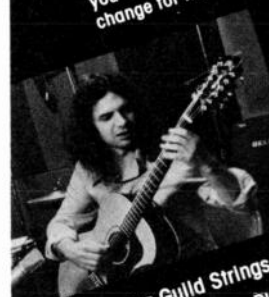
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# GUITAR

## THE STUDIO CALL

I can't think of a word strong enough to describe the frustration of being a fine musician, and incapable of getting in on some studio gigs.

For starters, I do not have a pat "Answer". But, here to follow are some thoughts, hopefully beneficial to the guitarists who have been following my column.

Nine times out of ten, it probably will do little good, to phone up a prominent musical director and expect him or her to lay studio work on you, without a recommendation from someone he knows, or at least hearing a demo tape of some recording you have worked on.

Nearly all studio players have gone through the jobbing scene, (one nighters) and in doing so, initially got other studio players aware of their musicianship.

There are three basic types of jobbing bands: rotten, fair and professional. What does this have to do with studio playing? Lots! Many studio players enjoy the odd jobbing date, number one - just to play live, second if it's a number of great bands like Eddie Graf, Stan Hiltz, or Dave Woods (in Toronto), there is always a good well arranged book to play and quality musicians.

A suggestion is to contact the good jobbing leaders, make yourself available as a sub for their regular players, and in doing so allow the possibility of having your name passed on to a studio leader, who by the way is always looking for fresh sounds and up to date guitarists.

Another thought, is either forming or joining a semi-formal rehearsal group with good serious musicians. Try doing some remote recording and create as close as possible a recording studio atmosphere. Listen for intonation, of not only the over-all band, but the accuracy of your own guitar being in tune with itself.

Play with dynamics, and balance your own level accordingly. If possible, a click track through the headphones, is great practice. There are quite a number of metronomes now available with headphone adaptation, e.g. Dr. Beat.

When you get a call for a session, possibly your first one, here are a few reminders of your responsibility.

Come prepared with a small case or bag of electronic effects in good running order (fresh batteries etc.). Basic effects are: Phaser, Chorus, wa-wa pedal and fuzz. There are other effects available, and the more you have the better. Bring a clean (noise-free) amp. Never count on the studio supplying one. If you're requested to bring just electric, throw your flat top in the trunk just in case the leader wants to try something different.

Don't be late. Allow for traffic and parking and most of all a relaxed set up time. Being late not only holds up the start of a session but also puts undue pressure on the leader.

Cool the chatter. Everything you say not only goes into the orchestra headphones, but also is heard in the control booth. If too much talking gets established, the leader gets fatigued, and inadvertently what seems to be a humorous remark, can insult the producer, leader or engineer. Basically you're there to play great, enjoy the quality of musicianship, thank the leader for the gig and go home.

One last reminder for sessions involving short cues, as in films and dramas. If you are tacet (not written for) on a particular cue, stay in your chair unless requested by the leader to leave. It wastes so much time having to keep fetching a player every five minutes from the studio lobby.

The day to day life of studio musicians is most satisfying. If you have any questions, please feel free to write to me care of CM.

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BRIAN  
HARRIS

# KEYBOARDS

## READERS' QUESTIONS ANSWERED

*Q. I have a question regarding the keyboard column in your April 1979 issue. How does one play spread chords (assignment #7) without the use of the sustain pedal? Also what is meant by the terms 'drop-2' and 'parallelism'?*

Adele Wilding  
Brandon, Manitoba

A. It should be possible to play the passage in a legato fashion by using the following fingering.



You may find that a different fingering works better for you. The size and shape of hands differ considerably and for this reason, the fingering that works well for me may not work well for you (and vice versa).

The terms drop-2 and parallelism refer to compositional techniques which can be utilized by keyboard players. I hope to deal with these in an upcoming issue. If you can't wait that long, you could pay a visit to your local library. Any book on arranging for the stage band, jazz group, dance band, etc. would probably cover both of these areas. Any book on 20th century compositional techniques would likely discuss parallelism at length. The books on harmony and arranging by Gordon Delamont (published by Kendor) and *The Professional Arranger Composer* by Russell Garcia (published by Criterion) are well worth looking into.

*Q. I am interested in playing the piano for my own pleasure. I like the honky tonk style piano. I was once told by a friend that honky tonk wasn't a style of playing, but was a special sound in the piano you buy for honky tonk playing. I also like the Mickey Gilley and Jerry Lee Lewis style. Also what is meant by stride piano?*

Frederick Janes  
Grand Falls, Nfld.

A. Both you and your friend are right. The term honky tonk was used many years ago to refer to a bar or saloon - usually one where the patrons were unsophisticated and the music was 'down home'. Often the music was provided by a solo pianist. In those days there was no sound system to amplify the sound of the piano, so the pianist had to use certain devices

to make the piano sound loud and full. One of these was the stride left hand technique. Here the left hand plays an 8ve root on the 1st beat, and 8ve 5th on the 3rd beat and chords on the 2nd and 4th beats: e.g.



In the example, the left hand strides up and down between the bass and the mid-register of the piano, providing a firm rhythmic and harmonic support for the melody. The use of octaves on the 1st and 3rd beat will help to carry over a noisy audience of course. For a more subtle stride left hand style, you could replace the octaves with single notes.

To make the melody come out the pianist again would use lots of octaves: e.g.



This style which uses elements of ragtime, Harlem stride, blues, boogie woogie, etc. is more often known as barrelhouse, but is sometimes known as honky tonk.

These pianos usually had somewhat of a tinny sound because they were out of tune. This sound came to be associated with the style. Today if you want to get that authentic tinny sound rather than *detuning* the piano which would mean you couldn't play another style on it, until it was tuned again, you can buy a device that fits in the piano and produces that sort of sound. It can be conveniently removed to let the piano sound normal again. It is a fairly simple device consisting of a long bar. There is a strap with a piece of metal on the end for each note on the piano. The strap dangles against the string and produces a tinny rattle when the string is struck and begins to vibrate. This is usually called a honky tonk sound. I assume that this was what your friend was referring to. You can also put thumb tacks in the striking part of the hammer to achieve the same effect. I don't recommend this as it damages the hammers somewhat and probably doesn't do the strings any good either.

In the next issue I plan to discuss rock and roll piano. Since you like Mickey Gilley and Jerry Lee Lewis I think you'll find it interesting.

Please keep those cards and letters pouring (maybe that should be dribbling) in. If you've got a favourite area I'll be glad to tackle it. Till then, take care.



DAVE  
YOUNG

# BASS

## BASS SOLOING Part 2

First, let us consider several characteristics of the double bass which directly affect the soloist. The actual pitch of the instrument is quite low and consequently it is not a loud instrument and must be amplified.

The range, for most solo purposes, is a maximum of two octaves. It is an awkward instrument on which to play a fluent, *hornlike* solo - the length of the fingerboard, the wide positions and the high tension on the strings are all contributing factors. The break on the neck of the instrument - the point where the left hand moves from regular position to thumb position - is a major obstacle to a solo passing through this range of the bass. Given these restrictions, let us look at a simple solo line on the first eight bars of "Autumn Leaves" in B<sup>b</sup>.



The first observation is that the melody is used in the opening phrase and then something close to the melody is used again in the third and fifth bars. A little melody, woven through the texture of the improvised solo, can be very effective. Learn the melody and don't be afraid to use it during your solo. Second point to notice is that the solo phrase is completed at the end of the seventh bar just as if we had made a verbal statement. This process of making a statement, taking a breath and pausing to think about the next statement, is a good musical habit to acquire. The physical act of breathing with your solo is the same as breathing when you are jogging or swimming. It is a natural reaction.

