

# CANADIAN MUSICIAN

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McCONNELL  
AND THE BOSS  
BRASS

by Mona Coxson

Boss Brass is made up of the cream of the crop of Toronto's top studio and jazz men...leaders, composers, arrangers and recording artists...some like Erich Traugott, Ed Bickert and Guido Basso have been with McConnell since '68.

38 DICK  
DAMRON

by Gerry Massop

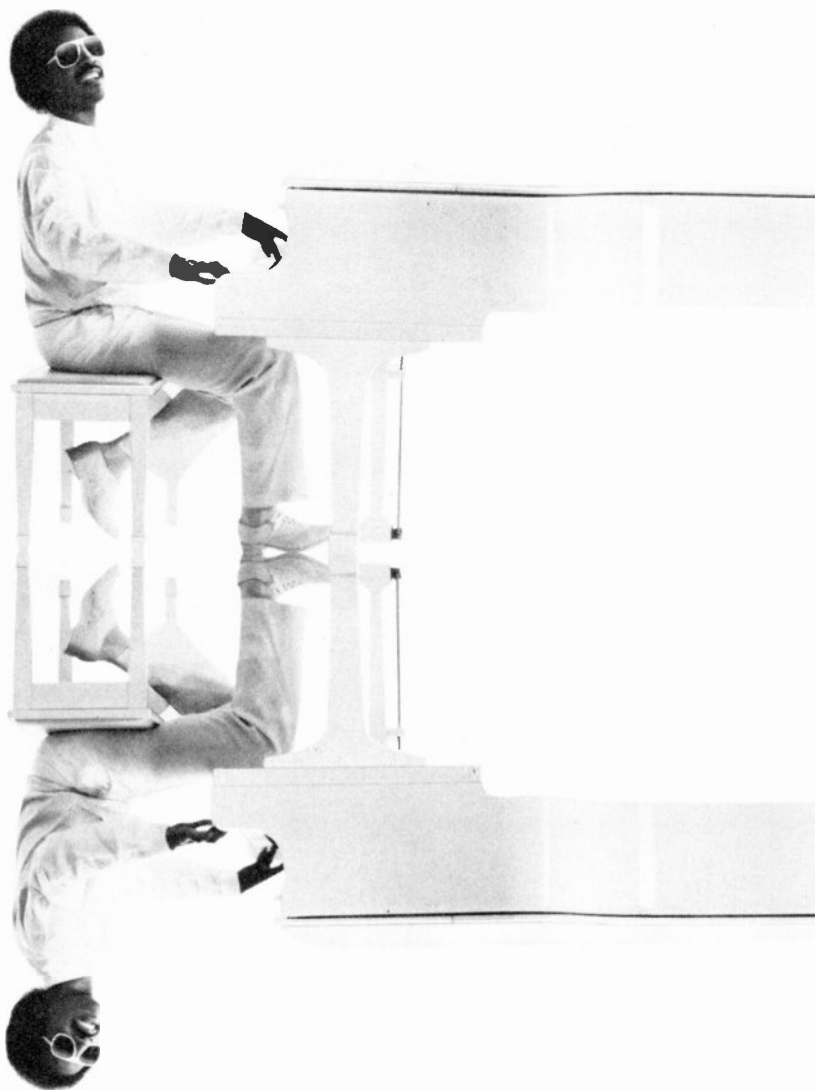
Dick stole his first guitar...from his brother. It was tuned Hawaiian style using the handle of a butter knife as his slide bar. Mother supplied Dick with a few Wilf Carter songbooks and he began to sing.

40 DO IT  
YOURSELF  
PERCUSSION PART 1

by Steve Rimmer

COVER PHOTO: BRUCE  
COLE - PLUM STUDIOS





## Every playback is an encore.

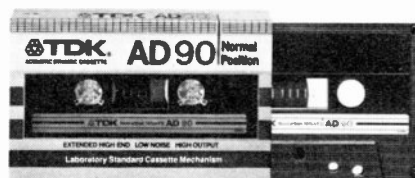
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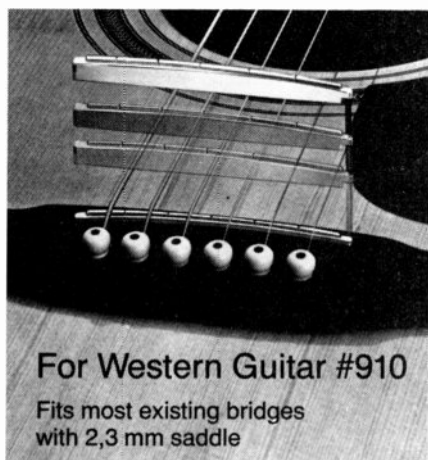
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# FEEDBACK

832 Mt. Pleasant Rd., Toronto, Ontario M4P 2L3

Read a letter in your Feedback Column, December Edition, from a Frankie Carlton, in Vancouver, B.C., saying "What the Hell was Tommy Hunter doing on your summer cover?" Well, what does he have against Tommy Hunter, anyway? In my opinion, as well as thousands of other people, Tommy deserves to be on the cover of every magazine in Canada. He has paid his dues many times over, as well as giving other Canadian talent a chance to be seen and heard right here instead of going to the U.S.A. Keep up the good work, Tommy. We are behind you all the way.

Michael T. Wall  
*The Singing Newfoundlander.*

To the guy that was appalled that Tommy Hunter was on your mag cover.

Tommy Hunter is a musician too. Why do rock&rollers figure there is only one kind of music in this world?

Valerie Arnill  
*Sault Ste. Marie, Ont.*

Your new look is very nice - eye catching. I'd like to see your magazine more often but who wouldn't?

The letter from Mr. Carlton in the December issue makes me hope this type of bigot never gets in a position where he must judge other musicians on merit or talent alone.

I was "there" at 13 when Elvis, Bill Haley, Chuck Berry, Fats Domino, et al hit the airwaves. It seems to me someone said the father of rock and roll was country music.

Mr. Carlton seems to be unaware of this. There is a name for people who don't know who their father is.

Fred L. Bushor  
*Halifax, N.S.*

I was present at the Personal Managers' Seminar put on by CM November 7th at the Sheraton Centre Hotel. I would really like to thank everyone involved in running it - from Lisa, who was so helpful over the phone in response to my queries; to the panelists - all

excellent and very generous in sharing their experiences. And finally, to Jim Norris, for keeping everyone so discretely on topic and on time. The atmosphere was very receptive, honest and professional and I feel that your personnel all gave 110% effort, with the result that it was one of the most informative (and enjoyable) seminars I've ever attended.

Marya Miller  
*Mount Albert, Ont.*

I want to thank Jim Norman for the sensitive and wonderful review of Raffi's latest release *Rise And Shine*. Your writing goes right to the heart of the album. You capture its essence so well, I thought Raffi had written it himself!

You got me in touch with my own childhood again and I was very moved. You have a great gift - please continue to use it.

Rob Williams,  
Troubadour Records  
*Toronto, Ont.*

I have been reading your magazine for a couple of years now. I think that some of your columns do need some improving though, especially in the sound reinforcement and recording articles.

I highly respect Mr. Bennett and Mr. Zaza for the articles they write, but I find that there isn't enough information, or the column is repetitive, and I don't see any "techniques" or "studio lab notes" or many "profiles on engineers, producers" that will practically help not only myself, but all the soundmen, engineers that are growing for the future.

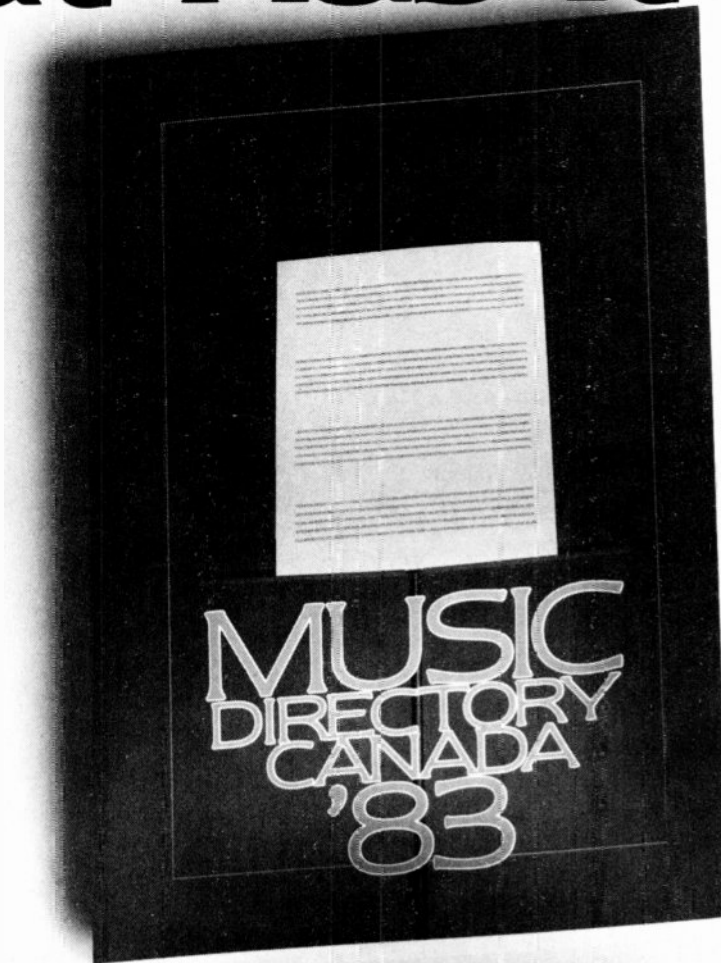
I also find that your magazine has far too many glossy advertisements for the amount of quality articles and information. I also feel that if the promotional aspect of your magazine exceeds your journalistic coverage, I feel that your circulation may drop in the future.

Keener Sonic  
*Mississauga, Ont.*

In your June 1982 issue, there is a Songwriter's Market Guide. As I am an aspiring artist, I found it very



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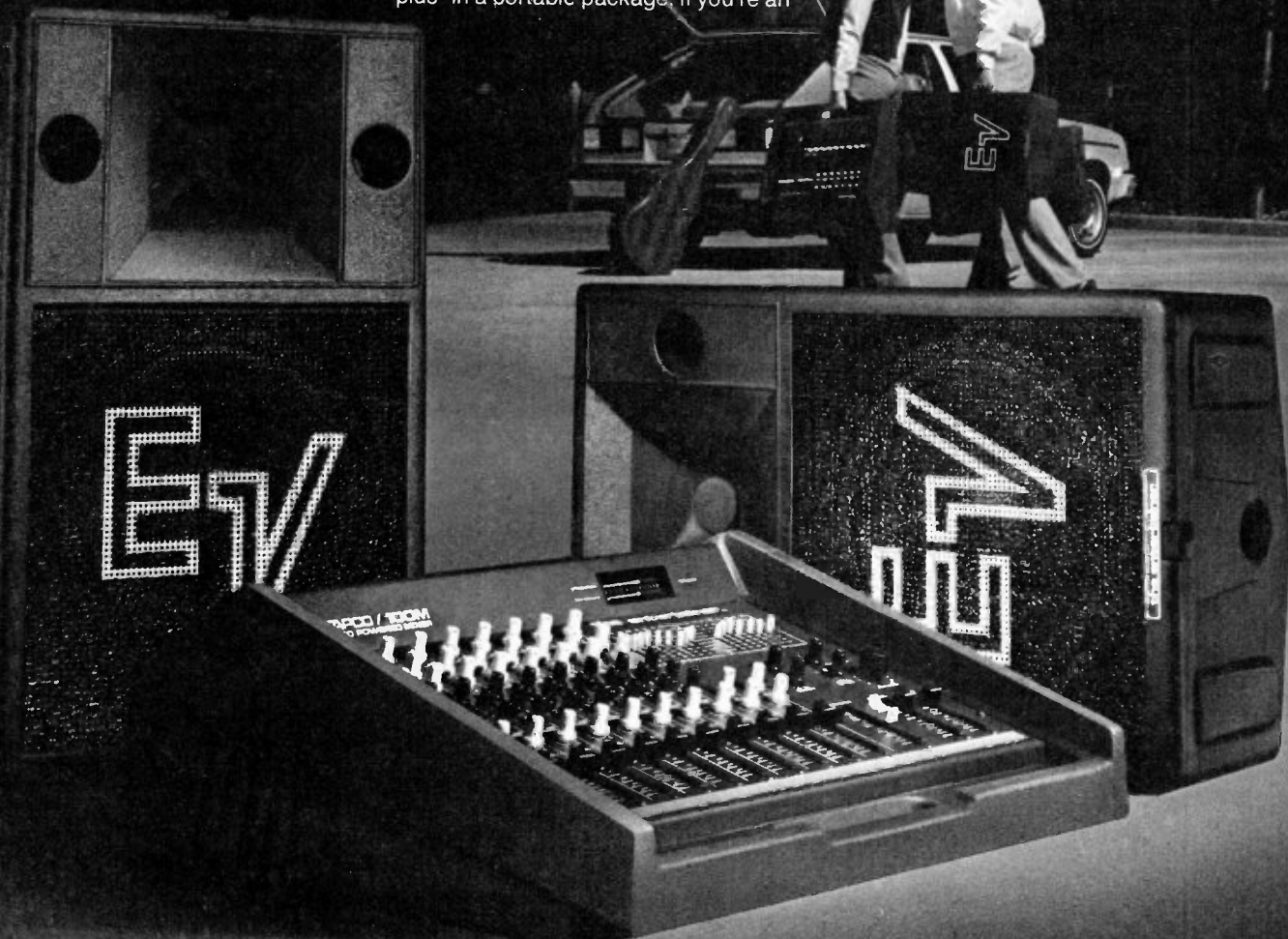
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# FEEDBACK

useful in that there is an extensive list of publishers and producers. However, with regards to one certain producer (Damon Productions Ltd., Edmonton, Alberta - Mr. Gary McDonnall) I have encountered tremendous frustration and ignorance on behalf of this company.

I mailed them a cassette and lyrics with an S.A.S.E. on September 8th, 1982 asking that it be returned within his expressed one month response time (as he mentioned in your magazine).

After a month and a half and no tape returned, I made a long distance phone call. Mr. McDonnall informed me that he had not even listened to it yet but that he would listen to it and return it within the next week.

On November 10th, 1982, another call was made and I was informed "your tape isn't important enough" and that was his reason for not having returned it in the listed time period.

I was dismayed, to say the least, at his callous attitude. Still having not received my material on November 17th, 1982, I again called and was informed it had been mailed on November 4th. I then asked if they could contact the Edmonton Post Office and initiate a search as I cannot do it from this end.

The secretary for Damon Productions again told me it was not "important enough" and I therefore decided to write this letter to inform you of this company's misleading information and irresponsible business behaviour. It might not get my tape returned but I hope no one else will go through the aggravation and expense that I have in dealings with this company. I hope you can find room to print this letter or excerpt thereof.

I would like to add that all other companies listed with which I became involved with were very fair and responsible in regards to my material and I have encountered no other difficulties.

Danny Warhorse  
Scarborough, Ont.

*Ed: A copy of Mr. Warhorse's letter was sent to Damon Productions in December, 1982 for comment and to date no response was received.*

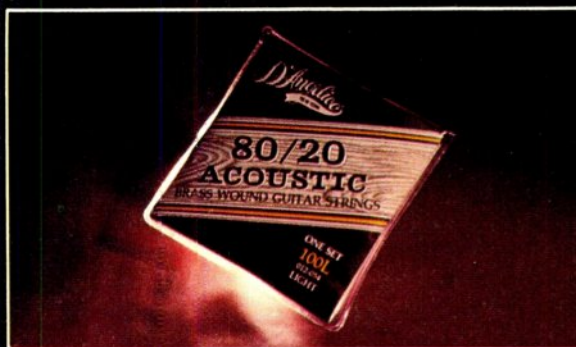
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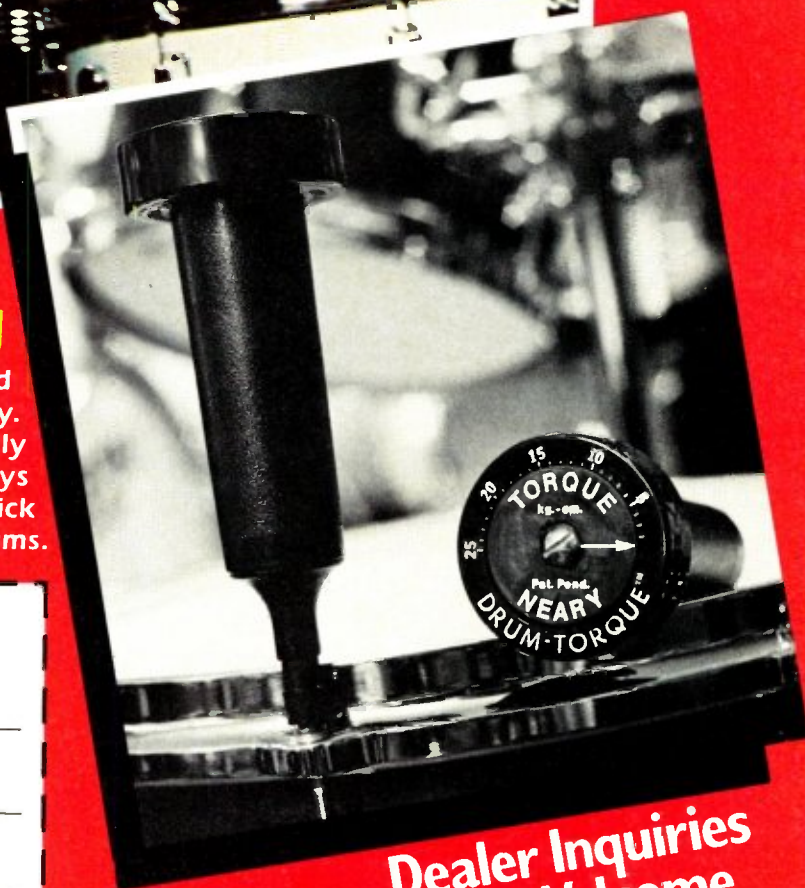
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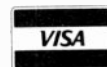
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World Radio History

## BRUCE COCKBURN RECEIVES YAMAHA L-55

Bruce Cockburn was recently presented with a Yamaha L-55 Cut-away acoustic guitar by Curt Smith, Yamaha Canada's Guitar Research and Development Specialist.