You take a breath, play a phrase for a few bars while exhaling, and then take another breath before the next phrase.

A third point is that the crucial notes in the chord - i.e. root, third and seventh - are used to give a harmonic sense of the chord under the solo. With a piano comping behind your solo you don't have to use these notes as much. But if the pianist lays out, then it is up to the soloist to provide the harmonic framework of the solo. A fourth observation is that this solo is in the bebop tradition where the eighth note is the common mode of expression. Don't fall into the trap of using eighth notes endlessly, but put in a few quarter notes, half notes, triplet figures, or even the odd rest. Pizzicato is the usual technique for playing a bebop solo but if you become comfortable with the bow, an arco solo can be very effective, especially on up-tempo tunes where you can sustain notes for long durations. A Roland 'Boss' chorus or similar electronic phasing effects can also enhance either an arco or pizzicato solo.

One last observation is that the range of the solo is approximately one octave from Eb (11 string) to Eb (1 string) and that most of the notes fall between open G string and Eb above. Try to play the solo line and the melody - if you know it - in several different positions and not just on the G string. For example play it 1) across the D and G strings; or 2) across the A, D, and G strings. Don't be limited to playing up and down one string since this limits the variety of intervals you can use in a phrase. For example, thirds, fourths, and major sevenths are relatively easy across strings but are progressively difficult up the string. This solo example is relatively simple but assumes that you know the correct spelling of the given chord symbols - i.e. B<sup>b</sup> maj. 7, Cm7, F7, and Amin7. The correct spelling of the chords on which the solo is to be played and knowing the melody of the song are two basic requirements for playing a good solo.

To recap this month's column, remember to 1) use the melody at various points in your solo; 2) play your solo in natural phrases - make a statement, complete it, and then breathe; 3) use the key notes of the chord to give a harmonic framework to the solo; 4) use eighth notes in healthy combination with quarter, half, and whole notes and rests; 5) try to play across strings rather than moving up and down one string.

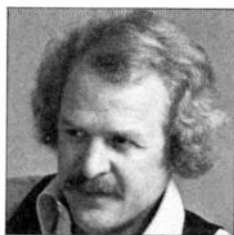
We'll talk more about soloing in the next issue.

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PETE  
MAGADINI

# PERCUSSION

## HOW TO CHOOSE YOUR FIRST DRUM SET

Next to choosing the best teacher you can find in your area of the world (wherever that may be), the next most important consideration is choosing the right drum set and the best one your budget will allow.

In the past, drum enthusiasts just starting out would begin on the snare drum only. Then, if his or her parents felt that the enthusiasm resulted in definite progress, the parents and/or teacher would suggest that the purchase of a drum set be considered. In the last ten or fifteen years this has changed. Now drummers want to start out on the drum set; they don't want to wait a year or so while they learn the snare drum rudiments and how to read snare drum music.

I feel they're right. Why learn to play the total instrument one piece at a time? Nowadays there are teachers and methods that start out with the whole set. I personally think this is a good approach and as you need the snare drum techniques to progress on the set, you learn them as you go. But this does mean that you have to purchase a drum set (or rent one) almost immediately. With that in mind, here are some ideas on where to begin and what to expect:

### Price

You can spend five hundred dollars or four thousand dollars and anywhere in between. For a new set you should expect to pay approximately fifteen hundred to twenty-five hundred dollars for a quality set including cymbals and stands.

### What To Look For

Drum sets come in all sizes and colours and are manufactured in all parts of the world, including Canada, England, U.S.A., and Japan. The manufacturers have catalogues and literature describing their drum sets and hardware available (cymbal stands, snare drum stand, hi-hat stand and bass drum pedal). Collect these catalogues and look them over carefully.

### What To Buy

Most new drummers want to start right in with the largest set they can find (many drums, cymbals and

stands). This is natural because many of the rock legends are performing on just such equipment. And the drum manufacturers promote these sets more because, naturally, they sell more drums in one shot. However, my suggestion is that you start with a smaller set that will cover *all* the drumming skills required to play a larger set and then add to it as you need more drums and cymbals for colour and show (which is what the larger sets are basically used for). All the major manufacturers feature four and five piece sets. I personally recommend a five piece setup that includes a bass drum, snare drum, two tenor tom toms, a floor tom, hardware and cymbals.

### Cymbals

Cymbal selection is an important consideration when purchasing a new set. I suggest you start with the best and leave the unknowns, unknown. Cymbals are expensive so if you *have* to cut back on the quality of one or two cymbals, to stay within your budget, then I suggest you purchase a name ride cymbal and crash cymbal and, if necessary, use the lesser name on the hi-hat cymbals.

### Where To Buy

There are many music stores that sell drum sets. In smaller cities and towns, of course, the choice is limited. However, if possible I always recommend a full line drum shop or music store with a separate drum department. These stores have experts who can help you make the right choice. (But beware of the drum shop *expert* who gives the impression that he knows everything about drums and drummers and can personally outplay the name pros.) A professional drum salesperson won't pressure you and knows the products. He or she might have been a professional drummer in the past and they want you to be happy customers. They will also give you the best deal possible and back up the products with a full service repair department. Should you decide later to add to your set then they will design a set accordingly. Andy Cree at the Music Box in Regina is one such drum authority. Oh yeah, Andy was also Anne Murray's drummer, just to name one of his accomplishments as a pro.

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DON  
JOHNSON

# BRASS

## MOUTHPIECE BUZZING

Too much dependence on the horn.

One of the subjects that brass players are currently asking about is, mouthpiece buzzing.

Is it of any value?

For years I was not an advocate of this type of practicing. Mainly because it didn't appear to do much for me.

Lloyd Geisler, a magnificent player and former 1st trumpet with the Washington Symphony, once told me during a lesson that he did his warm up on the mouthpiece while driving to rehearsal every morning.

Although Geisler was a great influence on me, I was still not convinced that this device was beneficial for my needs. My initial lack of enthusiasm was due to the fact that I was not looking for anything other than a fast and easy way to warm up the lips.

In recent years, because of spending considerable time experimenting with it in my own practicing and using it with students, I have completely changed my mind and heartily recommend it for *specific* use.

With the realization that a brass instrument is merely an amplifier of the sound that we produce with the synchronization of air velocity, embouchure and tongue level, it becomes evident that many players place too much dependence on the instrument rather than on their own physical production habits.

Because of the resonant open sound of a brass instrument, many players tend to form lazy lip motion and embouchure function. This is particularly true of high school students who overblow their instruments trying to drown out the players sitting next to them, which is why so many of them play out of tune.

Playing on the mouthpiece without the aid of the amplifier (instrument), forces you to form true lip and supporting muscle activity. If there is an embouchure or vibrating point response problem the mouthpiece will point it out immediately. It is a great truth seeker.

The embouchure area with some players operates just enough to enable the instrument to produce the notes but not enough to be in the centre of sound or to be perfectly in tune with their intervals. Mouthpiece practicing helps eliminate this lazy performance by placing the onus on the player rather than on the instrument. Demands are thus placed on the ears and proper embouchure muscle employment.

Look in a mirror and slur a double octave scale on your mouthpiece, observe your corner and upper lip muscles. Repeat the same scale with your instrument and see if your muscles function the same for both ways. Often you will see that with the instrument the muscles tend to be lazy.