Smith admits that Cockburn was not overly interested in endorsing Yamaha's L-Series in the beginning. As a matter of fact, Cockburn said, "No, unless..." He was referring to problems he was experiencing with acoustic guitars in concert. Apparently, Cockburn was looking for true acoustic sound reproduction without any extraneous noise, through a P.A. system.

Unless Yamaha could accommodate him, Cockburn wasn't interested.

"Ten months from the initial concept to the final handcrafted guitar, the Yamaha L-55 is a custom made answer to Cockburn's challenge," says Smith. Cockburn's L-55 features: Brazilian Rosewood back and sides; solid spruce top with an ebony fingerboard and bridge; and is accented with abalone inlay and gold plated machine heads.

"Electronically," continues Smith, "the L-55 utilizes a specially developed 3-way pickup system which incorporates



6 piezoelectric sensors under the bridge saddle, a dot sensor mounted inside

the treble side of the bridge and a magnetic sound hole pickup."

## BOOK REVIEW

**The Canadian Jazz Discography by Jack Litchfield**  
University of Toronto Press, 1982, 945 pages, \$75.00

After 8 years of research, Jack Litchfield (supervising engineer, transmissions systems, CBC-Montreal) has attempted to list every jazz record recorded by Canadian jazz artists between 1916 and 1980.

The book is chock-full of information and does, indeed, contain discographies of every Canadian jazz artist, including 88 pages on Oscar Peterson.

Clearly Litchfield did his homework and the book makes fascinating reading. Occasionally, however, he overreaches. By the book's very title, one expects pure jazz and, in this reviewer's opinion, several don't qualify as jazz artists even though all are fine (some outstanding) musicians.

Granted, jazz had an increasing influence on Bruce

Cockburn's work in the mid-1970s, but certainly performers such as Dianne Heatherington and Mose Scarlett have never considered themselves to be jazz artists. Nor did the late Wally Wicken or Luigi Romanelli.

Another entry in the book is puzzling. That of *Sable Island Symphony* recorded by trumpeter Dave Woods. According to Woods, this

wasn't a jazz record. Aside from Lennon and McCartney's "Norwegian Wood", "Prelude" and "Granadas" were classical pieces treated with a pop flavour.

Nevertheless, although some listings may be arguable, this is a great book for browsing and obviously a labour of love for Mr. Litchfield.

Mona Coxson

## JUNO AWARDS APRIL 5 IN TORONTO

This year's Juno Awards show is set for April 5 at the Hilton Harbour Castle convention centre in Toronto. There'll be a few changes, most notably in the Technics All-Star Band Awards. This new series of people's choice awards, sponsored by Panasonic Canada, was

introduced at last year's Juno Awards.

"We've gone through a lot of good fine-tuning by our one year's experience," says Panasonic's advertising and promotions manager, Dyke Garratt, "to better reflect the situation (of the music industry) as it really

is."

After meeting with an advisory panel of journalists and music industry people Panasonic decided to combine the categories of best lead guitarist and best rhythm guitarist into one award for best guitarist. Best trumpet player and best trombone player now are simply best brass player. The best vocalist category has been divided

into best male vocalist and best female vocalist.

In 1982, the All-Star Band Award ballots included a write-in category, but this was eliminated, says Garratt, because the large number of illegible and misspelled nominations made tabulating the results too complex.

"We knew it would take a few years of development," he says. "We hope to ad-



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dress in the future the issue of new talent (by adding a best newcomer category)."

Another change, this one in the schedule of the Juno program, of interest to the attendees. This year, says CARAS's Daisy Falle, din-

ner will be served *before* the 21/2-hour awards presentations, not after.

For information, contact: CARAS, 89 Bloor St. E., Toronto, ON M4W 1A9 (416) 922-5029.

## STAN KULIN PRESIDENT OF WEA

In the last issue of CM we announced Stan Kulin had been appointed executive vice-president, sales and operations, for WEA Music of Canada Ltd. Well, Kulin hardly had a chance to get his name on the office door before he was promoted to president, following the early retirement of WEA Canada's founder and former president, Ken Middleton.

## SAM LEVINE RETIRES FROM T.M.A.

About 250 musicians, officials from musicians' union locals across Canada, and from the U.S., plus many others, gathered at the Royal York Hotel in Toronto on Jan. 16 for a testimonial dinner for the Toronto Musicians' Association's retiring president, Sam Levine, and second vice-president, Bill Richardson.

The new president of the Toronto Musicians' Association is Len Lytwin.

## CANADIAN MUSIC SHOW

Norris Publications, publishers of *Canadian Musician* magazine, will be presenting the Canadian Music Show on Nov. 25-27, 1983 at the Toronto International Centre.

The annual consumer show will feature exhibits of musical instruments, recording and audio equipment, music books, sheet music, radio stations, record stores, music associations and other music related products and services.

Seminars, demonstrations and workshops will also take place, conducted by *Canadian Musician*, exhibitors and/or various music organizations, which will be of an educational and entertaining nature emphasizing audience involvement.

Concerts will also be held in a separate and adjoining hall featuring Canadian artists of varying musical

styles, and will be free of charge to attendees.

An intense promotion campaign has been developed in order to draw a large audience, therefore creating a heavy demand

for exhibit space.

For information on exhibiting at The Canadian Music Show, contact: Norris Publications, 832 Mount Pleasant Rd., Toronto, ON M4P 2L3 (416) 485-8284.

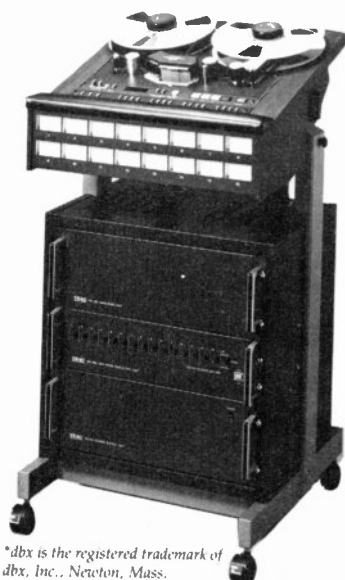
## LISA DAL BELLO AND TIM THORNEY WIN BIG AT AMERICAN SONG FESTIVAL

In January, songwriters Lisa Dal Bello and Tim Thorney became the first Canadians ever to win the American Song Festival.

Thorney and Dal Bello, who have been writing together for about four years, entered two songs in the Professional Top 40 Pop Rock category of the well-known annual songwriters'

competition. "Can I Do It?" and "Don't Get Mad Get Even", written in June 1982, were ranked first and second respectively in the category in the semi-finals last December. The following month "Can I Do It?" went up against the winners of the four other categories - R&B, country, easy-listening and gospel, and an

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World Radio History



open category - at the finals in Los Angeles.

"Most of them were real good songs," says Thorney, who plays piano, guitar and sings in a Toronto band, The Front. "We didn't really think we'd ever win."

Dal Bello performed the song on the demo tape entered in the competition, although she and Thorney had Scottish pop singer Sheena Easton in mind when they wrote it. "I plugg-

ed my nose all the way through," says Dal Bello. "Our production was so bad when they played it (at the finals) we just thought we were going to die."

The prize was \$10,000. The best part of winning the Festival, however, is meeting with the publishing and music industry VIPs who attend. Thorney and Dal Bello "had a few meetings" but nothing was finalized at press time.

## POLYGRAM PROMOTIONS

Peter Erdmann recently announced that effective January 1st, 1983, Bob Ansell was promoted to Vice-President of Promotion and Media Relations, joining the Management Committee of Polygram. Michael Theriault has been promoted to Director of Product Marketing.

"Michael Theriault, who is primarily responsible for all

product from the United Kingdom, has nurtured labels like Virgin, Dindisc, Charisma, Editions EG...and many Polygram U.K. acts," said Erdmann.

"Bob Ansell, formerly Director of National Promotion/Publicity, has always been closely associated with the development of contemporary acts, national and international...He has built the



Bob Ansell

best promotion team I have ever had the pleasure of working with."

## CORRECTION

An item on page 14 of the December 1982 issue of CM - "Bruce Allen Is New Music Publisher on West Coast" - contained an error. The third paragraph stated that a song by Jim Vallance was placed with U.S. recording artist Rick Springfield by Bruce Allen Music Publishing Ltd. The song,

"Kristina", was actually placed by Vallance's Los Angeles publisher, Irving Music, in the summer of 1981. Bruce Allen Music acquired a portion of the publishing rights to the song a year later.

Canadian Musician regrets any inconvenience caused by this error.

## CRIA ANTIPIRACY CORRECTION

A story, which was printed in the February issue of CM based on a press release issued from the Canadian Recording Industry Association (CRIA), stated that Jean Pierre Lessard, Andre Lessard, and Jean Pierre Lecours (all of Montreal) had been charged with conspiracy to commit

fraud.

In fact, as of a follow-up release issued by CRIA on January 20, such charges had not been laid.

Also, the earlier press release included that Disques Imperial, in St. Laurent, Que. and Les Disques Zorro of Mont St. Hilliare, Que. had been searched

whereby "alleged counterfeit recordings and manufacturing equipment with an estimated value of 2.5 million were seized."

CRIA has now clarified that all running master tapes were seized at the premises of Les Disques Zorro and that manufacturing equipment on the premises of Les

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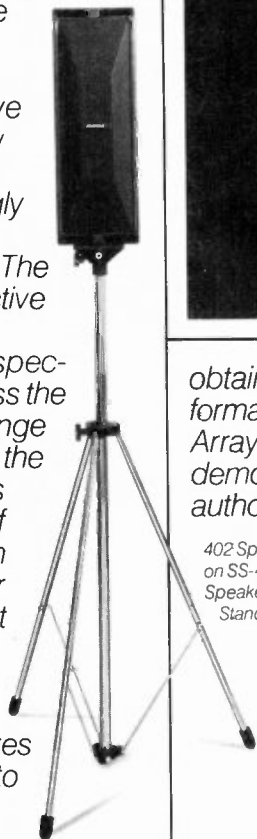
Tuned Reactive Radiator slots allow the 402 speaker to produce surprisingly high output levels with low distortion. The matched 402-E Active Equalizer assures smooth, accurate spectral response across the entire operating range of the system. And the TK-4 Transit Kit lets you clamp a pair of 402 speakers (with equalizer) together into a compact unit light enough to carry in one hand!

The 402 Loudspeaker makes it easy for anyone to



obtain the outstanding performance of Bose's Articulated Array™ system. Ask for a live demonstration at your authorized Bose Professional Products dealer.

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Disques Zorro was identified and photographed by the Montreal Urban Community Police officers: it was not seized by the police and removed from the premises.

*Canadian Musician* regrets any inconvenience caused to the above mentioned persons and companies.

## CROWN INTERNATIONAL PZM CONTEST

Crown International's second annual PZM Open Challenge for amateur and professional recording technicians, was announced recently.

The competition is divided into three categories, classical music, Pop music and environmental sounds, says Crown International's promotions manager, Gerry Barclay. Entries must be excerpts from original stereo recordings made using two or more of Crown's pressure zone microphones (PZMs) as principle pickups. PZMs were developed in the U.S. by Crown and con-

sist of a condenser mic mounted on a small metal plate. The mics operate attached to a flat surface rather than on a stand. Recordings are judged on how well they use the capabilities of the PZM, sound quality, and quality of the mix.

Deadline is May 1. For entry forms contact: Crown International, PZM Challenge II, 1718 W. Mishawaka Rd., Elkhart, Ind., 46517, USA. (219) 294-5571, or A.C. Simmonds, 975 Dillingham Rd., Pickering, Ont. L1W 3B2 (416) 839-8041.

## ROLAND TOURS CANADA

The Canadian branch of the Roland company - the Japanese manufacturer of synthesizers, sound reinforcement equipment, effects and electronic guitars - is about to embark on an ambitious promotional tour to showcase its products for musicians in Canada. Instead of the usual seminar-style product clinic, where new products are demonstrated individually, says Roland Canada's president, Laurie Gillespie, the Roland shows are planned as concert-style performances.

"We decided it was time the consumer got some entertainment out of us," says Gillespie.

The tour was scheduled to begin Mar. 24 and will stop in Vancouver, Edmonton, Calgary, Regina, Saska-

toon, Winnipeg, London, Toronto, Ottawa, Montreal, Quebec and Halifax.

One of the featured performers on the tour is Roland Japan's product demo specialist, Ike Ueno, a fine guitarist. It's possible, adds Gillespie, some Canadian performers will participate in individual shows.

Among the new products to be introduced are the

JX3P Polyphonic Programmable Synthesizer, the PG200 synthesizer programmer, a guitar tuner, and a compact, full-frequency-range P.A. system. No dates were set at press time. For information contact your local Roland dealer or Roland Canada Music Ltd., 6691C Elmbridge Way, Richmond, BC V7C 4N1. (604) 270-6626.

## SYNTHESIZER TAPE CONTEST

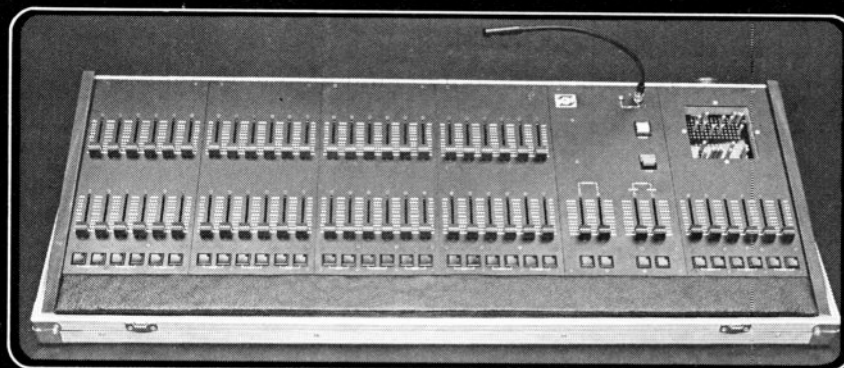
Another big event on the Roland calendar this year is the sixth annual Synthesizer Tape Contest. The international competition is sponsored by Roland, TEAC, Boss, Hitachi, Maxell, Sumitomo 3M, TDK and

sundry other Japanese companies, but is administered in Canada by Roland. Competitors are classified into three areas: Class A for pro synthesists and recording artists, Class B for past winners, and Class C for begin-



**\$ 3150.00**

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Half Nelson Systems, 257 Regent Street South, Sudbury, Ontario P3C 4C6 (705) 674-1450  
Tour Tech East, 16 Crosby Street, Bedford, Nova Scotia B4A 1G5 (902) 835-3674  
Westbury Sound & Lighting, 763 Warden Avenue, Unit #3, Toronto, Ontario M1L 4B7 (416) 752-1371

Stage Tech, 275 Berkeley Street, Toronto, Ontario M5A 2X3 (416) 368-0839  
Ultra Stage, 6680 Leeming Street, Niagara Falls, Ontario L2G 5J1 (416) 356-0499  
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# "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 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.

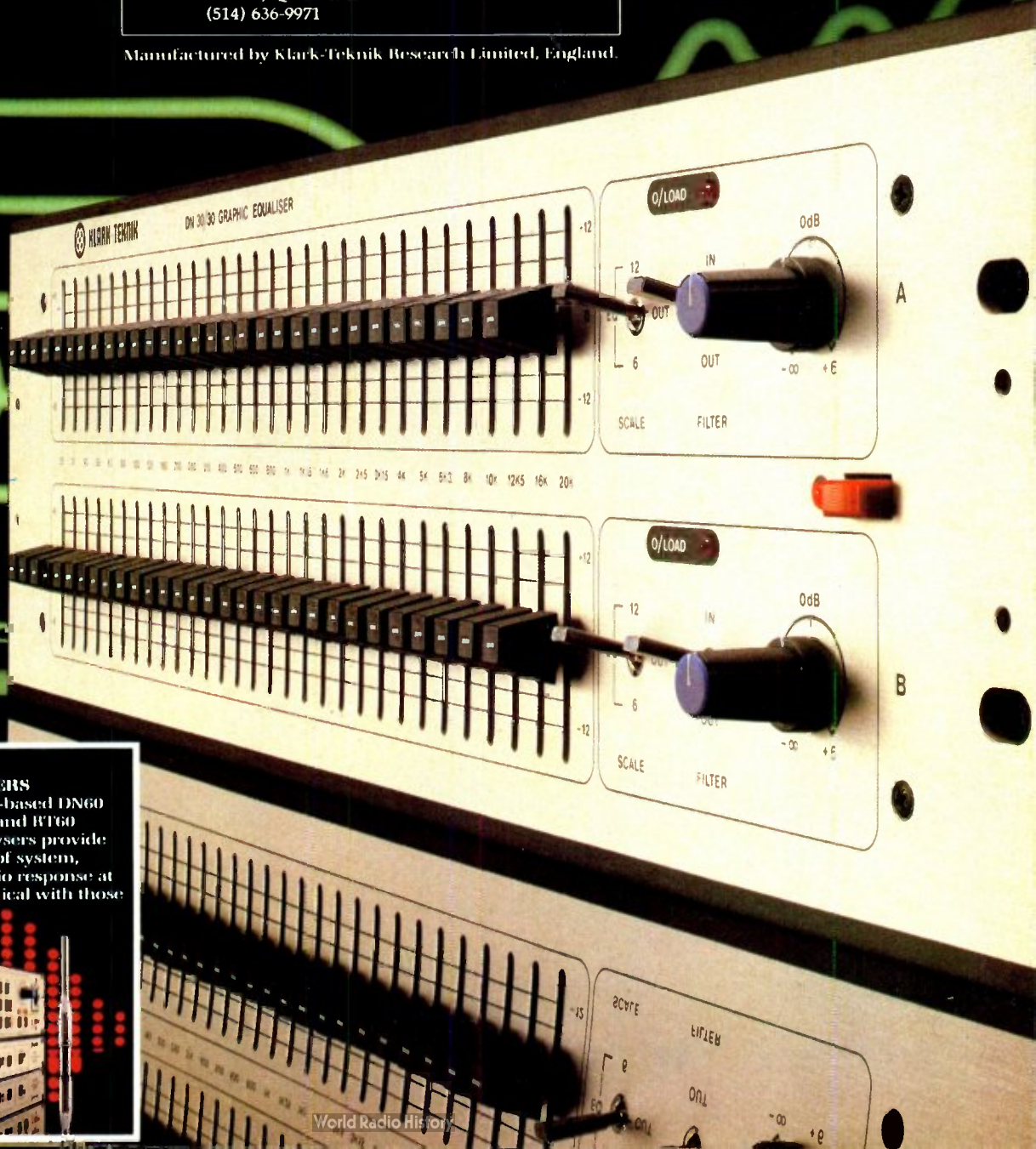
For technical information ask for:  
Our DN60/RT60 Data Sheet.  
Our DN30/30 Data Sheet.  
Our Application Notes on equalisation.