During the past year I have used Geisler's idea of warming up on the mouthpiece while driving to

work in the morning. It generally takes me about twenty minutes to buzz the warm up chords that I wrote in my Pedal Tones Part 1 article. Each note is held for three beats and the bottom note is held for six beats. Alternate the tongue on one series and the slur on the next. Also come back up through all the chords. It is an excellent way to warm up because it places demands on proper formation and ears. As with Paganini's Maxim, it re-establishes each day the correct sensations.

I have found in teaching that it is an excellent device for slurred exercises. In the slur exercises based on the Schlossberg book that I wrote of in "Slur Concept", I make my students perform them on their mouthpiece first before playing them with their instruments. This develops greater accuracy and better intonation on their intervals. It is also effective for slurring harmonics. Many students will lock on a note while ascending and be unable to move to the next note with their instruments, and the same exercise on the mouthpiece they will usually go right past the problem area with no trouble. They are able to focus on the centre of the embouchure and create better lip motion. It also removes the weight of the instrument and prevents jamming of the vibrating points. The famous crammer of vibrations - the left hand.

Occasionally a brass player will come to see me with the problem of fuzz and static or double vibrations in his sound. This is usually caused by an extra piece of skin vibrating that shouldn't be. The aperture is not being centered or properly formed. Buzzing is helpful for this as it isolates the proper vibration points and forms a round aperture.

Another good exercise on the mouthpiece is single tongued eighth notes, isolated. This sets up the response of the vibrating points and brings all embouchure direction towards a centre point of contact.

### Summary of Mouthpiece Buzzing

For specific use it is excellent.

1. Because of the large open sound of a brass instrument, we tend to open our lips too much and become lazy with our compression devices.
2. It will identify any problem area in the embouchure area.
3. It will teach you to synchronize your lip motion with the use of your ears.
4. It will form the proper aperture shape and activate the supporting muscles.
5. As a warm up it incorporates many areas.

This does not mean that you should start practicing your mouthpiece for several hours.

It is excellent for a short warm up and for short exercises before playing them on your instrument.





PAT  
LABARBERA

# WOODWINDS

## THE GREAT TENORS Part 1

This second part in this series lists some of the best recordings by the great tenor saxophone players. As with the altos, the list is by no means complete, but it contains, in my opinion, some of the most definitive albums for each artist. This will be in two parts.

### COLEMAN HAWKINS

*Body and Soul* RCA LPM501  
*Classic Tenors Fly* F.D. 10146

### ILLINOIS JACQUET

*Newport Uproar* RCA LSP 3891

### BUD FREEMAN

*What's New* World's Greatest Jazz Band, Atl. S.D. 1582  
*This is Benny Goodman* RCA UPM 6040 (2 LP)  
*This is Tommy Dorsey* RCA UPM 6038 (2 LP)  
*The Joy of Sax* CR 135

### JAMES MOODY

*And the Brass Figures* Milestone MSP 9005  
*Greatest Hits* PR 7441

### BOB COOPER

*Coop - The Music of Bob Cooper* Contemporary C3544  
*The Flute and Oboe of Bob Cooper* Pacific Jazz P.J. 1226

### BILL PERKINS

*The Bill Perkins Quintet* P.J. 1217  
*The Bud Shank-Bill Perkins Quintet* P.J. 1205  
*The Bill Perkins Octet* P.J. 1221

### DEXTER GORDON

*The Mon Mante Collection* Polydor 2460-180  
*Our Man in Paris* BLP 4146  
*Doin' Alright* BLP 4077  
*The Panther* Prestige 7829  
*Dexter Calling* BLP 4083

### CHARLIE ROUSE

*Monk in Concert* Riverside 673022  
*Monk's Dream* Columbia 1965  
*Criss Cross* Columbia 2038  
*Two Hours of Monk* Riverside 3020

### JOE HENDERSON

*Page One* Blue Note 84104  
*Inner Urge* Blue Note 84189  
*The Real McCoy* Blue Note 84264  
*In And Out* Blue Note 84166  
*Mode For Doe* Blue Note 84227  
*The Kicker* Milestone MSP 9017  
*Tetragon* Milestone MSP 9008

### WAYNE SHORTER

*Weather Report* P.C. 30661  
*Art Blakey and the Jazz Messengers* Blue Note 84054  
*Miles Davis E.S.P.* P.C. 9150  
*Miles Smiles* P.C. 9401  
*Sorcerer* P.C. 9532  
*Nefertiti* P.C. 9594  
*Ju Ju* BLP ?  
*Night Dreamer* BLP ?

### CHU BEURY

*16 Cab Calloway Classics* French CBS 62950  
*The Tenor Sax Atl.* SD2-307

### FLIP PHILLIPS

*Woody Herman - The Thundering Herds* Col. C3L25

### LESTER YOUNG

*The Lester Young Story* Verve M6U 8308  
*The Tenor Sax Atl.* SD2-307  
*Classic Tenors Fly* FD 10146  
*Young Lester Young* CBS 65384  
*The Best of Basie* Dec. DXS 7170

### DON BYAS

*Super Chief* Basie Col 31224  
*Anthropology* Black Lion BL-160  
*The Smithsonian Collection* P6 11891 (6 LP)

### LUCKY THOMPSON

*Goodbye Yesterday* Groove Merchant GM508

### WARDELL GRAY

*Memorial Album* Prest. 7343 (2 LP)

### ALLAN EAGER

*Good Bait - Tadd Dameron Sextet* Riverside RS 3019

### JOHN COLTRANE

*John Coltrane* Prest. 24003  
*My Favourite Things* Atl. SD 1361  
*Impressions* Imp. AS42  
*A Love Supreme* Imp. AS77  
*Ascension* Imp. AS95  
*Kind of Blue - Miles Davis* Col. CS 8163

### STANLEY TURRENTINE

*The Look of Love* BST 84286  
*Hustlin* Blue Note 84162  
*Blue Hour* Blue Note 84057  
*Sugar* CTI 8006

### GEORGE COLEMAN

*Seven Steps to Heaven - Miles Davis* P.C. 8851  
*Miles In Europe* P.C. 8983  
*My Funny Valentine - Miles Davis* P.C. 9106

### ARCHIE SHEPP

*Further Fire Music* MCA-2-4154  
*On This Night* Impulse A-97  
*Four For Trane* A-71

### DAVE LIEBMAN

*Drum Ode* ECM 1046 St  
*Lookout Farm* ECM 1039 St  
*Sweet Hands* Horizon SP702  
*Elvin Jones Live at Lighthouse* Blue Note LA0156

### STEVE GROSSMAN

*Some Shapes of Jazz to Come* PM 002  
*Elvin Jones Live at Lighthouse* Blue Note LA0156  
*Stone Alliance* PM013  
*Stone Alliance Con Amigos* PM015

### ALBERT AYLER

*The Village Concerts* MCA2-4129

### IAN GARBARCK

*Esoteric Circle* AF1031

### SAM RIVERS

*The Live Trio Sessions* MCA2-4149  
*Contours* Blue Note 84206

### GENE AMMONS

*Jug and Sonny* CA-785  
*The Big Sound* P.R. 24098  
*Nice an' Cool* Status 18  
*Makes It Happen* CA LPS 783

### BOOKER ERVIN

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*Cracklin - with Ray Hanes* N.J. 8286  
*Exultation* PR 7293  
*Mingus Ah Um* CL 1370



BOB  
FEDERER

# SYNTHESIZERS

## SYNTHESIZERS 101

Traditional instruments (e.g. trumpets, violins, drums, etc.) are sound producing devices. The instrument's size, shape, the materials used in its construction, and even the musician's ability (or lack of it) to perform are some of the factors which will determine the quality of sound, or timbre, that the instrument will produce. With music synthesizers, most of the above factors are synthesized electronically. Synthesizers, then, can simulate instruments of any size and shape and also provide sounds that no other instrument could ever possibly create.