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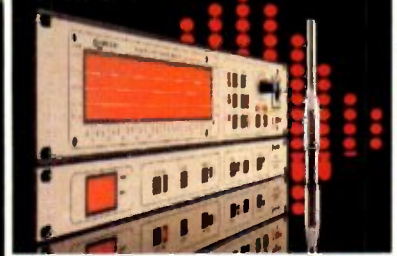
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The microprocessor-based DN60 Spectrum Analyser and RT60 Reverberation Analysers provide LED matrix display of system, performer and studio response at 30 frequencies identical with those of the DN30/30.





ners.

Entries can be recorded at any speed, on any kind of tape, using any kind of equipment and are classified by the competition's organizers. Deadline is Aug. 31.

Participation by Canadians has increased dramatically over the past two years, says Gillespie. In 1981, only two Canadians entered, but in 1982, 57 entered, four of those taking significant prizes. Amin Bhatia, 21, Jacques Mignault, 25, and Edward Patterson, 38, placed first, second and third in Class A, and Alain Thibault, 25, tied for first in Class B.

Last year's judges included Oscar Peterson, Robert Moog and Japanese synthesist Isao Tomita.

For information, contact: Roland Canada Music Ltd., 6691C Elmridge Way, Richmond, BC V7C 4N1 (604) 270-6626.

## ALL NIGHT PRODUCTIONS COMMISSIONING MUSIC FOR CHILDREN'S PROGRAM

The latest offshoot of the Wide Object Entertainment Corp., the Toronto-based management, record and publishing company, will provide chances for composers to score programs for pay-TV.

All Night Productions Inc., formed by Wide Object's David Bluestein with TV producers Martin Onrot and Jeffery Silverman, is developing a series of children's programs called *Kid Bits* for the national pay-TV network, C-Channel. When filming is completed on the first group of 60 minute-long programs, says Silverman, "we'll start commissioning music to go behind the stories."

The best way for composers to get involved, he

says, is to phone him at All Night Productions' Toronto office - (416) 968-2222 - and then don't let him forget you.

All Night Productions also makes promotional videos for musical acts.

## EXTRA... EXTRA... EXTRA

Singer/songwriters **Bruce Cockburn** and **Nancy White** were scheduled to depart in mid-February on a two-week mission to visit refugee camps in Mexico and Central America. The tour, sponsored by OX-FAM, was expected to stop in Managua, Nicaragua and

Chiapas, Mexico and the battle zone at the border of Nicaragua and the Honduras....**Mark Caporal**, former professional manager of the **Attic Publishing Group** has moved to the writer/publisher division of **PRO Canada**....**Tom Lavin** recently joined the growing number of rock musicians writing music for films. **The Powder Blues** guitarist wrote the score for *Out of the Blue*, which opened late last year in Los Angeles. The film also contained a song by **Neil Young**....**Goddo's** lead singer **Greg Godovitz** became a dad recently. It's a boy, named Nile, "after the river"....the **CBS Masterworks** label has signed **The Canadian Brass** to a long-term international deal....**Martha and the Muffins** have left **Polygram** to join **RCA**....talking of **RCA**, that record company has a new A&R director,

**Jim Fotheringham**....**Loverboy's Mike Reno** sings a duet with hard rocker **Sammy Hagar** on Hagar's new LP, *Three Lock Box*. The tune's called "Remember The Heroes."....**Saga's** "On The Loose" was charted at No. 47 super bullet on Billboard's singles chart, with sales in excess of 100,000; their *Worlds Apart* has sold 300,000 copies, holding at No. 37 super bullet on Billboard's album chart....**Allied Forces** was **Triumph's** first lp to go gold in the U.S., and now *Never Surrender* has shipped over a quarter million copies in the U.S....**The Nylons** are reportedly the only a capella group in the world with two gold albums - their second, *One Size Fits All* sold 50,000 copies in eight weeks while their debut **The Nylons** went gold in nine weeks and is now just shy of platinum 100,000. **cm**

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# RECORDS

KATHY WHITNEY



## RED RIDER

### NERUDA

Capitol ST 12226  
Recorded at: Metalworks,  
Mississauga, Ont.  
Engineers: David Tickle,  
Ed Thacker  
Producers: David Tickle,

### Ed Thacker

One listen to *Neruda* and one begins to wonder if "White Hot" was Red Rider's baby or one conceived by an industry executive. The explanation may lie in Tom Cochrane having recently taken charge of the songwriting duties. Indeed,

the material is far more consistent and thoughtful with the most noticeable shortcoming being Tom's voice.

With their third album comes the stability and conviction of a "social consciousness" Cochrane says has always been an undercurrent throughout Red Rider's music. A few cuts taste of the melodies found in early R.R., however the tempos have quickened sharply in keeping with the aim of the lyrical content - political and adventurous. Ken Greer, Rob Baker, Jeff Jones, Steve Sexton and Cochrane are above average musicians but their foundation relies on Sexton's synthesizers and Greer's guitar wizardry.

Also noteworthy, *Neruda*'s album cover design was done by Hugh Syme - it's a graphic masterpiece.

## GARRY BAKER

### JADED IN BETWEEN

Red Sun RS-1  
Recorded at: Sound  
Kitchen, Toronto  
Engineer: Hugh Ferguson  
Producer: Norman  
Corbett

Initially the stark white vinyl and fire engine red label steer you in the wrong direction. *Jaded in between* is anything but stark, filled with soulful performances from Baker, Gord Waszek, Ron Dann, Pete Rochon, Pat Riccio Jr....the list goes on.

Versatility is the key. Baker's self-penned tunes lead the listener through a boogie-ing "Do It Like You Know It", to a down home countrified "Let It Roll", to the close of the first side with a

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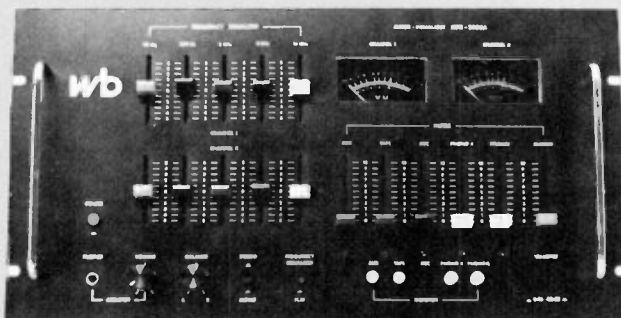
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MODEL	STUDIO 12L	STUDIO 15B
Chassis Diameter	13"(331)	16"(407)
Coil Diameter	2 1/2"	2 1/2"
Power Rating	200 Watts	200 Watts
Flux Density Gauss	14,600g	14,600g
Total Flux Maxwells	190,000	190,000
Average Sensitivity 1W @ 1M	101 dB	102dB
Bass Resonance	50Hz	40Hz
Frequency Response	45Hz-7KHz	35Hz-6KHz
Total Weight	15lb.7oz.(7.0kg.)	16lb.6oz.(7.6kg.)
Overall Height	5 1/8" (130)	6 3/8" (162)
Fixing Details	4x2 1/8" dia x 12.5" P.C.D. 8x.281" dia x 11.562" P.C.D.	4x2 1/8" dia x 15.5" P.C.D. 8x.281" dia x 14.562" P.C.D.



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FEATURES:— Stereo mixer and pre amplifier with built in equaliser.

A desk top full size of 19 inch rack mount standard mixer with all-high-equality noiseless parts. In and outputs for disco and home-use. Large illuminated VU meters and a presetting for each channel. VU meters with sensitivity switching for easy ready. All faders are metal screened.

Facilities 5 inputs: 2 phonos MM, 1 mike, 1 tape, 1 aux and master, all with pre listening, mono stereo switch, balance control and DIN/RCA inputs and output. Headphone connection on the front plate. Equaliser linear switchable.

List: \$599.00

## STEREO MIXER MODEL MPX-2002

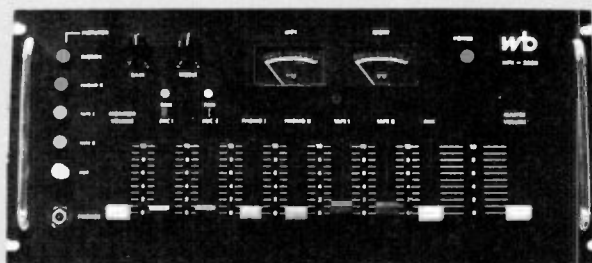
INPUTS: 2 Mix (Pan), 2 Phono (Stereo), 2 Tape (Stereo), Aux (Stereo)

OUTPUTS: Pre-setting/Master Volume, Bass and Treble Control.

MONITOR: Headphones 250mW. All inputs except Mic or sum output.

SIZE: 18x41x10 CM.

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Saskatchewan & British  
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# RECORDS

delicate ballad, "On The Road to Savannah."

Side two opens with "Get What You're After", no surprises lyrically but the haunting guitar parts make it memorable just the same. "Aunt Eleanor" gently reminds of Marty Robbins with the acoustic guitar weaving a melancholy tale.

Credits for arrangements go out to Pat Riccio Jr., William Tenn, Norman Corbett and Baker. It's estimated that this is the thread that leaves no loose ends as each of Baker's styles flow evenly, cut to cut, to the final bar-room tearjerker "A Fool Again Today."

## BERLIN

### Young Warrior

Freedom FR-012

Recorded At: E.S.P.

Studios, Buttonville, Ont.

Engineer: Dee Long

Producers: Berlin and Terry

McKeown

Where have the Teddy Boys gone? To Berlin.

Often times a name change does more harm than good, especially when the name is all that changes, but Berlin exhibits one of the finest evolutions in a Canadian rock group. And the adoption of a new handle genuinely reflects their matured musical style.

There's no choosing one tune over another to emphasize the quality of Berlin's material and musicianship. *Young Warrior* tied in with the name Berlin does not dish out a harsh, unpalatable and self-indulgent social commentary. Rather, Berlin delivers a sophisticated European influenced realism.

Don't let the song titles "Nervous" and "There's Always Danger" fool you. There is nothing nervous nor overtly dangerous about Berlin except that *Young*

*Warrior* instantly addicts through its steady resounding rhythms.

The performances are *par excellence* - crisp and pointed - finally providing Scott Shelton (bass) with the vehicle he has long deserved. The name Berlin alone speaks of the strength and spirit that surrounds *Young Warrior*.

## BRYAN ADAMS

### CUTS LIKE A KNIFE

A&M CS 4919

Recorded at: Little Mount-

ain Sound, Vancouver

Mixed at: Le Studio, Morin

Heights, Quebec

Engineer: Bob

Clearmountain

Producers: Bryan Adams,

Bob Clearmountain

Frankly, Bryan Adams is a little frightening. For a couple of years now everyone's been touting this rising new

star - one who has the talent to live up to industry hype. So it would be perfectly acceptable if he were caught resting on his laurels. Well, you won't find Bryan Adams taking a breather on *Cuts Like a Knife*.

Bryan's capacity for songwriting, with colleague Jim Vallance, and his ability to maintain such a high level of performance - vocals, guitar and some piano - are rare. There is no filler on *Cuts Like a Knife*, which incidentally is the best description of Bryan's and Keith Scott's guitar work.

Knowing that Bryan and Jim once more have outdone themselves, Bob Clearmountain should not go unnoticed either. The production and overall technical workmanship on this lp is evident through the attention paid to the sound of the individual instruments, most particularly the drums.

"Well I made up my mind/Not gonna let you get

away." A simple, opening statement from "The Only One", hinting that Bryan Adams knows what he's doing: his potential is far from being tapped-out.

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Producer: Eric Robertson

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Robertson exudes control. He has that unique ability which enables him to ease into fragile pieces such as "Music Box Dancer", "Endless Love", and "Arthur's Theme" while maintaining a punctuating and authoritative hand on

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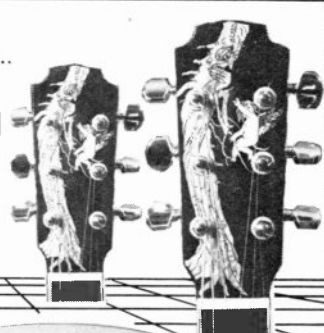
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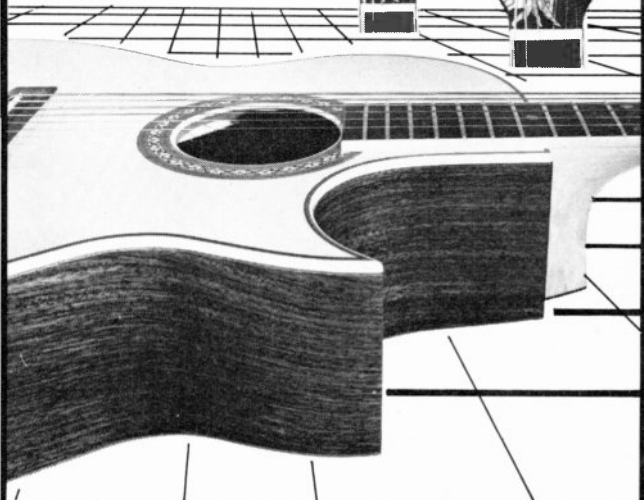
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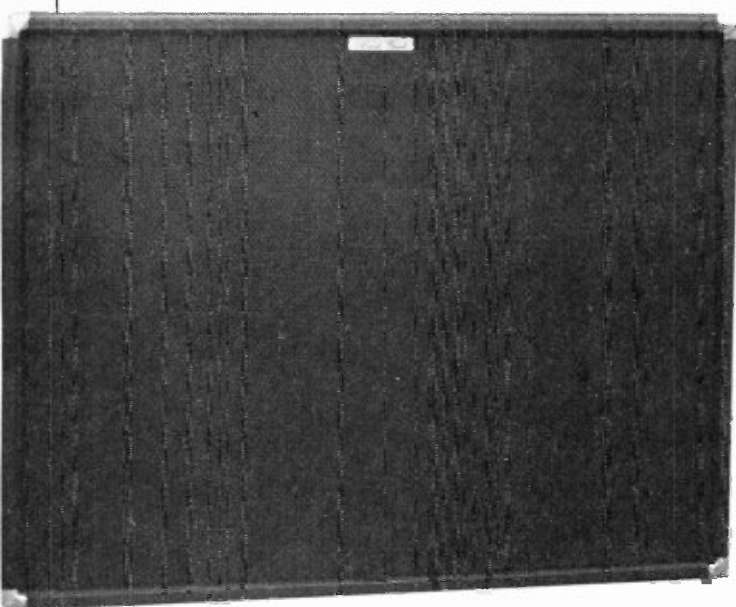
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# RECORDS

numbers like "Fame", "Baby James" and "Chariots of Fire."

Most outstanding in this collection of piano hits is "9 to 5." The chunky organ sound and choice of funky rhythmic chords gives "9 to 5" a new face. As noticeable as his earthy organ sound is the evenness of the piano. Anywhere Robertson chooses to play, the sound is precise and clear.

He is, of course, no stranger to diversity with his work on jingles, in TV and Film, and with such notables as Roger Whittaker, Tommy Hunter and Liona Boyd, not to mention that Robertson is an accomplished church organist.

## NEIL YOUNG

### TRANS

Geffen XGHS 2018  
Recorded at: Modern  
Recorders, Redwood

City, CA; Commercial  
Recorders, Honolulu  
Producers: Neil Young,  
David Briggs, Tim  
Mulligan

Young is a lesson in juxtaposing the incongruous. On one hand he capitalizes on computer mania with extensive sound effects - "Sample And Hold", "Computer Cowboy" and "We R In Control." And as authentic as his computerization, Young sinks convincingly into his rough hewn role as philosophical romantic with "Little Thing Called Love" and "Hold On To Your Love."

"Mr. Soul" from his Buffalo Springfield days has been reprogrammed using the, as yet, unnatural sound of computer technology, while "Like An Inca" reminds us of Young's continuing concern over social crime and punishment. "Who put the bomb on the sacred altar?/Why should we die if it comes our way?/Why should

we care about a little button/Being pushed by someone we don't even know?"

Accompanying Young on *Trans* are: Bruce Palmer, Nils Lofgren, Ben Keith, Ralph Molina, Frank Sampedro, Billy Talbot and Joe Lala. Sound effects as sophisticated as they are, are no match for this configuration. And diehard Young fans can rest assured that he still blows the bejeesus out of a guitar.

## TRIUMPH

### NEVER SURRENDER

Attic LAT 1150  
Recorded at: Metalworks,  
Mississauga, Ont.  
Engineer: David Thoener  
Producers: Triumph and  
David Thoener

Predictably, *Never Surrender* is a tight fist full of agile rock, lilting ballads and sweet, simple blues.

Also predictable is Rik Emmett performing on a slew of stringed instruments, as well as bass pedals and guitar synthesizers. Granted Mike Levine (bass) and Gil Moore (drums and percussion) are no slouches either, however, Emmett is without challenge the backbone of Triumph's widely accepted sound.

"Too Much Thinking" introduces their roller coaster of styles with a strong dose of power and politics. Power continues to rear its imposing head whether it be the angelic acoustic opening of "Minor Prelude" that leads to structured rock in "All The Way" or their combination of distant wailing guitars, muddy bass runs and tolling cymbal figures in "Battle Cry." "When The Lights Go Down" epitomizes Triumph's hardy rock agility.

Nothing is ever lost in the production except for the lack of a prominent bass sound. It has heavy competition from Moore's no-holds-

barred drum attacks and Emmett's wall of acoustic and electric string sounds.

## Other New Releases

Doug and The Slugs, *Music for the hard of thinking*, RCA KKLI-0480

Vic Vogel Big Band, *Festival International de Jazz de Montreal, la radio de Radio-Canada SS1706*

Lowdown, *Love Ya!, Lady Records 2003*

Streethart, *Dancing With Danger*, Capitol ST6499  
Bob King, *Sandwich Likin' Man*, Armchair Records LP AE1

Luba, *Capitol DLP 3003*  
Count Floyd, *RCA MEL1-8501*

D.O.A., *March Into The '80s*, Fringe FPE 3006

Daniel Band, *On Rock*, Streetlight Records BFD 1100

1982 Juno Awards Collection, *Radio Canada International 545 cm*

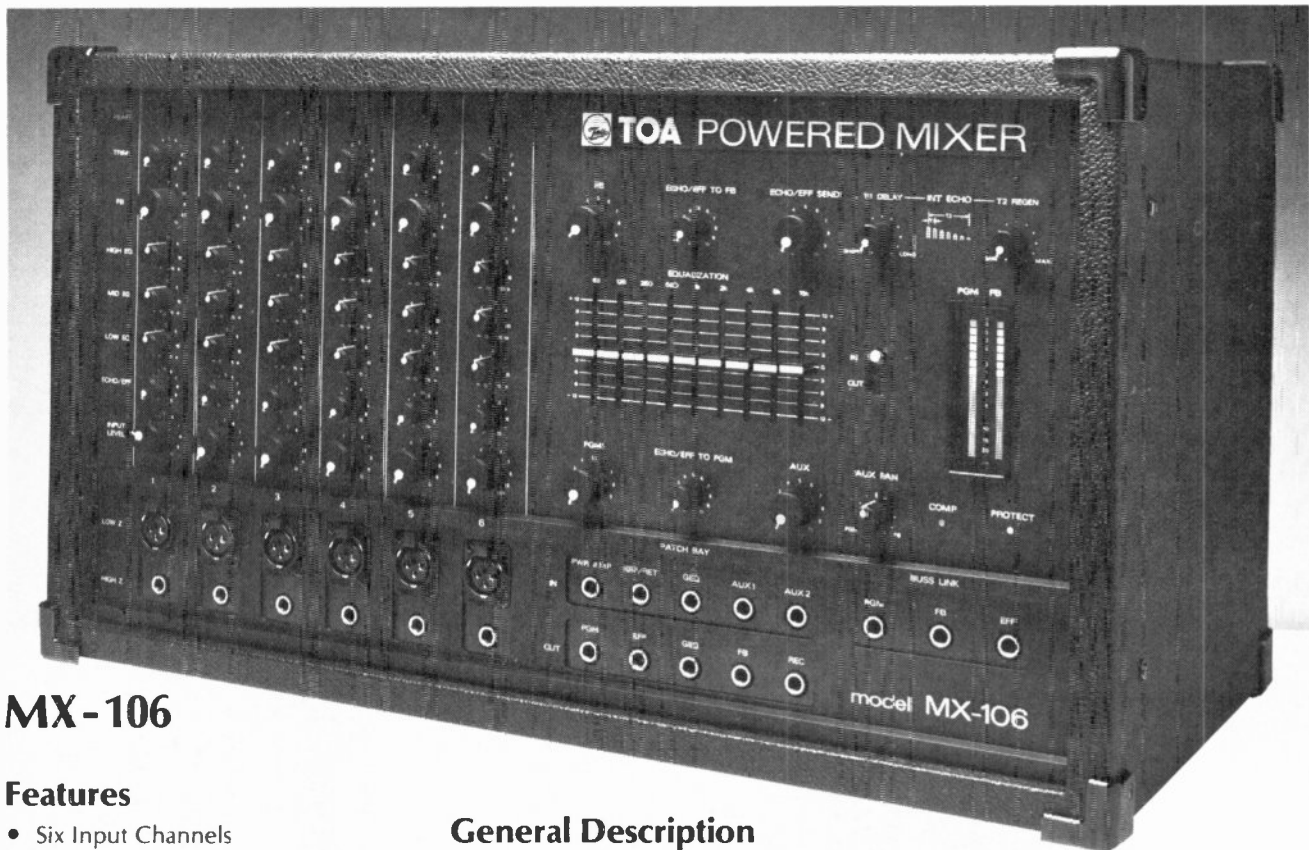
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# The Tip of the Iceberg



## MX-106

### Features

- Six Input Channels
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- Echo-Effects Return to Program and Foldback
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Pre-EQ Foldback Send  
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### General Description

The TOA MX-106™ is a compact, self-powered mixer with a wide array of sophisticated features, designed for use in applications requiring "console level" standards in a portable configuration. An examination of performance levels and specifications will quickly reveal the truly professional nature of the MX-106. The rugged construction and specialized packaging assure optimum performance and reliability under even the most demanding "on-the-road" applications.

The MX-106 features: 6 input channels; 1 program output; 1 foldback output; and 1 effects output.

The internal power amplifier is rated at 120 watts (RMS) into 8 ohms, 200 into 4, and 300 into a 2 ohm load. A specially designed heatsink rolled from solid aluminum stock provides excellent heat dissipation for maximum system reliability.

Each input channel is associated with an electronically-balanced XLR connector and an unbalanced 1/4" phone jack. An Input Trim control is provided to accommodate a variety of input source levels. A Peak Indicator LED detects excessive input signal, either pre- or post- EQ, aiding in proper settings of the Trim control to avoid input clipping.

Additionally, each input channel features 3-band equalization, a "pre" foldback send, a "post" echo/effects send, and Program Level control.

The MX-106 Master Control section features a one-octave (9-band) graphic equalizer, an analog echo delay, auxiliary input controls, fluorescent high-intensity bar-graph output meters, and a complete patch bay with TOA's exclusive Buss-Link™ capability. Also contained in this section are all Master Level controls and Effects Return to the program and foldback busses.

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# PROFILE

ANNA CHANNEY

## TERRY CRAWFORD

PHOTO: COURTESY OF R.C.A. RECORDS



Terry Crawford began performing in Winnipeg more than ten years ago with guitarist/songwriter Rick Johnson. Even then, playing in a local high school band, Terry's husky voice and powerful stage presence was attracting attention.

In 1978, Terry together with Rick Johnson and the supporting musicians completing the band - John Hanna, drummer; Dennis Saunders, keyboards; Al Korbay, bass - left Winnipeg and began to tour.

"It's like going to University," Terry comments about touring. "You go out, learn, and work at perfecting what you do. There are problems and details to iron out most of the time and it is difficult finding people you can work with and get along with. We spent a year working with James Leroy just polishing our work and since then have played every province in Canada."

After ten years of hard work, Terry Crawford has often been referred to as "an overnight success" which to her is a ridiculous assumption. "It does happen fast and when the ball starts rolling, it really moves along. But getting to that point takes time and serious commitment. Other people work eight to ten years to be a lawyer or a doctor and then they

finally graduate. It's virtually the same in this business too. You work until you graduate."

Graduating for Terry Crawford was a recording contract with RCA Records in Canada. Her single "Dreamer" received considerable recognition. Composed by Rick, "Dreamer" was written and rewritten over a period of three months. Their other popular song "Best Friend" was written in ten minutes. "That one just happened," Rick says, "but not all songs come as easily as that one. The hard thing about writing songs is that it is difficult to present your personal thoughts to people in the band because of possible rejection. It took me a long time to get over that. Now it doesn't bother me."

After completing the composition of her second album with Rick, they decided to record it with a different producer. Terry explains, "We had the opportunity to stand back and appraise the good and bad points of our first effort and hear the audience and industry's reaction. Sometimes you give a little here and a little there and before you realize it, you leave the studio a bit off the direction you had when you started. I suppose it's part of discovering yourself."

*Good Girl, Gone Bad*, produced by Allan Katz, was released in February of '82 and propelled Terry to the forefront of the music industry. After being nominated as one of the "Most Promising Female Vocalists" at the 1981 Juno Awards, and with the enthusiastic reception she received on her tour with the Beach Boys last summer, Terry and her band are well on their way to succeeding in today's world of rock music.

"I am working towards security," says Terry. "Music is probably one of the most insecure businesses in the world. One day you could be up, the next out. In Canada it seems you have to try for acceptance somewhere else. If you are widely accepted in the States, it is almost guaranteed you will be big in Canada. In view of that, real security then would mean making it in the States."

Even though it was Magna Agencies in New York who first took notice of Terry Crawford, and signed the group before signing with RCA, Canada has stood up and claimed Terry Crawford as their own home product.

"We had to really slug it out to get the recognition we now have in Canada," Terry states. "We went to as many radio stations as we could while we were touring and talked about our albums because we are proud of our work. With us people get an honest performance. We have a lot of energy and we try hard. The overall thing is, we just want to make people happy and have a good time."

Terry Crawford hasn't left Canada and certainly has secured her position here as a fine singer and talented entertainer. "I'd be perfectly happy if our albums were released only in Canada and sold so well we never had to perform in another country. Travelling is taxing, but I think if you want to be successful, you have to follow the path wherever it is going to take you."

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# PROFILE

PATRICK ELLIS

## SAM MOON



Sam Moon has been the perennial bridesmaid of East Coast rock and roll. Always in attendance but never taking what Mr. Springsteen would call "that loooooonnnngggg walk."

A veritable institution, Sam's been singing on the road for more than fifteen years. A Cape Breton lad, born and raised, Sam joined forces with Matt Minglewood back in the sixties to form the Universal Power, a rocking outfit that toured our fair nation for eight years before Sam and Matt decided to turn left and right simultaneously. Then Sam hooked up with another band - formerly 38th Field Battery - to create the first installment of the Sam Moon Band. Another success, but no record. After several years together Sam and Band came to two roads diverging. So Sam joined forces with another band, Ram, for the Sam Moon

Band (Mach II) - hereinafter referred to as SMB-M II. More work, more fun, more success, no record. Then SMB-M II bit the bullet and Sam assembled another unit. This time he based the group around a band called Sun Machine and two old friends from Cape Breton; fiddler-saxophonist Joey Bennett and fiddler-percussionist Marcel Doucet. The new edition was called Sam Moon and the Universal Power.

Now all this coming and going would almost make you think Sam's hard to get along with or something. You know, bad breath, smelly shoes, hogs the joint. Au contraire, Mr. Moon is a gentleman and an entertainer. A real nice guy.

How many bands have you been in in fifteen years?

How many of them made a living?

All right then.

But in all of that time of concerts and clubs, Sam hadn't transmogrified his dulcet tones to vinyl. Matt Minglewood had. Battery had. Ram had.

NOT SAM MOON.

Fickle business, or what?

This year it was finally dum-dum-dum-dum-dum-dum (wedding march, you peasant) for Sam. Nova Records, who have produced albums for Oakley and Ram, signed Sam up, spent a bunch of bucks and by the end of the summer of '82, Sam's first album, *New Moon*, was out.

Recorded at Scorpio Audio in Halifax and mixed at Mediasound in New York, *New Moon* features the Universal Power: Marcel; vocalist Helen Bolduc; Gary Hiltz, guitar; Neil MacKinnon, keyboards; Kevin Obritsch, bass; Brett Bezanson, drums. The album has already given the band three regional hits, "Hostage," "Eclipse" and "See You Tonight." All three songs are very different, just as the album seems almost like a sampler box of chocolates - nougat here, cherries over there. Still the common vein running through all the songs seems to be a feeling for the heart and soul of R&B. I don't know what defines that feel. You know when you hear it though. A popping rhythm section and a singer who grew up singing Otis, Sam Cooke, Pickett. Bob Seger and Frankie Miller sound like that.

Sam Moon, despite his years unconsummated on vinyl, isn't a secret. He's probably played your town three times already. He's sure to be playing most places large enough to count in Canada this year. Your town, my town, anytown Canada.

He'll be capering about the stage in an audacious robe that looks sort of like a suburban Martian's housedress, or a jumpsuit with a plaid map of Cape Breton sewed on its back. Doing the swim. Doing the jerk. Putting on the goodhearted rocking show that's been his calling since before he could get a driver's licence.

With *New Moon* out Sam'll never be a bridesmaid again. Now it's legal.

cm

**R**ough Trade is a two-sided configuration. One side is Kevan Staples. Off-stage he's at ease surrounded by a veritable army of machines: 8-track recorder, synthesizers, and for him, the ubiquitous drum machine. With these electronic tools, he created the base for *Shaking The Foundations*, a mixture of beat oriented, dance music laced with European syntho-pop stylings. Hair receding and slight of build, Kevan is talkative, energetic and curious: he's the erudite composer cum musical mastermind behind Rough Trade.

The other side is more comfortable on-stage where guys and girls, gays and straights call for her by name. Raising their arms skyward in a Neo Nazi salute in time with "What's the Furor?" they demand the presence of Canadian music's own diva. Presenting the outrageous, the seemingly androgynous, the talented, to the max, no holds-barred Carole Pope.

Together they remain a single enigma, a constant source of gossip for the 15 years they've been together. Is she or isn't he? The hairdresser probably doesn't even know. Besides who cares? This configuration has been shaking at the foundations of the Canadian music scene for years and they're finally reaping some rewards. As Carole succinctly puts it, "Staying power is the key to success."

Their first album on True North, *Avoid Freud*, has sold over 150,000; the second, *For Those Who Think Young*, is closing in on platinum (100,000 units) and has attracted international attention in such diverse places as Holland and Australia. Carole was voted Most Promising Female Vocalist at the 1981 Junos and she narrowly missed taking rff with Best Female Vocalist in 1982. A long list of singles have filtered out across the Canadian airwaves; both the second and third albums are happening in the U.S.; and Rough Trade last year signed with New York based Boardwalk Records which portends of further inroads. Above all they've been getting critical notice for

more than just fashion, attitude and eclecticism. Their present musical direction is creating waves.

Their strength as a long time singing/songwriting configuration is at the heart of this newly found success. Apparently, one prominent Toronto psychiatrist, who has observed the effect Rough Trade has on its audience, asked Carole to be a guest lecturer for him, saying to her, "You've got so much power to manipulate and/or educate young people." Carole declined, saying, "I don't think musicians should preach or take themselves too seriously." Nevertheless, her lyrics are laced with psychological double entendres, sleight-of-mind song titles, and "he's" that are "she's" and vice versa.

This obfuscation, this interchangeability of characters in her lyrics carries out to Carole and Kevan's real personas. Carole seems like Kevan, as he seems like her, as they are interchangeable. In interviews, like an osmosis of personalities, they tend to pick up on each other's comments in mid thought, take it further, and yet the end result is a complete answer.

For instance, as to how they go about putting songs together, the conversation went like this: "Well, first we...we sort of...I mean he plays me music and I listen to it...she decides whether she wants to write lyrics to it...but lately, well, on this album, I've given him lyrics and he's written music to it...that's not usually the way we work."

And again, on taking extra songs into the studio and of writing in general: "We've never been that prolific. Not that way anyway. Besides we're so critical...that we just work on the stuff that we think is good...because if we took everything in that I had written there'd

PHOTOS: PLUM STUDIOS



Carole Pope

ASHLEY COLLIE  
**ROUGH  
TRADE**



have been more stuff, but some of it just wouldn't have worked out...yeah, if I don't come up with lyrics right away or at least some, then I know it's not going to work...we've always had excessive lyrics anyway for normal pop songs - normal is to say the least amount of stuff...but now I'm trying to write less...it's the same with writing music, a lot of people that write are in bands that are very much like parts bands...the song doesn't stand up on its own because it's all parts...it's mostly technique, well thought out, cerebral etc. and so for me it's always been my task to sort of whittle down musically what's there;

and the same can be said of lyrics."

Carole and Kevan claim they had the "most fun" putting this album together: as a result all the songs are easily accessible which has meant increased domestic airplay. There was a conscious effort to create a "snappier, more aggressive" dancing kind of sound, which was enhanced by changing two band members. Black bassist Howard Ayee and drummer Jorn Andersen, who are prominently responsible for the funkified sound, now join keyboardist Dave McMorrow to back Rough Trade. Kevan explains, "Terry Wilkins (bass) and Bucky Berger (drums) were the best players we've had to date but we wanted two players who'd do what we specifically wanted. Howard and Jorn are real pros and they leave the musical direction to us." Carole adds that the backing musicians are free to do their own thing outside of Rough Trade. "In effect, they're like session people but they're very open to our configuration."