Synthesizers are comprised of a collection of circuits or modules which are each dedicated to perform a particular task. For example, oscillators produce audio signals, which when sent to an external device, such as an amplifier, will result in sound. Before this signal reaches the outside world, however, it may pass through other modules within the synthesizer which further refine and modify the signal. Modules or other devices can also send signals to other modules to control the way the modules will behave. These signals are actually voltages and, since they influence or control the behaviour of the modules they are applied to, are called control voltages (CV).

The most difficult aspect of learning how to program synthesizers for beginners is dealing with control voltages. The easiest way to explain how control voltages function within the synthesizer is to present an example of a control voltage signal at work. Most manufacturers provide a few examples of how to program their synthesizers in their owner's manual. Let's assume that you have a synthesizer and have set up a trumpet patch (by setting all the switches, knobs and/or faders) the way the manual suggests. As you play different keys on the keyboard of the synthesizer, the pitch of the trumpet sound changes as you would expect. Higher keys hit result in higher pitches while lower keys hit result in lower pitches. Actually, when you depress a key on the keyboard a voltage (our control voltage) is sent to the oscillator - the greater the voltage, the higher the pitch. The oscillator, which reacts to a voltage being sent to it, is called a voltage-controlled oscillator or VCO. This voltage doesn't necessarily have to come from the keyboard. The VCO (or any other voltage-controllable module) will accept and react to voltages from any source. It just so happens that the keyboard was the voltage source in our example.

Other voltage-controllable modules include the filter and amplifiers. (Don't confuse the

synthesizer's VCA with the external amplifier mentioned earlier.) Most voltage-controlled filters (VCF) found in synthesizers are low-pass filters. This means that when the filter is in operation, the higher frequencies of the audio signal (from the oscillator) are filtered out and the lower frequencies are allowed to pass through. Higher control voltages sent to the VCF cause the filter to open up resulting in less filtering, while lower control voltages applied to the VCF result in the filter closing and thus heavier filtering. Control voltages applied to the voltage-controlled amplifier (VCA) would obviously result in changes in volume.

As stated earlier, oscillators generate waveforms. These waveforms may be interpreted as control voltages by the VCO, VCF or VCA. See Figure 1. As the shape of the wave becomes more positive, the resultant control voltage it generates also becomes greater. Oscillators having a low frequency range are used to supply control voltages to, for example VCOs to create vibratos or trills. Some synthesizers supply low frequency oscillators (LFOs) with many selectable waveshapes. The LFO may then be applied to any of the voltage-controllable modules to create a variety of interesting effects. There are other types of modules which generate and/or process control voltages within a typical synthesizer. These, as well as other modules, will be discussed in detail in future articles. Figure 2 represents a flowchart of some of the modules found in a synthesizer. Horizontal lines between modules represent audio signal flow while vertical lines denote control voltage signal paths.

Fig. 1

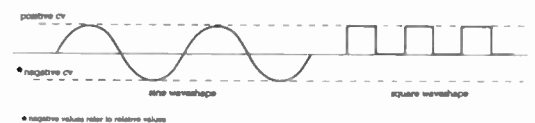
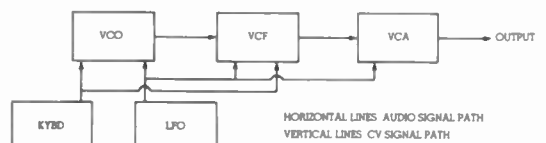


Fig. 2 (partial flowchart)







ROSEMARY  
BURNS

# VOCAL TECHNIQUE

## THE MASK AS A SOUND BOARD

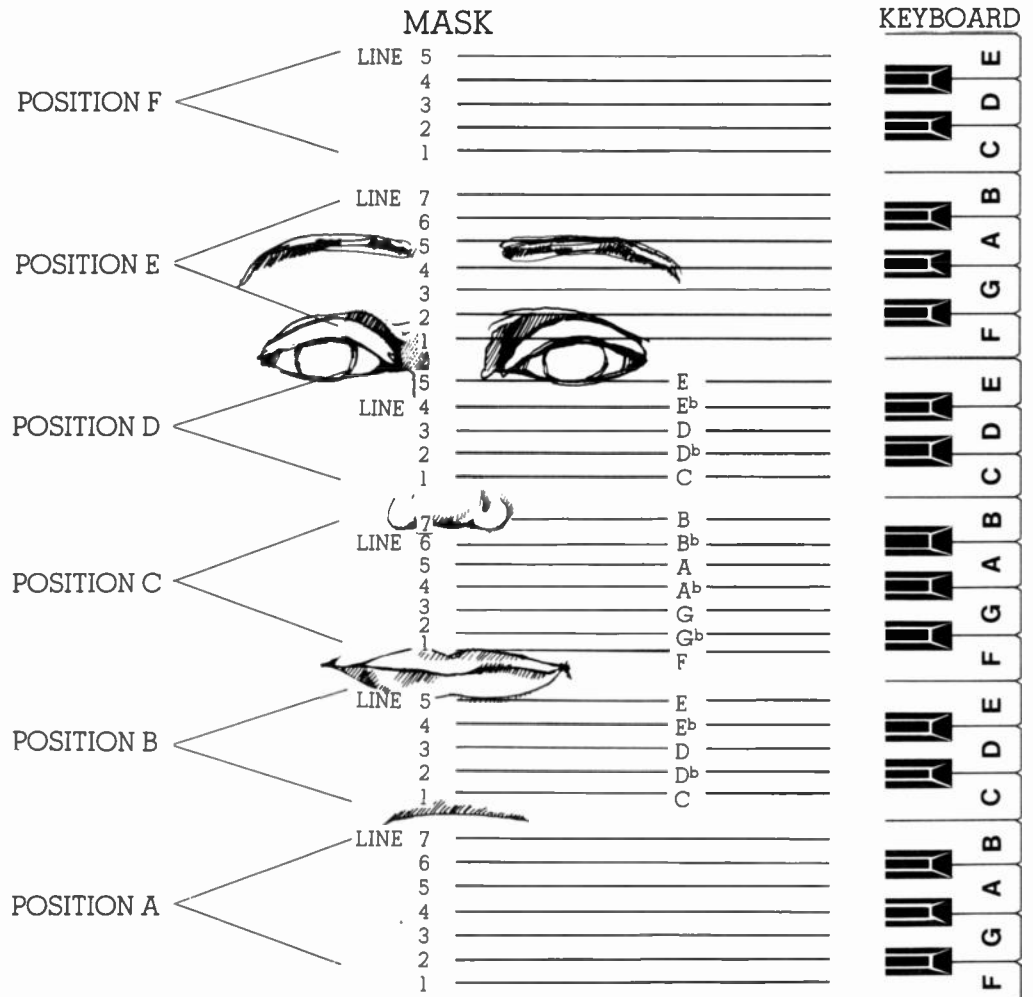
If one were to take a Picassoesque look at the Mask we could almost envision a keyboard resembling a string piano. And like any string instrument we could have a finger board played upon by our breath, supported from the diaphragm, using the Hum to move the tone up and down. We will hear that each note has a definite place to vibrate so that the note will have a completely balanced tone. A balanced tone is one that has equal treble and bass. Remember the Mask is the bone structure of the skull.