They had to be because of Kevan's writing style. He essentially recorded the album by doing most of the songs first with the drum machines and synthesizers. He then had Howard and Jorn add their rhythm instruments to Kevan's original "bed" tracks.

Kevan: "In essence, they became sidemen

to my electronics."

Carole (deviously): "We've been doing some things with just Kevan and his machines."

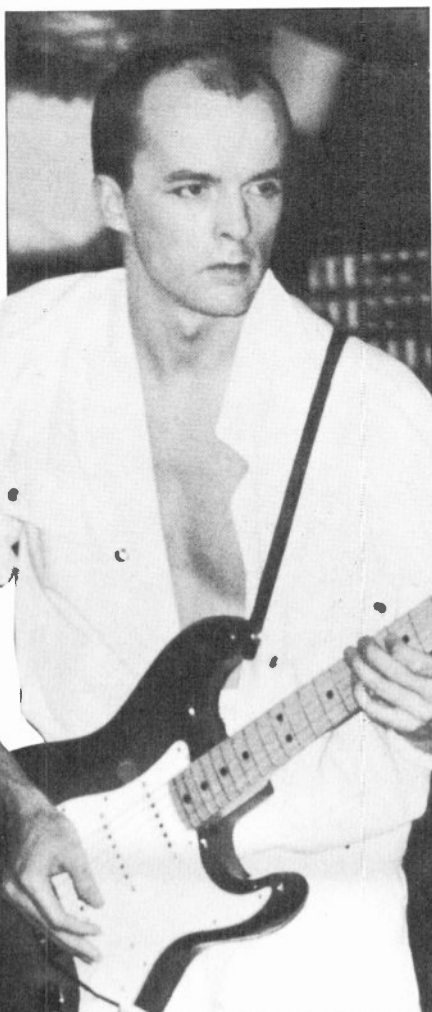
Kevan: "Although it'd be too static to go completely electronic unless that's what you want for a sound. We've always wanted to do passionate music and that involves people."

In the past, he used to write on acoustic piano and guitar but he's now relying solely on his electronics which have in turn added newer elements. "People notice the European stylings in the music, and although we did try to write more for the European market, using the electronics, as I have been over the past while, has naturally facilitated our purpose."

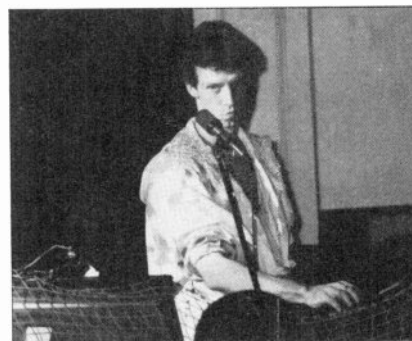
"There's a whole style of music coming out of Europe with players working at home creating their own tapes with electronic gadgets only. Hence the syncho-pop sound in a lot of contemporary music. The drum machine has been a godsend. Bands like us, Martha and the Muffins, and the Spoons are likewise creating that sound over here."

Rough Trade's producer, Gene Martynec, who has also done most of Bruce Cockburn's albums among others, says of Kevan's studio approach, "It was unique to lay down the electronic sounds first, then play the rhythm section to that. It allowed Kevan to sit back in the control room and better oversee things as they developed. It only took a month to produce *Shaking The*

*Continued on page 42*



Kevan Staples



Dave McMorrow

The telephone connection between Toronto and California wasn't all that great but despite the faint hum on the line, Mel Torme's enthusiasm came through loud and clear.

"I think Rob McConnell is the most exciting arranger I've heard in years," Torme said, "and certainly, without qualification, the best valve trombone player I've ever heard. As for Boss Brass, quite candidly, I've never heard anything like it.

"The combination of this band, the precision with which it plays - and when I say precision I don't mean Glenn Miller-type rigid precision, I mean accuracy - the superb oneness this band has when it plays is extraordinary. I hope Canadians realize what a diamond they've got there."

The ultimate perfectionist, such accolades aren't tossed out lightly by Torme but in truth, Rob McConnell and the Boss Brass have been receiving raves right from the start and today, according to Toronto jazz broadcaster Ted O'Reilly, the band is "considered to be one of the top two or three jazz bands in the world." Paul Grosney, talent booker for Bourbon Street (a jazz club in Toronto), goes one step further.

"Studio guys everywhere know the Boss Brass and feel it's the best orchestra in the world. Whenever I visit New York or L.A., as soon as they hear I'm from Toronto, they want to know what they're doing now, who's in the band and where they can find a certain record. As for Bourbon Street,

#### MEMBERS OF "THE BOSS BRASS"

ROB MCCONNELL - LEADER AND VALVE TROMBONE

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Moe Koffman  
Jerry Toth  
Eugene Amaro  
Rick Wilkins  
Bob Leonard

#### TRUMPETS

Arnie Chycoski  
Guido Basso  
Erich Traugott  
Dave Woods  
John MacLeod

#### TROMBONES

Ian McDougall  
Bob Livingston  
Dave McMurdo  
Ron Hughes

#### FRENCH HORNS

James MacDonald  
George Stimpson

PIANO Jimmy Dale  
GUITAR Ed Bickert  
BASS Steve Wallace  
DRUMS Terry Clarke  
PERCUSSION Brian Leonard



## ROB MCCONNELL

when the band is there we turn away as many customers as we take in."

Small wonder. The Boss Brass is made up of the cream of the crop of Toronto's top studio and jazz men, many of whom are leaders, composers, arrangers and recording artists in their own right and some (like Ed Bickert, Erich Traugott and Guido Basso) have been with the band since McConnell put it together in 1968.

Considering that it's basically been a sideline for its members, the accomplishments of the Boss Brass are awesome. Aside from being a sure-fire drawing card wherever it plays, the band has recorded more than 12 albums, won three Juno Awards and reeled in five Grammy nominations; one for the best arrangement behind a vocal with the remarkable Singers Unlimited.

Their records sell consistently in Canada, the U.S., Europe and Japan. Their albums with The Hi Lows and Singers Unlimited were both awarded gold records in Japan and in '81 *The Singers Unlimited with Rob McConnell and the Boss Brass* hit number two on England's jazz charts.

Over and above all this, Oscar Peterson has recorded one of McConnell's original compositions ("I Blew For Yew") and the published arrangements of Boss Brass (most of them McConnell's) are performed in over 500 colleges from "Vancouver to the Virgin Islands."

Yet some, like Bob Richmond, president of the Canadian Stage Band Festival (CSBF), feel the best is yet to come.

"I'm certain," he said, "that 1983 is going to be the year of Rob McConnell and the Boss Brass." He could be right. The band that McConnell once described as "a hobby within music" is three times busier this year than it's ever been.

In January they appeared with Mel Torme in Hackensack, New Jersey for three nights then highballed it back to Toronto for a benefit concert for the CSBF at Roy Thomson Hall. In March they move into Bourbon Street for nine days and from there into the studios to record a new album which includes six originals by McConnell. In April they'll appear in Lexington, Kentucky at the newly formed American Jazz Festival and in May they head for Calgary to perform at the CSBF





PHOTOS: DAVID CHIDLEY

# AND THE BOSS BRASS

MONA  
COXSON

(where they'll also participate as clinicians) then hopefully on to Banff for still more clinics. August will see them at Stratford (again with Torme) and if all goes according to plan, the fall should see the entire band head for California, Florida and then on to Tokyo. And that's just for openers.

McConnell, the father of this phenomenon, readily admits that in the beginning the Boss Brass was far from being a jazz band.

"We started as the most commercial enterprise you've ever heard," he explained. "It was a record date, first of all. Most of the time I'm quite happy to be a sideman and make my living as best I can but I guess I had some ambitions to do something that had my name on it. To write the music and lead the band.

"So in '68, I called Lyman Potts at Canadian Talent Library, told him I had a good idea for a band and we'd do instrumental versions of the hit parade. I'd arrange them, get the band together - four trumpets, five trombones, three French horns, two guitars, piano, bass and drums - and we'd call it the Boss Brass. In addition to it being Canadian content, I told him it

might be a good commercial gimmick.

"And we did it and it turned out that way. The stations liked us and we got a lot of air play. But it was quite commercial. We recorded "Mrs. Robinson," "Delilah" and other material of the day and I don't apologize for it. I tried to do it as musically as I could within the confines of the original idea."

In '69 the band made its debut at the Savarin Lounge in Toronto and knocked out the critics and the audiences. Subsequent club dates were the same. Then in 1970, McConnell added five saxophones (including Eugene Amaro, Moe Koffman and Jerry Toth), dropped a French horn, dropped a guitar, "threw out the old book, wrote a bunch of new stuff and decided to go from there."

McConnell is somewhat of an enigma. He is at once friendly and aloof. At times he speaks of his profession lightheartedly then swings over with touching intensity about his love of music. In short, a truly creative man who seems to have built up a certain gruffness to offset any disappointments along the way.

A self-taught trombone player, McCon-

nell was born in London, Ontario on February 14, 1935, raised in Toronto, and started playing slide trombone in high school.

"Actually I wanted to play the trumpet," he said, "but by the time they got to M there were none left. I liked music but paid very little attention to any of the instruction and used to fool around most of the time. We did organize a little swing wing out of the school orchestra where we had fun. We played jazz and at tea dances but I had very little time for any academic endeavours - including music."

McConnell's nights were spent sitting up on a friend's roof listening to Dizzy Gillespie's band broadcasting live from Birdland.

"We were enraptured and thought it was the greatest music and the greatest thing that ever happened to us. That's why I flunked out of school. I was up all night, every night, listening to Dizzy. And I still have the same awe of him as I did when I was sixteen."

At 18, McConnell headed out West, landed in Edmonton and went through 16

*Continued on page 44*

Canadian Musician 37

# Dick Damron

GERRY MASSOP



PHOTO: C.A. KINDRATSKY

It was 1959, when Dick Damron released his first record - "Gonna Have a Party." It was released on his own private label, Laurel Records. The recording had taken place at radio station CKRD in Red Deer Alberta, on the station's two-track machine. It was 1982 when the record was again aired on a New-York FM station, hosted by Don Fellitti on his Relic Radio Show.

"Oh, how the years pass us by," Dick grins a little and says, "When I first heard of the airing of 'Gonna Have A Party,' on this Relic Radio

Show, I thought of the years of performing since then. I saw how the years had caught up with me and wondered, would I ever catch up with the years."

"Gonna Have A Party" taught me how not to make a record. We sold some off stage, we filled some closet space with others and used some for coasters." Dick's infectious grin gave him away when he said, "Yes we did mail some off to radio stations, some stations actually aired it and some still do. Look at Don Fellitti and his Relic Radio show from New York. Maybe I did

break into the U.S."

Dick Damron is the recipient of eight BMI Certificates of honour for his contribution to Canadian Country Music, three awards from Big Country Inc. as Top Canadian Country Performer for the years 1976/77/78, and Best Record of the Year for the single "Susan Flowers" 1977.

He has received a Best Foreign Artist Award from *Texas Proud* music magazine, as well as two Achievement Awards from the province of Alberta, and two Juno Nominations for Canadian Country Vocalist of the Year and Record of the Year.

Dick stole his first guitar; he stole it from his brother. Dick's father, a one-time auctioneer, brought home a guitar one day and gave it to Dick's brother. Dick then borrowed the guitar to learn to play and he did. It was tuned Hawaiian style using the handle of a butterknife as his slide bar. Brother became a teacher and Dick became a steel guitar player. Mother supplied Dick with a few Wilf Carter songbooks and Dick began to sing, winning a local talent contest at the age of fourteen. The bug had taken hold and a band was in the making.

Dick had the good fortune of having been born into a musical family. Mother as a piano teacher, tried to interest Dick in the piano, giving up on him in favour of his father's oldtime fiddle. Dick says, "Pianos are too hard to sling across the shoulder and hit the road." He had learned to play the fiddle from listening to his father and practising while the old boy was out working as an auctioneer. And though his mother felt she had failed to teach Dick to play the piano, Dick says, "The theories and structuring of my music, I learned mainly from my mother's persistent efforts to make me a piano player."

Dick became proficient enough on the fiddle that his first semi-pro job as an entertainer was playing fiddle with The Musical Round-Up Gang - three days a week live over CKRD Red Deer, and local dances in the evenings.

Soon after working at CKRD, Dick formed a trio known as The Nightriders. It consisted of Dick, his now ex-wife and his brother. When Carl Perkins, Jerry Lee Lewis and Elvis came on strong with the Rockabilly sounds Dick fell for it and the trio became a rock group. Dick says, "The rock of the day became somewhat rubberball bouncy-bouncy style so we switched back to the country sounds."

It was after the move back to the country sounds that Dick recorded his first album. He changed the name from Laurel Records to Holiday Records to indicate the change in his sound. "Though I don't think anyone would have noticed," says Dick. "I used a number of songs I had written about some of the historical people like Louis Riel and such, and titled it *Canadiana Folk Collection*, and of course released it on my own label Holiday Records."

Another album was already in the planning stages while the last gurgles of *Canadiana Folk Collection's* drowning sounds were heard. "This time I thought we'd make a real one, a Nashville job that would put me

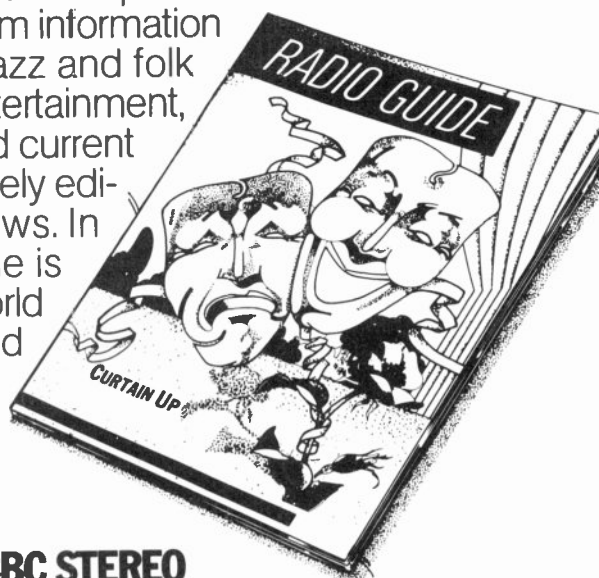
*Continued on page 46*



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*Continued on page 48*

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# ROUGH TRADE

Continued from page 35

**Foundations:** The music was well rehearsed, Carole and Kevan had a firm idea of what they wanted and everything was very well organized. We worked the musicians on only three or six hour stretches and by taking days off in between, all the musical

energies were kept high. I've worked on all three Rough Trade albums and Carole has been less intimidated by the studio and getting more actively involved as time goes by."

Carole's growing confidence off-stage was put to the test "downunder" where she spent three weeks doing a lot of hard promotional work for the second album which began to see Australian chart action. The road to international recognition is paved with full schedules of media interviews and guest appearances on music shows.

She explains, "Australia has a wonderful music scene. I made several TV appearances, one on the top show called *Countdown* which I co-hosted. I sang live to track and introduced various other



Howard Ayea

bands. Although the show is presented at nine in the morning and the audience is full of 9-12 year olds, everyone watches it. As soon as you're on it, you become a star. I was recognized everywhere I went after that. They're very supportive of their bands in Australia. I wish they'd be like that here."

That last comment touched off a torrent of sore points about the Canadian and Toronto music scene - Carole and Kevan spent some time in Europe last summer.

On the difference between Europe and North America/Canada:

Carole: "Audiences are a lot hipper there: they're generally more political and were certainly not shocked by my lyrics. Just a much more mature attitude in general."

Kevan: "If you wanted to be right out to lunch or crazy, people just consider you some form of art. Things seemed grown-up, instead of having to come back to North America where things are snickered at: especially here in Toronto where we're so provincial."

Carole: "The Press is much more literate and knowledgeable about music in general. Here they think they know about music but there's so much they don't know. And the male reporters are often condescending to me."

On changes in the Toronto music scene over the years:

Kevan: "A lot of music barriers still haven't come down. I think some changes have been for the worse. There's a lot of silent discrimination against black music and musicians."

Carole: "The '60s and '70s were more open and optimistic. I think radio programmers are full of shit. They have no idea of what people want to listen to. I think there is an audience for black, dance oriented music: all these kids go to dance clubs and listen to records which become hits but which you don't get to hear on the radio. We need a black or totally dance radio station."

"We played a club in Montreal called the Spectrum which had, on either side of

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Jorn Anderson

the stage, two 12 foot video screens with four cameras, so everyone in the audience can see everything. They should have something like that in Toronto: we need a big club like that where people can perform."

Kevan: "Like the Imperial Room but for a more modern group of people. With the way the economy is, it'd be a smart way for club owners to invest in a good sound and light system and video screens, and let the place almost operate by itself. It would mean also that bands wouldn't have to tour with so much equipment, so it cuts their costs. In turn, the club could lower their prices and in time they'd get the system to work best for that room."

Despite their concern, they've hung in so far and will continue to maintain Toronto as a base. Kevan adds, "I've learned to deal with the inadequacies here. On the positive side, there is a huge reservoir of talented people here, and I also find it easy to write in Toronto."

But they also continue to look beyond and afar. Although they've done spot gigs in New York, they've never toured the U.S. The president of Boardwalk has suggested an early spring tour of places where their music is happening. They don't know yet whether it'd be better to do small clubs or to open for "appropriate acts" - the mind boggles at who that could be.

Kevan explains what recognition in the U.S. means: "First it means more respect here in Canada, and perhaps the opportunity to do some work besides the band format." Carole adds, "like doing some movies. Let's face it, you've got to make it in America to make any kind of money." She laughingly adds, "I personally would like to be a millionaire. I mean you have to make your money now, because who knows, in ten years I may be a wino in a gutter. Well, maybe not but maybe the Judy Garland syndrome or something." Kevan chirps in, "I'd like to start up a record company."

As opposed to many of their observers, they really don't take themselves too

seriously. What they do take seriously is expanding their horizons. They've been actively searching out a management team: Carole says, "We'd like a creative team to utilize our talents to the fullest. I'd like to do some acting or work on a musical rock opera perhaps." Kevan adds, "I'd like to do some stage oriented productions continuing on from what we've done in the past like *Restless Underwear*."

But for now there's the mini U.S. tour and plans to get ahead of schedule by going back into the studio by early summer for the next album. However, Kevan/Carole can't help but look to the future. "It's a lot of fun to have kids screaming and yelling at you in a concert but we'd like to do

something you could call more than just a rock and roll concert. Something that would be more gratifying, giving those kids more than just a band playing." cm

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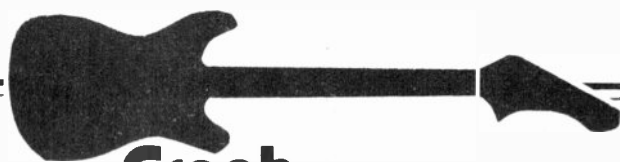
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## ROB McCONNELL AND THE BOSS BRASS

*Continued from page 37*

jobs (none of them musical) within one year.

"I was never fired from any. I would just get restless. I'm a lot more relaxed now but back then I was always impatient, jumpy and nervous. The longest job was on an oil rig one winter. When I was through, I went back to Edmonton with a whole pile of money because on the rig, we worked seven days a week and there was no place to spend it.

"I threw away everything I had, bought all new clothes, walked into Heintzman's and bought a trombone. I was actually bored. I'd been off for two weeks and I was always a mover so I thought I'd just get a trombone and play."

He started playing a little in Edmonton ("legion halls, mostly") then after two summers at Jasper Park, where he met his wife Margaret, he returned to Toronto, decided "to go straight and get out of music" and went into the brokerage business.

"By then I'd picked up a valve trombone because I'd heard Bob Brookmeyer play and liked the sound. Then to make some extra money I played at night with a local band. I did both for about six months and was making more money from music than from my day job. So it was about then - I was 23 or 24 - I decided I'd like to be a professional trombone player and I'd like to learn to write. That's when I started studies with Gordon Delamont."

McConnell credits the late Gordon Delamont, with whom he studied composition and arranging, with the direction his career has taken.

"Gordon seemed to put me on a nice track. I think it was more the psychological effect than the academic. Gordie had a little band then - I also used to write for that - and the association with better musicians made me think 'now this is more like it. This isn't some shlock club and you *can* make a living out of music, be a responsible member of society and also raise a family. Do whatever you want and play jazz' - which is my love."

In '63 McConnell moved to New York where he performed and arranged for Maynard Ferguson and Gerry Mulligan and in '64, returned to Toronto to join the ranks of Toronto's studio musicians and rack up a slew of arranging credits. Four years later he started the Boss Brass.

Like any professional musician, McConnell has had his low moments. "All sorts. I worry about a lack of work when the phone doesn't ring for five days and you figure you've retired but no one's told you.



Sometimes, if you're really busy, you get a run of work but the musical content isn't very high. You're happy you're working and making money - which I have to do. I'm not apologizing for it, I'm a professional trombone player - but if you get a run of work that's bring-the-lunch-pail-in, get the horn out, bang, bang, bang - you get a little discouraged."

And the highs? "I've had lots and many revolve around Boss Brass. Two weeks at a club in Toronto, for example, when we had huge crowds lined up outside every night, the band played beautifully every night - every set - and I didn't have a scowl on my face for two weeks. I'd written some of the best charts of my life which were well received by the audiences and the band. The band is the worst audience to please so I want them to like what I'm doing. I thought at the time that it was the best two weeks I've ever had."

Aside from his work with Boss Brass, McConnell appears as both an adjudicator and clinician at various colleges and is successful at each. The reason is quite simple. He likes the kids and his approach is realistic.

"Basically I give two clinics. One on jazz playing and one on writing. But when I'm finished, I give one on the music business which gets excellent feedback. I tell them 'we're not going to talk about music any more; this ivory tower, always wanting to get better. The music business, as you know and all of us know, is 85% drudgery and 15% fun and rewarding musically.' My 15% is usually associated with the band as well as doing those clinics."

Clearly McConnell loves music.

"It's a prerequisite to being in the business, as bad as it is sometimes, because a love of music often is the only thing that gets you through those dark periods. If you'd rather play than eat, then I'd say you're in a good position to do well in music. And never forget the reason you got into music is because you love music. Not because you want to make a lot of money, not because you want to be famous, not because you want to be whatever. Those rewards may come, but the love of music must come first."

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## Dick Damron

Continued on page 38

on top of things. The record was released in 1963. I had used Nashville session men such as Pete Drake on steel guitar, Hargus 'Pig' Robbins on piano, Junior Huskey on bass and others. On my way back I stopped at a radio station in Brandon, Manitoba to impress the program director there with my class, but he told me, 'My singing was just fine but I should get rid of that band.' The album was titled *The Nashville Sounds of Dick Damron* and again was released on Holiday Records, this time with Quality Records distribution. The same year, Dick moved to RCA Canada with the subsequent release of five singles in five years.

Meanwhile Dick had to sell his Fender Twin 1000 eight pedal steel guitar to finance the recording session in Nashville. Dick remained on the road, playing bars and fairs including every Calgary Stampede since 1956. "We slugged it out, it was all bars and no home base until 1973 when I finally bought a place in Bentley, Alberta." This was after the success of his single "Countryfied" which became a number one hit on the Canadian charts. "Countryfied" was covered by George Hamilton IV, who made it into a smash in the U.S.

Dick felt he had arrived. "Countryfied" became the theme song for the George Hamilton IV TV series in Canada and the U.K. Royalties were coming in and Dick lived the part with booze, pills and backstage ladies until he found himself doubled up in some airport realizing he would self destruct in just a little while.

"I came down hard. It was in this airport, I decided to stop recording and performing to just be a songwriter.

"I took my songs and headed for Nashville once again, this time to pitch my songs to the publishers there. I was shown great stacks of tapes in backrooms waiting for auditioning. I kept walking the Nashville music row for three months until I came up on a publisher/producer named Joe Bob Barnhill. He put me back on my feet.

"When I approached Joe Bob Barnhill with my songs, he took an interest. I asked who should we pitch these songs to? He said, 'Dick Damron.' He was the first to bring the artist and the songwriter together. He told me, I didn't have to be the greatest singer in the world but to just tell my story the way I wrote it. Now I am just trying to give an honest version of my songs."

For years Dick had been trying to live up to the dictates of a confused music society; now he listens to the dictates of his heart. He has written every song he ever recorded. "I



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am sure I must have repeated myself in fifteen albums, some hooks or melody lines must have been passed on, though I try not to repeat myself."

When Dick returned to Nashville to record *Soldier of Fortune* (MMS 76069), which was released through Marathon Records in Canada, Westwood Records in the U.K. and MCA Records in the U.S., Joe Bob Barnhill had a niche all picked out for Dick. Dick says he felt a little intimidated by those Nashville heavies that were on his session. He could barely manage to say hello. "Joe Bob soon had things under control and everyone feeling like friends. He told the guys, 'Not as hard as Waylon, not as laid back as Don Williams.' I was sure glad someone knew how I was to sound," says Dick.

Dick is a busy man these days, not much time for laying back at his Alberta hideaway spending perhaps only six weeks of the year there. The spring is spent touring throughout Europe, where at first he had to convince the promoter that he didn't come 5000 miles to sing Jim Reeves and Johnny Cash, as they wanted him to. He has done eight European tours so far, has had four album releases in the U.K. on Gordon Davies' Westwood Records label, has releases in Germany on Schell Platen, and in the Netherlands.

Dick's summers are usually spent working fairs, festivals and rodeos. The winter months are often spent in Arizona or Texas where Dick spends a few months on a working holiday.

As a genuine do-it-your-seller Dick started the Annual Dick Damron Festival in 1977. Three thousand five hundred fans wallowed in the mud of the Medicine Hill Ski Lodge after a four-day unrelenting rain storm. The second, in 1978, brought 7,500 fans to the festival and the weather gave its blessings on that one, yet the third, in 1979, had to be cancelled due to a conflict with the local constabulary, who had been having some problems during a rock concert held in the same area just previous. Dick was told to cancel out his festival plans, leaving a number of artists with some time off to pick in Dick's backyard.

On stage Dick is a zesty and gutsy performer, trying to out honk the Honky-tonks. He comes on strong but as Dick says, "It preserves my sanity, I just get out there and give 'em all I got."

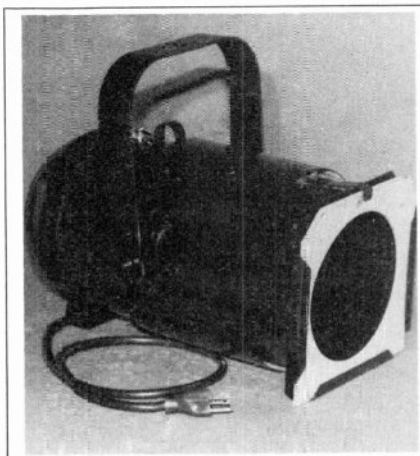
He travels as a solo artist utilizing housebands or pick-up groups, that are familiar with his material. A pre-CBS Fender Deluxe Reverb amp, a Martin D35 guitar using a Lawrence pickup, along with his five string Gibson Mastertone banjo using a Barcus Berry Bug, are his companions on the road. He always packs his Hohner blues harps and the Hohner Special 20 harp. "The banjo is strictly a self taught effort, while the sounds of Charly McCoy have a great influence on my harp playing," says Damron.

"Throughout the years I have often thought of getting out of this race," says Dick. "But I am afraid I may not have the guts to start again."

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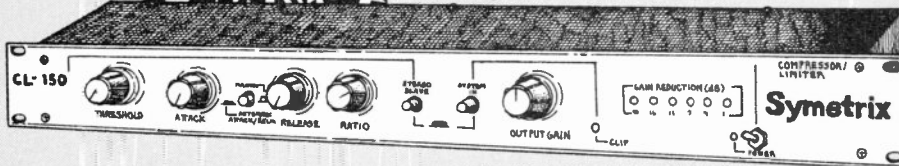
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*Continued from page 40*

something which constitutes a drum head, it begins to vibrate back and forth along the plane in which it was struck. Because it takes a certain amount of energy to move the head away from its resting position, each transition back or forth expends a little more of the energy initially imparted to the head when you struck it, making each transition a bit less extreme. After a while the head ceases to move at all.

There are, thus, several factors about a drum which affect its sound. The most obvious is the pitch of the sine wave. This is determined by the effective volume of the drum over which the head is mounted and the volume of material making up the head. Complicated, this. Next there is the "Q" of the drum, which gets still more scientific sounding. The Q, or quality factor, determines how sharp a resonance the drum has. A higher Q will cause the drum to produce a sharper sound, and hold it longer. Lastly, there is mechanical sustain, which is tied up with Q; it relates to how good the supports of the edges of the drum head are at not vibrating in sympathy with the head. The better they are...the more rigid they are...the less energy will be drawn from the vibrating drum head and lost into the rest of the drum.

The drum itself can consist of any solid cavity covered by a flexible head. The rigidity of the walls of the cavity and the flexibility of the head generally determine the Q. In addition, most drum designs incorporate a port of some kind, which also increases the effective Q of the drum, as the moving head does not have to fight against a volume of air trapped within the drum.

### Jungle Drums (listen, Bwana - Rototoms!)

This thing looks a bit like something out of one of those "easy instruments to build out of industrial byproducts" books, but it really does have a credible sound. The last time King Crimson was re-incarnated and came to town, Bill Bruford was using one. It requires fairly little in the way of tools; clamps and a jigsaw will do. Utilizing all that technical sound stuff heretofore, it may be seen to have a small volume, hence a high pitch, rigid sides and a port for a fairly high Q, but a head that isn't much on flexibility, resulting in a fairly short sustain, since it takes a lot of energy to move the head each time it passes its resting point. The neat bit about this drum is that it contains multiple heads, each having a slightly different surface area, resulting in each one producing a different pitch.

The drum consists of a hardwood box

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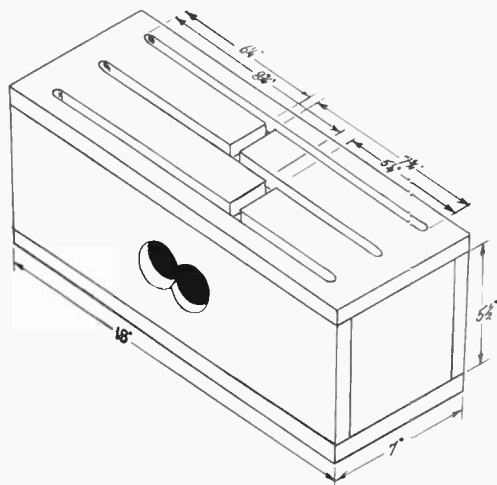
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with multiple tongues cut in the top. Striking a tongue causes it to vibrate like the tines of a tuning fork. The rest tends to be pretty straight up. On to sawdust.

The drum requires six pieces of hardwood; if you want to build a drum just like the one shown, get wood the same size as indicated in the plans. The dimensions, however, can be altered to produce different sounding drums. Suitable hardwoods include birch, maple, mahogany and oak. The wood for the top should be mahogany or maple. Birch will produce a kind of bright tone, and oak will sound very dead indeed.

Most lumber places have bins of hard-



wood shorts or off-cuts that will do well for this trip. This particular drum was made entirely from these. This obviates the need for a rip saw and a planer.

If you do buy the wood rough, unless you have a planer available, you should have the wood planed smooth when you buy it. It should be free of knots and splits, dry and well seasoned, and have a fairly straight grain. You might also want to get it cut to size at the lumber yard.

You can't nail hardwood! You shouldn't try screwing it, either (veiled laughter from the arborpheliac in the back of the room). The drum is put together with glue, which, if correctly used, will be much stronger than any other sort of fastener. The requirements of a good glue joint (more veiled laughter) is that both surfaces be flat and smooth, and that the wood be clamped real tight till the glue is dry (twelve hours

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- ☐ **J/F '82** - Toronto, Goddo, Lenny Breau, Marek Norman, Spotlight on Halifax.
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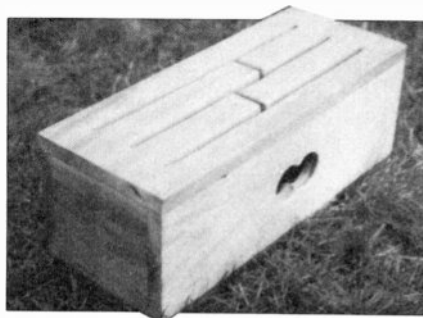
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minimum, in this case). My preferences in glue vary over time; for the past demieon, I've been using yellow latex (Suregrip). This is cheap, easy to get, and holds up well.

Begin by cutting the top. This requires drilling holes as shown to get a saw blade into, and then hacking through the rest with a jigsaw. You are probably better off using a fine tooth blade, for although the work will progress slowly, it won't put a lot of stress on the saw motor. Check to see that the saw is not becoming overheated as you



go, and let it cool for fifteen minutes if it does begin cooking.

Most box drums I've seen have had the edges of the cuts in the top sanded round, which does a lot for improving the appearance of the thing, as well as making it less wearing if you play with your hands. This is most easily wrought with coarse sandpaper. Chisels and other implements of destruction take a lot of getting used to, and probably won't speed things up much for this little bit of shaping.

One of the long sides should have a port let into it. This is an opening of any sort. For some fairly complex acoustic reasons one large round hole is better than many small ones. You can, however, get real decorative if you want. Drills to cut big round holes in wood come in several types; most will work. Beware the fly cutter, though, which is a central shaft sporting a horizontal member with a chisel descending from it. It can only be used in a drill press. Attempts to chuck it in a hand drill will usually fry the drill and the driller.

A miasma of pulverized wood in the air, you are now ready to glue the pieces together. It will be necessary to clamp each piece and leave it for a day, so plan to take several days all told...unless you own a lot of clamps. Use lots of glue, wiping off the

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squeezed out bits as you tighten the clamps. The order of assembly should be as follows:

1. Long side to short side.
2. Other long side to other short side.
3. Two resulting "L" shaped things together.
4. Top and bottom to four sides.

You'll need at least three, preferably four, big clamps. Pipe or bar clamps are usually used for this.

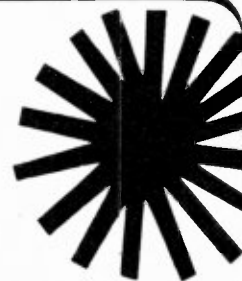
When the glue bottle has been capped for the last time, the drum should be sanded down with fine sandpaper and given a few coats of clear satin varnish. A fine finish can be obtained by buffing this out between coats with 400 paper.

A variation on this kind of drum is making it out of plywood. The box should be big, at least three feet on the long sides, and the wood at least 3/8 inches thick. The sound of such a drum is a lot less sharp than that of a hardwood one, and has a good bass note. Note that only two tongues are cut in the plywood drum.