Tone can be felt in many areas of the Mask. By looking at the chart below we can relate placement to the keys of the piano. Perhaps someone long ago saw and heard placement as I do and made the piano keys to correspond to the positions in the face. By actually doing this we can achieve a balanced tone on each note.

In many cases with a singer a problem occurs when they sing up the scale and lose the balance of the tone as they go higher in the scale. We can hear the voice getting thinner on the top or even a break in the voice can occur. What has happened is that

the note is being correctly vibrated at the vocal chords, meaning it is vibrating at the correct frequency for the note, but the correct frequencies are not being projected to (or played upon) the correct position on the Mask or sounding board. For example, a note that should be projected to Position B at line 4 could be sent to Position D at line 4 on the sounding board or Mask. If this happened the vibrations are cut off and we do not get a full or balanced tone. To practice this take a note (A<sup>b</sup> Max the Cat). It is placed in Position B on Line 4. The area of bone above the lips and below our nose. Close your eyes and in your mind's eye fix your gaze on that position like a burning light. Have someone play the note for you and then hum it.

If you are placing it correctly you will hear a balanced tone and you will feel it exactly at line 4 in Position B. If you have placed it too high or low you will not feel it. Experiment with it several times and you will find that by using three of your senses, sight sound and feeling, you will see, hear and feel your balanced hum. We will discuss this more in the next article.





JIM  
PIRIE

# ARRANGING

## THE RECORDING SESSION

It wasn't a significant episode in the sense that it changed anything or led anywhere, and yet my mind goes back to this garish bass drum whenever I think of New Year's Eve. The bedazzlement with its bright green Palm tree that sparkled every time the hidden light bulb flashed on. The immersion, already, in show business. And, finally, the surprisingly intellectual tenor of the rest of the conversation when someone fortuitously put his foot through it.

However, keeping in mind that the bass should rarely lie at a greater distance than an octave from the part directly above it, let us get on with it.

Sooner or later, if you are serious about this business, you will find yourself in a recording situation. For those of you who have not yet enjoyed the experience, it might be beneficial to discuss it here and now before you actually get into the studio.

Let us start right at the beginning. First of all, a recording studio is only as good as the engineer who runs it. A knowledgeable and experienced "musical" engineer can enhance your score and bring it to life while conversely, an unsympathetic or inexperienced engineer can reduce it to an incoherent mess. The onus is on the arranger to keep the lines of communication open between himself and the engineer.

The arranger must give the engineer (prior to the actual recording session) all the information he needs pertinent to the session. This information will include:

- (i) the exact instrumentation (called the line-up), since engineers will use different microphones for different instruments.
- (ii) how many tracks do you want left open for overdubs?
- (iii) which instruments may be combined (can he record the harp with the strings or do you need the harp on a separate track?)
- (iv) are you going to record your orchestra live or in layers. (Layers meaning separate sessions for rhythm section, strings, brass, winds and soloist.)
- (v) what kind of sound are you looking for? (Ballads, Rock, Jazz, Lush, etc.) Track selection can vary a great deal from *bag to bag*. For instance, in a Rock context, the engineer may allot several tracks to the drums alone -snare on one, bass drum on another, high-hat on another, etc. For stereo effects the top and bottom ends of the piano may be put on separate tracks, or an electric guitar can be simultaneously recorded direct (by taking the signal directly from the electronic head of the instrument through the recording console) and live (by the placement of a microphone in front of the amplifier) and placed on two separate tracks.

Strings can be recorded on one track as a section, or separated into as many as four

units - violins I and II, violas and cellos, each on their own separate track. The purpose of all of this separation, obviously, is that it permits the engineer to control each element separately in the final remix. Since twenty-four track is the standard in today's studios, it becomes apparent that track allocation can become quite extensive and of the utmost importance in order for the engineer to assist the arranger as much as he can.

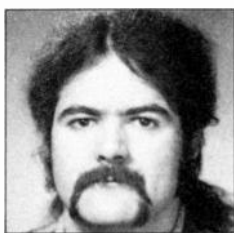
Once the engineer has all this information, he can then begin to make decisions that will create a style of recording which can make a substantial contribution to the success of your record. Placement and choice of microphones, separation of instruments, sensitive use of technical knowledge, a good pair of ears and a desire to enhance your music can successfully convey your musical intention into an aural reality.

Recording a large orchestra live presents certain physical problems which can be difficult to overcome in that some degree of leakage is bound to occur from one instrumental sound to another in this kind of situation. If this effect is undesirable, the recording can be done in layers. That is to say, each separate component is added independently. For example, you would record the rhythm section first. When the rhythm tracks are finished, the soloist and background elements (strings, brass, woodwinds, vocals, etc.) can be added in any order on subsequent sessions. These musicians wear earphones through which they hear the previously recorded rhythm tracks while they record their own parts. This procedure affords a very *clean* recording sound insofar as the brass section, having been recorded by themselves, will not leak into the string section's microphones, etc. This is not to say however, that one method is better than the other. It depends purely on the desired effect. The audible difference is, by the way, quite distinguishable. Most contemporary recording is done in layers and most large film scores are recorded live.

So compare the soundtrack from *Star Wars* to one of your Boz Scaggs albums - you'll hear the difference.

Once all the elements have been recorded, you are now ready to balance and mix them together in their proper perspective. This delicate operation is called a re-mix or just plain mix session, the process during which the original tape containing all the natural musical elements is balanced, then transferred to a final master tape. It is most important that the arranger help the engineer during a mix by getting coffee for the engineer whenever said engineer requests same and by supplying said engineer with many quarters for the pinball machine. Otherwise, your mix may well turn out to be one of an egg-sucking variety.





DAVE  
BENNETT

# SOUND REINFORCEMENT

## CONSTANT-DIRECTIVITY HORNS

**Question:** *What are Constant-Directivity horns and how are they used?*

**Answer:** Constant-directivity horns are now manufactured by the three large speaker transducer manufacturers. The concept was introduced in 1974 by Don Keele, an E-V engineer at the time.

These high frequency horns use combinations of exponential and conical curvatures along their 4 sides in order to improve the dispersion characteristics of the sound. Their big advantage is that their coverage angle is essentially constant over a wide frequency range. One of their more popular predecessors, the radial horn suffered from changing dispersion characteristics at different frequencies. A horn that was rated as having a 90° horizontal by 40° vertical dispersion pattern usually only met these criteria at a few frequencies. Usually, as the frequency of the sound was raised, the horn would begin to beam. This meant that the coverage angle of the horn would narrow, usually to such an extreme that the very high frequencies would tend to radiate straight out the throat of the horn without spreading out!

Unfortunately, this left the people in the audience that were sitting off the centre axis of the horn's throat with a different impression of the music than the people seated on the axis. Listeners were in either of a number of dead or bright spots, depending on their luck at being directly in line with one of the horns.