A few points should be brought up for those of us afflicted with Skil saws and little else. Splended instruments, these, but a bit overtaxed when asked to cut nice straight lines in through three quarters of an inch of solid oak. First off, if you're going to use a hand held power saw of some sort, build the drum out of one of the softer hardwoods (mahogany or birch). Next, if you do get gaps in your glue joints, you can resort to a time honoured wood working technique called *cheating*. In this case, get some of the sawdust produced when you cut the boards and mix it up with some glue. Use the resulting slimy ooze to fill up the gaps. Once the whole thing has been sanded down and varnished, the gaps have been known to vanish if you aren't looking for them.

Secondly, if you discover that your joinery isn't terribly good - a nice way of saying sloppy - you can always resort to a power sander, which can turn virtually anyone into a cabinet maker (sort of). Another suggestion (this one is gross, and I've never been able to bring myself to use it) is, if the result of one's labours turns out to be less than a masterpiece, flog it with a medium weight chain for a while, thus making it look evenly "time worn", and, as such, hiding the accidental flaws among legions of deliberate ones.

In the next issue, we will take a look at making Pipe Drums. cm



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# KEYBOARDS

## INTRODUCTION TO ROCK Part I

*Rock and Roll is here to stay* - at least according to the lyrics of a tune that was a big hit when I was a teenager. Ever since rock music came into prominence in the mid-fifties, self-appointed experts have been predicting its impending demise. Now, after close to thirty years of popularity, it's still going as strong as ever. Its strength lies in the fact that rock has been able to combine forces with many other types of music so that it has been constantly growing and diversifying over the years. Consider the following combinations:

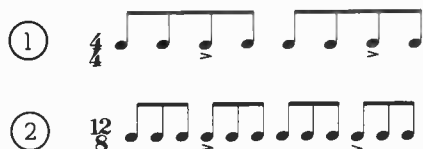
folk + rock = folk rock  
country + rock = country rock  
hillbilly + rock = rockabilly  
classical + rock = classical rock  
Latin + rock = Latin rock  
jazz + rock = jazz rock  
calypso + rock = reggae  
gospel + rock = gospel rock

In addition we have hard rock, soft rock, funk rock, punk rock - further variations of the basic rock. Still further variations have given us fusion, blues rock, soul, disco, bossa rock, etc. Just when rock looks like it's in danger of expiring, it joins forces with something else and bounces back as strong as ever.

Rock music was born in the early fifties, a combination of rhythm and blues (the pop music of the blacks), country, gospel, boogie woogie and pop music. To function in today's world of music you must have a good understanding of rock with all of its offshoots and variations. You should also be familiar with the various styles of music that influenced the formation of rock. There's no way that you can learn all of this overnight of course - there's just too much to cover. But with any large task, it's always easier if we break it down into sections. Let's start with basic fifties rock and roll and break it into 3 categories:

**Harmony** - This is usually fairly simple, being limited to triads or dominant 7ths built on I, IV and V. If these terms aren't clear to you, consult this column in the August 1980 issue of CM.

**Rhythm** - This is something of an oversimplification but basic rock mainly utilizes these two rhythm patterns.



We'll be discussing rock rhythms in more detail in the next issue.

**Melody** - Much of the melodic material in rock comes from the blues. For a more in depth look at the blues, consult the April 1980 CM. Melodic materials are often ornamented or embellished using devices that were commonly used in boogie woogie. In fact learning to play boogie woogie is an absolute must if you

want to master fifties rock and roll.

A short example is given below of a typical basic fifties rock and roll piano solo. In essence it is a boogie woogie piece with lots of repeated eighth notes and slurs. Note the wide use of notes taken from the blues scale.

The slurs should be played in the following manner:

ex. 1



For the tremolo at the end of bar 5 and the beginning of bar 6, alternate between the D and the G as fast as you can comfortably go for the duration indicated.

The boogie woogie bass is one of the more difficult ones. It would be quite acceptable to substitute something easier up to the end of bar 12. The last two bars should be played 'as is'. Examples 2 and 3 illustrate boogie woogie left hand patterns which are much easier and will still get the required effect.

ex. 2



ex. 3



The chord symbols indicate only the very basic harmony.





DAVE  
YOUNG

# BASS

## BASS SOLOING Part 3

Soloing on fast tempo songs can be successful if you work at it. Needless to say, it can also be a disaster if you don't know where you are going. Let's look at a traditionally fast tune such as "Cherokee" and see if we can construct an effective solo.

First, learn the chords of the tune and be comfortable playing a fast 4/4 line. Be especially certain of the bridge, i.e. C#m7, F#7, Bmaj7, Bm7, E7, Amaj7, Am7, D7, Gmaj7, Gm7, C7, Cm7, F7.

Next, learn the melody and be able to play it at a fast tempo. It is relatively easy but the bridge is a bit awkward. As an exercise, try to alternate - at a bright tempo - one chorus of 4/4 then one chorus of solo, repeating this until you become comfortable with the tempo. In the solo section you will first feel compelled to play eighth notes but you won't keep this up for long. Try to play four bar phrases with a 'half time' feel and this will allow your fingers to keep up to your mind. In effect you half the tempo and play a solo on half as many bars. While doing this, incorporate the melody whenever there is a need. Use bits of the melody on the last 16 to signal the end of your solo.

The 4/4 chorus solo section can be made more interesting by a few tricks that we will look at.

Octaves work very well at a fast tempo.

### Ex. 1



Fifths are also effective.

### Ex. 2



Another extension of the octave line is a kind of ghosting effect on the triplet figure on every other quarter note.

### Ex. 3



This figure can be played ascending or descending but you will find it easier at first to play the pattern ascending. Don't play the triplet notes exact but play the rhythm, with the fingers of your right hand slipping over the strings.

A much more advanced 'stop time' solo using tenths could be as follows.

### Ex. 4



This first 16 bars of tenths could be followed by melody for the bridge and then 4/4 out on the last 16 bars.

To recap our thoughts on soloing on fast tempos -

1. Know the changes 'cold' especially the bridge.
2. Learn the melody to the entire song and not just the A section.
3. An exercise form of alternating a 4/4 chorus with a solo chorus repeated many times.
4. Play in a half time feel so you are soloing on half as many bars.
5. Incorporate a few tricks which you can rely on for a fast solo, especially the double stops.

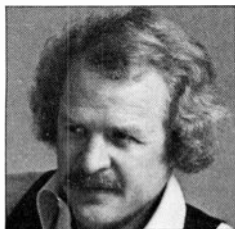
The conclusion is that you should not be intimidated by a fast tune in terms of a solo, as long as you have done some homework. See you next time.

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PETE  
MAGADINI

# PERCUSSION

## HANGING OUT WITH STEVE SMITH

Last summer, Steve Smith - drummer with Journey - gave a clinic at the Toronto Percussion Centre, prior to the group's performance that night at Maple Leaf Gardens.

I spoke with Steve after his clinic - an excellent one - and we made arrangements to get together and talk drums.

The next day we spent about an hour together throwing ideas back and forth. Steve is a well schooled musician and proved it by playing Frank Zappa's famous "The Black Page" drum solo on my Regal Tip practice set. I asked Steve how he wound up playing for Journey.

He won the job through auditioning and has been with Journey a few years now as a full partner. Initially, Steve was a student at Berklee and after leaving there he decided to check out the action in Los Angeles. After arriving in L.A., he heard about the possibility of auditioning for Journey. Steve along with a few dozen drummers showed up to try their luck, and the rest is history.

That's great stuff for Steve, but what about your ambitions and goals. I prefaced this column with Steve Smith's story before throwing out a few suggestions as to what a Canadian drummer might do to get a break.

First let's talk about the obvious: You have to be a good drummer. Not necessarily a great drummer but you have to be consistent, musical, steady and play with the right feel - a good drummer. This means years of study and practice and that's where a good teacher comes in handy. Because the right teacher can cut down on the time investment. Now, let's consider that you have done that much. Where do you go? Living in Canada and wanting to go where the action is, leaves you six choices - Toronto, Montreal, Vancouver, Winnipeg, Edmonton and Calgary. Each one of these cities can offer an active musical life. There's Jazz, Rock groups, Shows, and Studios in all of them, but at this point Toronto is pro-

bably the most active.

With the work that is available comes plenty of competition, so the more versatile you are the better your chances of being a busy pro. Still, there are no guarantees.

Many young players choose to go to a music school or university to gain experience, meet other drummers and percussionists and to work with professional players who also teach. Studies such as this can be a good way for a Canadian to check out the U.S. Some of you want to go directly to L.A., New York or Boston but because of stiff immigration policies, on both sides of the border, you would be taking a chance moving to the U.S. without a work permit. (I do know a few who have done so.) Going to school in the U.S. can get you there legally, you can see what's happening, and study at the same time. Be ready for strong competition anywhere, though.

My suggestions should not be the only ones to influence your decisions. If you have the opportunity, ask some of the well known Canadian drummers what they think and how they became such top players. Most professionals will gladly give you some advice - if the time is right. Be sure not to be overbearing. Remember that pros are asked many of the same questions repeatedly and they do realize that you are sincere, but don't dominate the man's time. Because the next time you come around you may not be so welcome. Playing clubs allows for convenient breaks but not all players want to spend their entire break talking about what it takes to "make it."

Clinics are good for questions of this nature, as are magazines and a letter to your favourite might surprise you with a return letter. Just remember that no one can do it for you and all the top players will agree that the main ingredient is hard work, dedication, humility and a bit of talent. And as in Steve Smith's case, being in the right place at the right time.

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DON  
JOHNSON

# BRASS

## A PROFESSIONAL CAREER Part I

Many young Brass Players live in a fantasy world pertaining to their career direction and the reality of making a living as a brass player.

During their College and University years they are surrounded daily with their fellow students and a highly energized environment. They are motivated to practice and study because everyone else is doing so and they spark each other as a whole. Even to the point of a one-upmanship syndrome. Regular ensemble rehearsals are a part of their curriculum and teachers are constantly spoon feeding them.

The disaster for many - not all but a great majority - happens when they leave school and the umbilical cord is cut.

The reality of creating your own self discipline and motivation with your practice habits and to replace good school ensembles with playing situations that are conducive to your growth and expertise seems to be a major area of concern.

A few years ago, on a Sunday afternoon, I attended a concert performed by our Humber College 65 piece College Wind Ensemble. After this magnificent performance, a musician that I had worked with many years before, who had witnessed the performance, said to me, "Don, do you suppose they realize, that is perhaps the best band they will ever play in?"

For the large majority, he was probably correct. The truth of the matter is, to make a successful living in this business you must have your finger in a lot of pies and be prepared to play anything.

The music business historically is constantly changing and the individual must be prepared and equipped to change with it.

There was a period in my life when jingles and studio work were in abundance and we were hard pressed to handle it all. Suddenly, because of style and policy changes, it dwindled to a trickle. The better musicians simply moved into other areas of music and continued to make a good living. The point being, that because they were excellent players in all areas, there was no problem moving into other areas of our business.

I am always irritated when musicians say "there is no work out there" or "you can't get in because it is a clique." There might be no work out there for them simply because they haven't equipped themselves properly and they are not aware of the many avenues of our profession that they could pursue.

For many years I augmented my earnings by playing Jewish weddings and Bar Mitzvahs. Mind you, I had the Kamen Book memorized.

I have yet to meet a student who has even heard of this book. The Borscht Belt is only one of many areas that can be tapped for work if you are prepared to

handle them.

I recently went to see *Napoleon*, the 1927 masterpiece by Francis Ford Coppola, at the new Roy Thomson Hall.

The movie music is provided by a live 54 piece orchestra on stage. It was interesting to note the brass players hired for this engagement.

The production took some four hours and the music was extremely difficult and legit orientated.

As I sat by myself watching this magnificent extravaganza, I couldn't help thinking, if there is no work out there, how come these brass players are working? Simply stated: Because they could handle it!

They can be fluent in the legit idiom and a week later could work with Boss Brass or any other idiom. This brass section made mockery of the old cliché "you can't get in because it's a clique."

These players were hired for one reason and one reason alone - they were able to give the leader exactly what he needed for the performance.

The brass section included such superb players as Erich Taugott on lead trumpet, whom I wrote about in the *Canadian Musician*, October 1979 issue. Erich played some solo slur lines that would terrify most players. Jerry Johnson was magnificent on lead trombone and Ernie Pattison was his usual outstanding self. Ernie is the most natural brass player I have ever encountered. His sound on bass trombone is beautiful and he can play higher than most tenor trombone players. He attended Humber College music program and I have heard him play under many conditions and I am always thrilled with his masterly playing.

The content of the music for *Napoleon* made many demands on these players, such as:

1. Sound Projection
2. Reading
3. Endurance
4. Technical Proficiency  
Slurs - rapid tongue.
5. Conception of dotted 1/8ths and 1/16ths (an art in itself).
6. An awareness of what the composer wanted musically.

These brass players were working because they had the proper conception to work in the classical idiom which is just one of the pieces of the pie.

In Part 2 we will examine some of the better players and see where you compare to them on a ten point system.





**PAT  
LABARBERA**

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BOB  
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# SYNTHESIZERS

## ENVELOPE GENERATORS

If you read last month's synthesizer column, you should have a basic understanding of how control voltages function within a synthesizer. In this issue, we'll examine how we can put control voltages to work with the use of envelope generators.

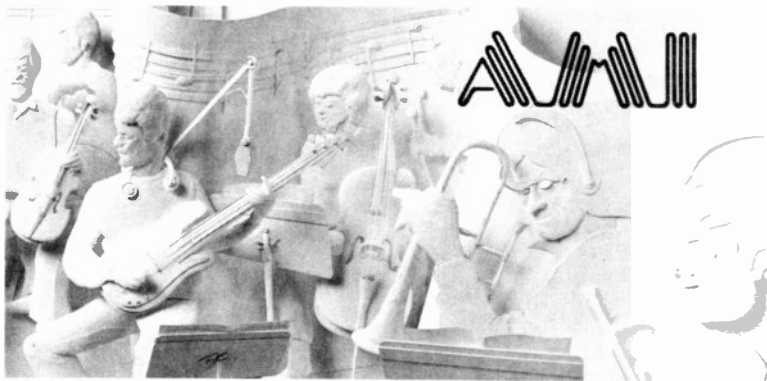
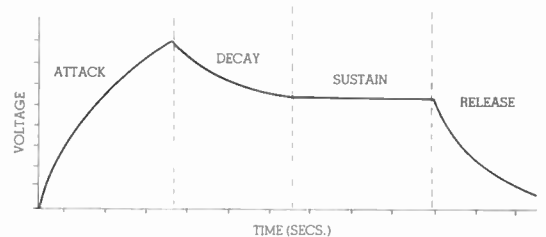
An envelope generator is used to create a signal or voltage which will, in turn, control the behaviour of any voltage-controllable module(s) it is patched into. When used to control a VCA (voltage-controlled amplifier) and/or VCF (voltage-controlled filter), it is possible to give the resultant sound a pre-determined shape or *envelope*. The filter, for example, could be opened and closed manually each time a key were struck to achieve a desired change in brightness for every note. Except for special conditions, this is an unacceptable method for a number of reasons. The envelope generator provides a perfect solution for this situation.

Most envelope generators provide four parameters which may be programmed by the synthesist. These are: Attack, Decay, Sustain and Release. (In fact, some manufacturers call their envelope generators ADSRs.) A typical envelope which might be generated is shown in figure 1. Let's assume that the envelope generator is patched into the VCF. The Attack portion of the envelope generator, for example, will determine how long it will take for the filter to open up to its maximum pre-determined level. By adjusting the parameters of

the envelope generator, the control voltage created will open, hold open and finally close the filter in a pre-determined fashion each time the envelope generator is triggered into operation. This triggering is usually done from the keyboard, but also may (depending on the synthesizer), be triggered by a low frequency oscillator, external device or even manually for that matter.

Applying the envelope generator to a voltage-controlled oscillator would cause pitch movements, while patching the envelope generator to change the duty cycle of variable rectangular waveshapes - I'll cover Pulse Width Modulation in a future column - can cause interesting tonguing effects. Some LFOs' (low frequency oscillators) rate can be voltage-controlled. By using envelope generators to provide a control voltage, programmed changes in vibrato rates, for example, can be achieved.

Figure 1



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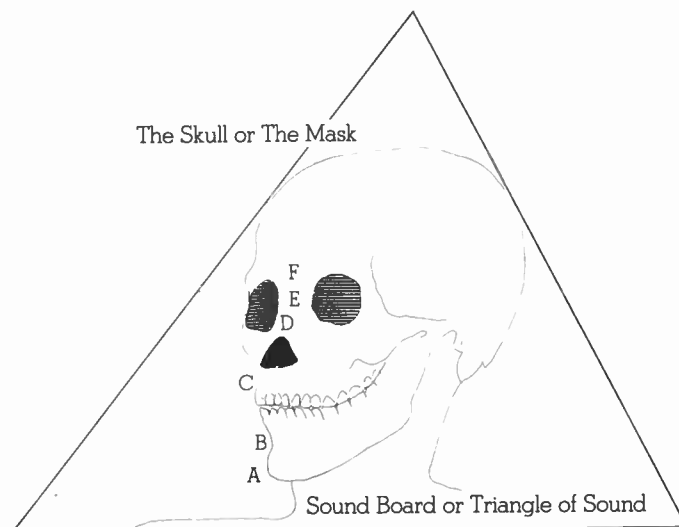
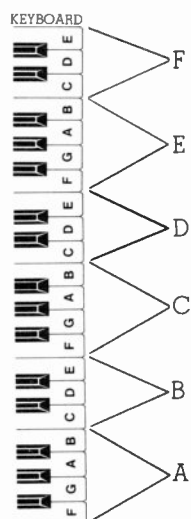
I am asked all the time if the sound board is the same for everyone. I can only answer that we all have two eyes, one nose and one mouth but that every person has his own bone structure. Or as I like to call it, his own Stradavarius. By using the Hum you can hear the *difference* when a note is vibrating in the correct position.