So much for radial horns. We now have the constant-directivity horn. If for example, one was rated as 90° horizontal by 40° vertical from 500 Hz. up to 16,000 Hz. then it would spread the sound out fairly evenly at all frequencies between its rated limits. This then gives a well-defined zone of coverage. The sound man can then visually line up the extremes of his horizontal coverage patterns by looking along the edges of the horn. Since each

horn covers a wider area at all frequencies in its designed bandwidth, a smaller number of horns is required. Instead of overlapping a series of conventional horns in an attempt to get uniform high frequency coverage, the sound engineer can simply select the high frequency horn with the desired dispersion pattern.

The only considerations left are the efficiency and power handling characteristics of the high frequency drivers selected. In order to achieve extremely loud sound pressures, it may still be necessary to use more than one high frequency horn per side. At any rate, the smaller number used per side, the less truck space used, money spent, etc.

You will quickly learn that the various manufacturers have a number of constant-directivity horns with similar dispersion characteristics but varying sizes. The main difference lies in the lower cut-off frequency limits. Some of the larger horns have cut-off frequencies as low as 500 Hz. This means that the horn/driver combination will reproduce down to the 500 Hz. frequency before it loses its pattern control. Below these "bandwidth limited" frequencies, the horn can't keep the sound confined to the rated coverage area. The smaller horns have low frequency bandwidths in the area of 800 Hz. to 1200 Hz. Even though they begin to lose their pattern control below these frequencies, it may still be safe to operate them at lower frequencies without damaging the driver. The important things to find out when selecting certain horns to use are their low cut-off frequencies for safe driver operation, low bandwidth frequencies for good pattern control, and of course, dispersion characteristics.

It is important to note that the actual lower frequency cross-over point for the horns that is finally selected is usually determined by the upper frequency limits of the midrange components that cover the frequency range immediately below the horns. The mid-range upper limit is usually higher than the horn's permissible low cut-off frequency



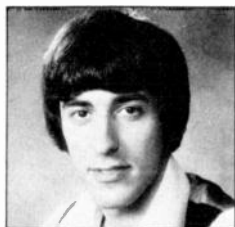
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PAUL  
ZAZA

# RECORDING

## THAT FINAL DECISION

Nearly every engineer who approaches his board with the task of a *mix* ahead of him feels that this could be the one - that perfect blend of levels, eq., echo, effex and space that will send everybody home talking about his sound.

What happens in practice is that the first mix rarely is the one that gets accepted by the powers that be. The final mix (the last mix) is often a composite of much argumentation, deliberation, and compromise. Theoretically, the producer is the one who is technically and legally in charge of all creative decisions regarding things like mixing. But a well-seasoned producer will often consider ideas from arrangers, artists, engineers, and musicians. Since a mix is very much an intangible, sometimes elusive commodity, it is difficult to get specific in the process. It can be a gut reaction, an emotional expression, a subjective statement that reflects one man's artistic *vision* in music.

So how then does one talk about dos and don'ts in this matter? Well, it's like this: since mixing music involves making decisions and sometimes these decisions are about things we don't know about, we should start by examining the things we do know about. We know, for example, that we're probably going to want the kick drum in the centre position as opposed to left or right. So, let's put the pan-pot in the kick drum right in the middle.

If you use the first few passes of your song to set up the things you *know* you're sure about, you'll have more time to deal with the variables. Many times it's the space or the time away from the project that helps you deal with the uncertainties that creep in. Often, it's the insecurities within yourself that create a much larger issue than the one that really exists. This is where the other person's viewpoint can help.

Mixing is the weeding out of all the suggestions, opinions, and personal prejudices to the point where a final decision is made. Perhaps it's a kind of an editing process where ideas are inserted or deleted instead of words and paragraphs.

Computers are a helpful tool to today's producer-engineer because they can assist him by giving him back exactly what he had, regardless of time. A mix can be stored (via data tracks) forever if necessary, and then updated, re-written, or destroyed completely at will. This affords the engineer the luxury of being able to "sleep on it" if a decision cannot be reached the same day. It means the board can be torn-down and used for other sessions, and the engineer need not concern himself with getting his original mix back.

There is one thing we know happens - it's called human nature - and that is the fact that most people change their minds, particularly the more time they have to think about something. I feel we should accept this characteristic and use it to explore new avenues in music. If your deadlines and budgets are conducive to more breathing room then explore every possibility you can think of. I believe your ultimate decision will be reached easier. In most cases your answer will be obvious and you'll know right where to go with your mix.

Remember, your mix is your artistic expression and can be a very personal statement that you make to the world. There is no right or wrong mix. But there is a balance between being different and conforming to conventional styles. This can result in the difference of a sale being completed or not. There are also variables that the producer must confront in reaching his Final Decision.



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MONA  
COXSON

# TAKING CARE OF BUSINESS

## BITS AND PIECES

Because it's a constant learning process, one of the perks in writing about career options in the music business is the opportunity to talk to a wide assortment of people who have found their niche in areas other than performing. Yet as diverse as their careers may seem, they all interweave to make the big wheel go around.

However, there is a problem. Since there are so many career areas (with endless variations in each), which do you want information about? Have you ever considered being an agent, a personal manager, a publicist or a journalist? Would you make a good music critic? If you're business-minded perhaps you're interested in retailing, manufacturing or wholesaling. If you have the background maybe you'd make a good business manager.

There are careers in radio, television and the recording industry. Perhaps you have a unique idea for starting a new business. If so, there are definite preliminary steps you should take before you plunge in. You may have the moxie and the money to buy an existing business but are you certain about what that entails?

One of you might be a natural in the field of music therapy which, in the broadest sense, is the use of music to aid the physical, psychological and emotional integration of the individual in the treatment of an illness or disability. The training to get into this field is heavy but the rewards are high for those who want to combine a love of music with personal service.

In short, aside from the three alternate careers we've already touched on (CM-June '82), there are dozens of possibilities for career development in music. If you have any preferences, drop us a line. We'd love to get some feedback because after all, this column is for you.

Meantime, I'd like to thank Toronto's Holly Carroll and Jane Smart for taking the time to discuss their world. The following is a compilation of what each had to say about a career as a music copyist.

### The Music Copyist

At first glance, this seems to be an easy way for musicians to supplement their income but nothing could be further from the truth and good copyists can be in great demand.

Simply put, a music copyist's function is to reproduce individual parts from a musical score onto manuscript paper to allow the musician to read his part with ease rather than being distracted by illegible notations or irregular spacing.

To be a full-time copyist requires very definite skills and taking a crash course at some local college in calligraphy won't cut it. Most copyists, in fact, have extensive musical training in theory, harmony, composition and notation. Such training is vital as their work often requires them to transpose, since most composers and arrangers write in concert. A copyist is also expected to correct compositional errors.

Legibility, accuracy and speed are essential. So

is stamina. Both these busy gals agree that "getting the music at the last minute is par for the course which often entails working all night to meet deadlines." Above all, the requisite skills must include dedication because copying is truly an art.

Professional copyists are members of the A.F. of M. which establishes minimum wage scales for copying in various categories such as recordings, movies, TV films, etc. Fees, however, may vary from Local to Local.

Unless you have a direct line to composers and arrangers in your area, gaining entry into the copying field appears to be a matter of personal contact either through working for a copyist who is snowed under with work or being recommended by another copyist. Holly Carroll suggests apprenticing with an established copyist - but only if you have the skills.

Depending on where you live, copying can provide a very satisfactory income and a good year might see a busy copyist gross anywhere up to \$50,000. "But that," adds Holly, "would come only by working very, very hard."

### Of Special Note

Bob Richmond, the president and founder of the Canadian Stage Band Festival is feeling good. And so he should.

Since its inception in 1973, the Festival's league has swelled from 18 to over 150 bands and now involves more than 30,000 young people annually. To date, Richmond estimates that well over 200,000 young Canadians from high schools and colleges across Canada have participated in the competitions and workshops.

This year the Festival (a registered nonprofit organization) will be held at the Jubilee Auditorium in Calgary, Alberta May 16 - May 20 and Rob McConnell and the Boss Brass ("the best big band in the land") will be performing and conducting workshop sessions.

Over and above all this, Richmond has been appointed to the board of directors of the newly formed American Jazz Festival which, please note, has been modelled entirely on the success of the Canadian Stage Band Festival.

### Wasn't That A Year?

Well, the country managed to slog its way through 1982 and clearly it wasn't the best of years. But if you listen to the radio, read the papers or watch TV, you don't need me to tell you that. The media did just fine in scaring the hell out of us.

Still, the music business managed to survive. A little bloodied and battered perhaps, but it did survive. And for any of you who had a slow year, take heart. Musicians may not have had to worry about the economy in years gone by, but did you know that those among the Ancient Aztecs who hit a wrong note during religious ceremonies were sometimes punished by death? Makes you stop and think, doesn't it?

Which is my roundabout way of saying Happy New Year!



MARK  
HASSELBACH

# SITTIN' IN

## MULTI-INSTRUMENTALISM — AS APPLIED TO THE HORN PLAYER Part II

In the last issue, we discussed basic studies necessary for building a solid foundation for the multi-instrumentalist, namely - Tone Production, Flexibility, Articulation and Range.

We will now look at the last two areas.

**Dynamics** - All practicing should be dynamic. Long tones should go from soft to loud to soft again. Play exercises with varying volumes and intensities. Again this boils down to air column.

**Endurance** - This is something built one brick at a time over years. Practicing to improve your endurance can take up many hours in often tedious exercises, or can take the form of strenuous regular gigging. The active scene may mean six hours of perfection (hopefully) in the studio in the day, then on to a four hour gig at night. You have to know you'll have power to spare at the end of the day, but the confidence and musculature that go with that are developed slowly. If all your muscle actions are smoothly coordinated a demanding late night session should be a breeze (because you're loosened up) rather than a chore (because your endurance is down).

After all is said and done, and the various philosophies are piled knee-deep, there still remains the most crucial point of all - *attitude*. Seemingly impossible feats can stem from the right attitude. Sure many people point to this facet as a vague sort of scapegoat/catchall/universal remedy for what cannot be readily attained. Well, they are right! If you are unable to picture yourself doubling then you won't be able to double. It's a long enough road as it is - you must have the desire. Reaching your goals will require self examination and a constant close-up look at your newly developing skills, and the skills of others. Is your tone as good as you'd like? If not, why? How does it compare with so and so's? Is it clear? Or are there burrs in the sound? Is pitch placement accurate? (Better work out with the strobe, as no instrument is totally in tune.) Is your at-

tack crisp, not sloppy? Tonguing variations and speed under your belt? Can you play a given passage softly, sweetly? Loudly, aggressively? Are scales and runs fluid and even? Are there little hangups in some finger transitions? Is the throat open? Are you over extending the muscles in your face? Are you sure you want to do this?

If you are not scared away from the idea of multi-instrumentalism after reading this, then there is a whole uncharted field out there for you. There are so few recognized practitioners out there, that you could count them on one hand, and I will:

**Ira Sullivan** - Trumpet, flugel, tenor and soprano sax, flute.

**Benny Carter** - Alto sax and trumpet.

**Mic Gillette** - Trumpet, trombone, baritone horn.

**Bob Enevoldson** - Tenor sax and valve trombone and bass.

**Maynard Ferguson** - Trumpet, trombone, French horn.

(Of course, multiple sax and flute doublers are too numerous to name.)

Further installments will cover selecting the proper mouthpiece for the doubler; using the new instrument on the job; pacing your growth; and using your natural assets to your best advantage.

So, gather up those fingering charts! Beg, borrow, or rent the voice of your choice and wail away!

*Although trumpet is Mark's main instrument, he can be heard live and on record playing any of a number of other instruments including: flute, valve trombone, alto/soprano sax, flugelhorn, bass flute or French horn. The widest assortment of instruments can be found on Mark's solo album entitled 'Solar Winds' (PolyGram #2424 241), whereas work with the Powder Blues and others features trumpet, trombone, and alto. Besides recording with Jim Byrnes, V.E.J.I., The Good Brothers, Susan Jacks, The b-sides, and Powder Blues, Mark has played on many national and local jingles.*

-Ed.

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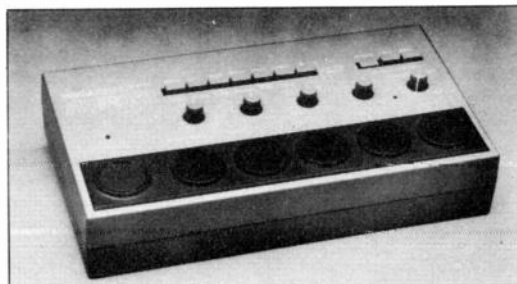
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# PRODUCT NEWS

## NEW FROM YAMAHA



## DELTALAB EFFECTRON

The ADM-64 Effectron offers three octaves of flanging (8 to 1 flange ratio), includes an internal envelope follower control voltage, and also features doubling and short

echoes.

The suggested retail price is \$795. For more details contact: Heint Electronics Inc., 16 Mary St., #1, Aurora, ON L4G 3W8 (416) 727-1951.

## VANTAGE FV575

In the new series of Vantage V style guitars and basses, the FV575 electric guitar features two custom designed humbucking pickups with a pickup selector switch and separate volume plus tone

controls. For more details on the construction and materials used, contact: Erikson Music, 7750 Trans Canada Hwy., St. Laurent, PQ H4T 1A5 (514) 731-7566.

## WASHBURN GUITARS

The SBF-26 is traditional in appearance with a solid body design weighing 6½ pounds. This acoustic/electric is constructed of spruce with a rosewood fingerboard.

The Washburn Falcon has been reissued, now with a flat top and lighter overall weight, a five piece set-in neck and additional features such as 8-ply binding, maple neck and power sustain pickup.

The Force is a new series of guitars and basses. The Force 3 features a maple neck, three single coil pickups and five position switch, while the Force 4 and 8 basses also feature



maple necks with 34¼" scale.

For further information: Boosey and Hawkes Ltd., 279 Yorkland Blvd., Willowdale, Ont. M2J 1S7 (416) 491-1900.

The Yamaha Producer Series MR10 Drum Machine offers 12 basic preset voices that can be mixed in any arrangement. The player can also create his own patterns using the finger pads - bass drum, snare, high tom, low tom and cymbal.

The MS10 Monitor Speaker is powered by a built-in 20 watt RMS amplifier with suggested applications of: practice amp for guitarists; on-stage monitor for keyboardists; as a pair used with a portable cassette player

for full stereo sound.

Yamaha has introduced the RM 1608, a mixer designed for recording and recording studio use. The RM 1608 has 16 input channels, separate 2-track tape inputs and outputs for mixdown and monitoring plus other convenience features, according to the manufacturer.

For further details and specs on the products, contact: Yamaha Canada, 135 Milner Ave., Scarborough, ON M1S 3R1 (416) 298-1311.

## D'ADDARIO 80/20 STRINGS

The 80/20 Bronze acoustic guitar string is wound with a temper alloy on hexagonal steel core wire and is available in five gauges - J10 Extra Light, J11 Light, J12 Medium, J14 Bluegrass and J36 12 string Light. For more information: J. D'Addario, 210 Route 109, East Farmingdale, N.Y. 11735 (516) 454-9450.

## TRIDENT MIXING CONSOLE

This Trident board features: modular construction; 16-8-2 and 16-4-2 configurations; multi-track monitoring facilities; four band e.q. on each input; two echo sends and one foldback. For further features, contact: Heint Electronics, 16 Mary St., #1, Aurora, ON L4G 3W8 (416) 727-1951.

## CERWIN-VEGA MID-TREBLE SYSTEM

The D-32B is a redesigned version of the D-32 featuring dual 12 inch cone drivers mounted in horn enclosures. A new crossover includes a one-pole, high pass filter at 150 Hertz. Other features include: two ¼" phone

jacks; gross weight - 112 lbs.; multi-layer plywood construction. More information from: Cerwin-Vega Canada, 2360 Midland Ave., Unit 21, Scarborough, ON M1S 4A9 (416) 292-6645.

## SAMSON WIRELESS MICROPHONE

The Samson system comes with built-in transmitter, receiver and battery and is available in two frequencies - 49.830 MHZ and 49.890 MHZ. The max-

imum operating range is 200 feet. For more details: Great West Imports, 3331 Jacobs Rd., Richmond, BC V6V 1Z6 (604) 273-9378.

## PREMIER CROWN OUTFIT AND PERCUSSION INSTRUMENTS

The Crown outfits are available in Birchwood, Cherry Rosewood, and Dark Walnut plus five colours (red, black, silver, white and blue), with an option of Tristar or Trident stands.

On a range of percussion instruments, designed for educational and therapeutic use, moulded

plastics have proven better than conventional wood-box instruments, according to the manufacturer. Safety is also improved since the boxes are non-toxic, cannot splinter and have rounded corners and edges. For further details: Premier Drum Company, 44 Fasken Dr., Rexdale, ON M9W 5M8 (416) 675-1833.

## EPIPHONE USA SERIES

The USA Spirit and Special are solid body guitars featuring Gibson's cutaway design and are available with one or two Gibson humbucking pickups. Both guitars have the SP-1 style peghead pitched at 17 degrees with an

instrument scale of 24 $\frac{3}{4}$ " and come in Wineburst or Ebony finishes. For more specifications contact: Nuco Musical Instruments, 161 Alden Rd., Markham, Ont. L3R 3W7 (416) 475-7028.

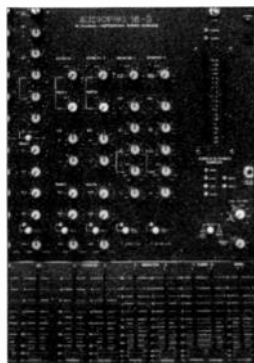
## NIKKO AUDIO CASSETTE DECK

The ND-520 is available in silver and black finishes featuring twin LED displays, separate left and right input level controls, cue and review functions, plus Dolby B noise reduc-

tion. More information from: AudioVideo Specialists, 2134 Trans Canada Hwy. S., Montreal, PQ H9P 2N4 (514) 683-1771

## AUDIOPRO MIXING CONSOLE

The 16S console has channel features such as clip indicator that fires at -3 db for input stage and all active stages; 100mm channel faders oil-damped with wide, saddle-top buttons; and channel crosstalk "better" than 60 db. For more details on these features plus submixes and outputs, contact: Yorkville Sound, 80 Midwest Rd., Scarborough, ON M1P 4R2 (416) 751-8481.



## NEW FROM FENDER AND RHODES

Fender has four new classical guitars crafted from select hardwoods with three-on-a-side tuning machines, mahogany necks and rosewood fretboards.

Fender has revived their Concert amps combining state-of-the-art circuitry with the traditional tube sound, according to the manufacturer. Some features are: switchable lead channel; front-end overload; external effects patching loop with separate controls for send and return levels.

Rhodes has introduced the new Electronic Piano,



incorporating two independent tone generators for each note, each with its own velocity-sensitive keyer/modulator. Also provided is a detune control to allow the player to set the two oscillator

banks  $\frac{1}{4}$  semitone out of tune. For more details on the above products, contact: Tartini Musical Instruments, 518 Agnes St., P.O. Box 578, New Westminster, BC V3L 4Y8 (604) 521-5901

## FENDER STRING STRETCHER

The small, plastic device clips onto the string and is moved back and forth along the length of the string, quickly and uniformly removing initial stretchiness. Model S is for steel strings and Model N for nylon strings. For more information: Tartini



Musical Instruments, 518 Agnes St., P.O. Box 578,

New Westminster, BC V3L 4Y8 (604) 521-5901.

## NEW FROM PEAVEY

The Citation is a 160 watt RMS, dual channel, guitar amp with Peavey's lead gain block containing pre-gain, saturation and post gain controls.

Peavey's CDP (Constant Directivity Pattern) high frequency horn features two solid-state drivers coupled to a multi-flair horn designed to accept high power and produce high sound pressure fields within a 30° by 60° directivity pattern.

The T-26 and T-27 are variations of Peavey's T-25 guitar. They are full scale 24 $\frac{3}{4}$ " with 23 fret rock maple necks using a triple plated die cast bridge and six individual adjustable saddles, polycarbonate



top nut and 14:1 ratio tuning machines. For more details, contact: Great West Imports, 3331 Jacobs Rd., Richmond, BC V6V 1Z6 (604) 273-9378.

## ASTIN WEIGHT PIANO

Astin-Weight produces three pianos - a 41" console, a 50" upright and a 5'9" grand - in such finishes as Italian Walnut and Spanish Oak. These pianos use a patented development which allows for an oversized soundboard - i.e. the 41" console utilizes a soundboard approximately the same size as old 54" uprights. For more information on these pianos, contact: Jacques Druelle Inc., P.O. Box 931, 85 Melville St., Niagara on the Lake, ON L0S 1J0 (416) 468-2671.



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**Bass Bins - Build Your Own,** for P.A. or electric bass, folded horn design. For detailed plans send \$15.00 to PYRAMID CONSTRUCTION PROJECTS, 1120 Ranchlands Blvd. N.W., Calgary, Alta. T3G 1G5.

## PUBLICATIONS

**Canadian Musician - Back copies.** Mar/Apr 79, May/June 79, Jul/Aug 79, Sept/Oct 79, Nov/Dec 79, Jan/Feb 80, Mar/Apr 80, May/Jun 80, Jul/Aug 80, Sept/Oct 80, Nov/Dec 80, Jan/Feb 81, Mar/Apr 81, May/Jun 81, Jul/Aug 81, Sept/Oct 81, Nov/Dec 81, Jan/Feb 82, Mar/Apr 82, May/Jun 82, Jul/Aug 82, Sept/Oct 82, Nov/Dec 82 \$1.75 each. CM, 832 Mount Pleasant Rd., Toronto, Ont. M4P 2L3.

**Music Directory Canada '83.** A comprehensive guide book to the Canadian music scene. \$19.95 plus \$1.00 for postage and handling. Norris Publications, 832 Mount Pleasant Rd., Toronto, Ontario M4P 2L3.

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