To illustrate this, take a good breath by relaxing your diaphragm and letting air flow into your lungs. Watch that you do not raise your shoulders which can cause tension in the upper body. I'd like to mention that I hear from many students who do not seem to fill the lungs enough and they want to take in more breath by lifting the chest. This is a great mistake because it only causes tension. You must remember, it is not the *amount* of breath that you take in that is important but the *use* of the breath in the body that is important. You can sing two notes and take a breath, however it is hiding the breath that causes the au-

dience to exclaim of the singer, "He never takes a breath." A breath can be a period, a comma, or an exclamation point; it is phrasing the words and meaning and breathing without being noticed or heard.

Also, you don't have to use every last drop of breath when singing. Do you empty your gas tank every time you drive? Remember breath is energy - use it and replenish it without causing tension. Every time you take a breath it causes the body to relax so think in terms of breathing as relaxation.

Now back to the Hum. Lift your upper lip, then bring the lips together and feel the buzz between your lips. It tickles if it is free. Now pick a note - Ab Max the Cat - at line 4 in Position C and make that position your objective. You should be able to feel the vibrations. Now move to line 5 and feel the slight difference. In fact, try to feel all the notes in Position C. This is the centre position of the voice.



# DRUMMERS AND WOULD BE DRUMMERS!

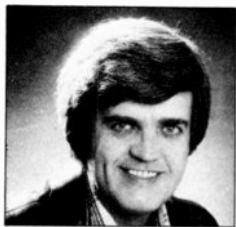
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JIM  
PIRIE

# ARRANGING

## PREPARING FOR THE RECORDING SESSION

In the last column, we discussed the various duties of the arranger with regard to the recording studio. However, now that the musicians are all booked, and the studio is prepared, it would be nice for you to have some music ready for the orchestra to play and your engineer to record. To that end, let us now go over some of the essentials for the preparation of your date.

Just for fun, let us set up a hypothetical situation so that we will at least have a common base from which to operate. Let us assume that you have been hired by a record producer to provide the accompaniment to a vocal recording which includes strings, woodwinds, brass and rhythm. For the sake of specificity, your orchestra consists of: 16 violins, 4 violas, 4 celli, 2 flutes, 2 oboes, 2 clarinets, 1 bassoon, 1 bass clarinet, 4 French horns, 3 trombones, 1 tuba, piano, electric piano, 2 guitars, electric bass, drums, harp and 2 percussionists.

Let us also assume that you have precisely thirteen days to complete your assignment. Since you have ten songs to orchestrate, this is plenty of time if you start *now*. Once you start writing, you will gradually fall into a routine, but by all means *start*.

At this juncture, you would be well advised to secure the services of the best copyist you can find. While admittedly you have nothing for him yet, I always warn my copyist about the impending onslaught well in advance so that he can arrange his schedule accordingly. A dependable copyist whose work is both legible and accurate is invaluable, so be selective about whom you choose.

Now is also the time to check keys with your singer. Make sure you do this before you start writing. There should be no surprises on the actual session, or more accurately, as few surprises as humanly possible. But under no circumstances should you stand up in front of your orchestra, look out into that sea of faces, and ask them to transpose the entire arrangement up a minor third.

You will probably be working from either printed piano-vocal leadsheets or rough tape demos of the songs you are about to record. Whichever the case may be, it is essential that you become familiar with each song before you arrange it. If the song is on a demo tape, play the tape as many times as is necessary to find the right direction. If you're working from a printed lead sheet, play it over several times until your ear is satisfied with the harmonic progressions. If the song is already familiar to you and you're doing a cover of someone else's hit, try to find a new twist that the original arranger didn't think of. A word of caution here: use common sense and an abundance of taste for this somewhat delicate task. An ill-conceived idea (like a heavy, jazz-laden 5/4 treatment of "You Needed Me") will incur the wrath, not only of your singer, but of your producer as well.

You should now be ready to start scoring in one of the three methods available to you, namely:

- (i) Write a sketch in concert and then transfer to the actual score paper in concert or transposed key.

- (ii) Score directly in concert.

- (iii) Score directly transposed.

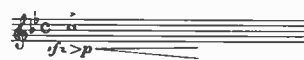
Although I have mentioned in past columns that writing a sketch is the best way of creating a successful arrangement, I would have to advise against it in this type of situation, simply because I don't think time will permit this procedure. It will take you twice as much time, since you actually write out the arrangement twice. While I still feel it is the best method, I have never had an assignment that afforded enough time for this luxury. The sketch method *is* used quite extensively in scoring motion pictures however, since time does not always permit one man to compose and to orchestrate an entire score. In that situation, the composer would sketch in concert and then hand over the sketch to his orchestrator to score.

Scoring directly in concert is the method I use but it is not the most widely used method by any means. First of all, a concert score must be transposed by the copyist, thereby raising the element of error slightly, and also raising the copying costs in some areas. The advantage for me is that I can "hear" a concert score by looking at it much more easily than I can with a transposed score, and I readily admit to being lazy, but fortunately I have a wonderful copyist who seldom, if ever, makes transpositional errors.

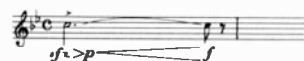
In the long run, the fastest, most efficient, and most widely used method is the transposed score. If you get into the habit of scoring this way from the very beginning, you will eventually be able to "hear" your scores by looking at them just as easily as if they were in concert. This is the method I would recommend, but whichever one you choose, make sure that you mark at the front of the score whether it is transposed or in concert for it is not beyond the realm of possibility that a copyist, unfamiliar with your work, could transpose an already transposed score, or conversely, copy the parts in concert thinking they had already been transposed.

Be specific about the exact value of notes.

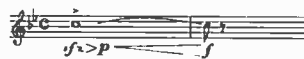
For example, this is ambiguous:



These are very precise:



or



Finally, check your completed score before it goes to the copyist. You're allowed a few wrong notes every now and then, but a plethora of musical mirth will do nothing for your professional status except help speed it's demise.





IKE  
ZIMBEL

# SOUND REINFORCEMENT

## TOURING TIPS

As a beginning sound engineer, I was often frustrated by the lack of information available on practical things like loading trucks, fixing equipment and what I should do when...

With this in mind I have assembled a modest list of useful information.

- 1) Always carry a toothbrush.
- 2) In a gym or arena set up your equipment on a riser. Even the 6 or 8 inches you get from keyboard and mixer cases will help you see and hear what you're doing when the floor fills up.
- 3) Identify each piece of equipment and make a list of the order in which it gets packed in the truck. It is much easier to yell "G-1" than to tell a loader you need "the blue case with Joey's 'Strat' in it."

4) Try to do 1 hour of maintenance per day. The road guarantees that you have an endless supply of bumper cables, loose hardware, jacks, plugs, screws, clamps, etc. to repair. Pay special attention to your electrical distribution system. ALL electrical boxes are designed for permanent installation use. In touring applications they tend to loosen up quite often. This can cause problems such as "open grounds" (Buzz and Hum), a loose "Hot" (Arcing, Intermittent power) or a loose Neutral, which can cause your system voltage to double, from 110-120 to 220-240 A.C. (burned out power transformers, many blown bulbs and fuses and many blown dollars).

The best time to do this servicing is before you do your tie-in. Check for loose screws, wires, fuses and cracked and damaged plastic parts and Safety-Interlock. (This prevents the box from being opened while switched "ON"). I always carry spare parts, partly for my own distribution, and, since many fittings are standard, to repair club boxes which have been damaged by other bands.

Heat indicates overloading or more often a loose hot. "Tails" are very susceptible to this, so it's always a good idea to use a piece of rope for a strain relief between them and the tie-in point.

### 5) Truck Packing Tips

The basic idea is moving your gear around in your truck without your gear moving around in your truck.

a) Weight Distribution: Any truck, no matter how big it is, is subject to unbalancing from improper weight distribution. The results of this range from uneven tire and spring wear, to uneven braking, to having your truck roll on ramps and soft shoulders.

You should have a good idea of the relative weight of each piece of gear from schlepping the stuff. If you put something heavy on one side of the truck, try to put something of equal weight on the opposite side. Work from side to side. Having the front left side about as heavy as the right rear still makes for an unbalanced load.

b) Delicate Equipment (mixers, guitars, etc.), even in cases, get a softer, smoother ride near the front of the truck.

c) Care and Feeding: Truck failure can cost thousands of dollars in repairs, rentals and blown-out gigs, so check the oil every day. The "circle-check" outlined in the truck driver's manual (for your Class D or chauffeur's licence) is a good routine to get into. Be aware of any guarantees that apply to your truck and insist that they be honoured.

6) **Opening for Other Bands:** Fortunately the "Screw the opening band" era is fast coming to an end. In its place, all parties concerned are realizing that the audience has a right to see and hear a support act and that two good shows makes for a more successful concert than an unintelligible mess followed by a good performance.

### Ground Rules for Opening Bands:

a) Remember that you are a guest. Be courteous and where necessary, helpful. If things are running late, it's in your own best interest to help the headliner's crew because their sound-check comes first. However, don't be pushy about it; you simply may not get a sound-check due to lack of time. In this situation, the sound person for the headliner will often help you through your show.

b) It's important that band and crew be (once again) polite and courteous. If you ask nicely, you can sometimes make things easier (particularly in clubs) by sharing common pieces of equipment like pianos, bass amps and drums.

c) Have your act together and pre-assemble as much as possible. For example: Your guitar player has three pedals which he/she usually tapes to the stage...Find a piece of board or the lid to a road case and pre-set the pedals on it. This can then be placed on the guitar amp and the whole set-up rolled on or off stage in seconds. The same idea applies to keyboard stacks and drum kits.

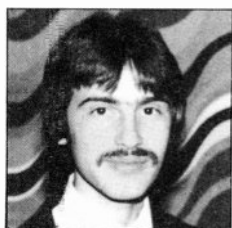
d) It is sometimes a good plan to use your own "front-end", patched into the "major's" P. A. This means your mics, stands, cables and snake and then, where possible, your own console and rack.

e) As an engineer for a sound company, I have often been appalled by the spectacle of an opening act arriving at a gig at 6 pm, virtually unannounced and with tons of gear. On several occasions, these bands have taken the stage only through the good will of the headliner's crew. Opening acts have a responsibility to make their presence on the bill and the time of arrival known to all people concerned with the show. Don't leave this up to your agent; nine times out of ten it just won't get done.

In closing, I offer this word of advice. Be a pro and you'll be treated like one.

Happy touring!

*Ike Zimbel has experience in Theatre, Rock, Folk and Jazz music. He is currently Production Manager for Select Concert Products and a Sound Engineer with Westbury Sound and Lighting.*



FRANK  
MORRONE

# RECORDING

## BEFORE THE SESSION

A successful recording session doesn't just happen, an engineer makes it happen. There are preparations before the session that producers and musicians don't see and, frankly, don't care to see. They walk in expecting all the equipment is functioning and wanting to concentrate on whatever it is *they* do, whether it is producing, playing or supervising. They *do* take notice, however, when the recording equipment malfunctions, a mic doesn't work or there is distortion on the track. This creates a lasting impression that is very hard to erase (so to speak).

A good engineer will go through some simple common sense tests after the setup to minimize the chance of this happening. Knowing the session line-up ahead of time is good for starters. If a rhythm section is coming in, how many toms does the drummer have in his kit? Will the electric guitar double on acoustic? Is there going to be synthesizer as well as piano? If there is a string date booked, find out exactly what the arranger or producer has requested. I've witnessed sessions where a percussionist was booked and the producer only informed the studio that there were going to be tympani drums. The day of the session, vibes, marimbas, gongs and other assorted goodies showed up with the percussionist. If you work with a limited amount of space or mic inputs this kind of surprise is not a welcome one and can really slow you down when session time rolls around.

Check that all mics are working with a sound source or even just room ambience. This will tell you that the mic, cable and I/O module on the console are working. If there is an assistant, go through a scratch test.

This tells you that the right cable is in the right input. As silly as this sounds, there are times when you have two people plugging in mics and they literally get their wires crossed, leading to some confusion at session time.

Most important, check your multitrack machine. Large recording studios have a maintenance department which does regular alignments on all the recorders. In smaller studios where you have an owner/manager/engineer situation and the studio is working steadily, malfunctions or misalignment may not get noticed until actual recording dates. By doing some checking before the session, problems can usually be corrected or at least worked around.

One important thing to always check is the bias. I've found that bias can change from one batch of tape to another even though it is of the same type.

Last, but certainly not least, feed some program through the cue system and check that all of the plugs are securely inserted into the jacks and that they are working.

Of course, before any of the above preparations are made, make sure the deposit is Cash or a Certified Cheque. Engineers are more creative with a FULL WALLET!

*Frank Morrone, Zaza Sound's Chief Engineer, contributed this column in Paul's absence.*

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# TAKING CARE OF BUSINESS

WHERE HAVE ALL THE AUTHORS GONE?

Regrettably, only a handful of books have been published about the Canadian music industry or about Canadian musicians.

One of the first was *Axes, Chops & Hot Licks* by Ritchie Yorke. Published in 1971, Yorke's book covered the Canadian rock music scene up to that point (including a concise "Track Record of Canadian Hits" covering the years between 1950 and 1970) and the book still makes good reading.

Sometime during the 1970s Martin Melhuish wrote a book on Bachman-Turner Overdrive. Then came two unauthorized books; one on Rush (published in the U.K.), the other on Gordon Lightfoot.

Then in '81 David Livingstone's book on Anne Murray hit the stands as well as the extraordinary, should-be-read-by-everyone *Encyclopedia of Music in Canada* - all 1076 pages of it.

And, to the best of my knowledge, that was it until last year when along came the excellent *Music Directory Canada '83* (published by CM Books), Jack Litchfield's *The Canadian Jazz Discography, 1916 - 1980* (see Notes) and last, but by no means least, *Jazz in Canada: Fourteen Lives* by Mark Miller, a freelance writer and photographer who lives in Toronto. It comes complete with discographies and, quite simply, it is great.

Through the fourteen biographies in the book, plus his own exhaustive research, Miller (who is also a jazz critic for Toronto's *Globe and Mail*) does indeed build "a panoramic view of what it was like to be a jazz musician in Canada in the past 50 years" just as the blurb on the inside of the cover reads.

Naturally there will be some nitpicking by a few diehards about the fourteen men he has opted to write about, but Miller states that those who are portrayed were chosen because of their total commitment to jazz. Some, he points out, have "enjoyed greater recognition or personal rewards than others, but all have made a significant contribution to jazz."

That's not to say that other Canadian jazz artists aren't mentioned or their work acknowledged. Many are. But Miller appears to feel his first book should be focussed on musicians with a commitment to their art and hang the money. They were also chosen "for the periods, the scenes, the situation, and the styles they represent."

More important, and clearly this is because all but three of the musicians speak for themselves, Miller has caught the essence of each man. He starts off with Trump (Jimmy) and Teddy Davidson - cornetist and saxophonist - both of whom he maintains were among "the first Canadian musicians to make jazz the central music of their careers." Born in Sudbury, Ontario, the Davidson boys started playing jazz in the mid-twenties. Jimmy who died in 1978, played until 1974 and Teddy only retired in 1980.

The section on Jimmy and Teddy is marvellous. The places they played are there, the musicians with whom they worked are there and for those who

remember Jimmy's humour and know Teddy's, the stories (at least some of them) are there.

Next comes Paul and P.J. Perry, father and son, both saxophonists from out West. Miller writes of the years that Paul Perry led jazz-influenced dancebands in Saskatchewan and Alberta and notes that the musicians who worked for Perry over the years "form a who's who of Western Canadian jazzmen." Among them were Chuck Barber, Arnie Chycoski, Bob Hales, John Gittens, Jerry Fuller, Don (D.T.) Thompson, Don Clark, Ray Sikora, Ron Proby, Peter Dykman and Bob Miller.

The story of P.J. Perry, who Miller once described as "one of Canada's finest bebop saxophonists," is compelling, occasionally startling and often somewhat unsettling.

Then comes Chris Gage, Vancouver's foremost jazz pianist until his death at 37, a suicide, in 1964. We meet trumpeter Herbie Spanier who was born in Cupar, a small community near Regina and the gifted pianist Wray Downes "who lives in his own key."

There's a section on Larry Dubin, a former Dixieland drummer who, when he died in 1978 at 47, had become the most original (and sometimes the most controversial) free improviser in the country.

Miller writes of guitarist Nelson Symonds about whom I didn't know until I spoke to CM's guitar columnist Bobby Edwards. Miller writes poignantly of Symond's lack of confidence in his abilities. Bobby describes Symonds as gifted.

Guy Nadon and Claude Ranger are affectionately described as 'crazy' drummers from Montreal. "Small defiant men with small thundering drums." Miller gets right to the heart of the guitarist Sonny Greenwich who, although born in Hamilton, Ontario, now lives near Montreal. Greenwich has performed only sporadically since the 1970s and his limited exposure outside of Canada has made him something of a legend in jazz circles; known internationally by name, but not by music.

Miller closes with in-depth profiles, on Ron Park, born in Edmonton and Brian Barley, born in Sarnia, Ontario; two young saxophonists with great potential who died within 19 days of each other in 1971 in Toronto rooming houses only blocks apart. Barley, who was 26, died as a result of a tragic car accident. Park, at 28, died of a drug overdose. And here, as a writer, Miller shines. The story of each musician is gripping, moving and chilling. But honest.

## Still To Come

As for the future, *Heart of Gold* (a history of Canadian pop music) by Martin Melhuish should be available this spring through publishers Macmillan/Gage in Canada and rumour has it that Scott Young is writing a book on his son, Neil.

Let's hope still more are in the offing. Canada is rich with talented musicians and there are stories to be told.

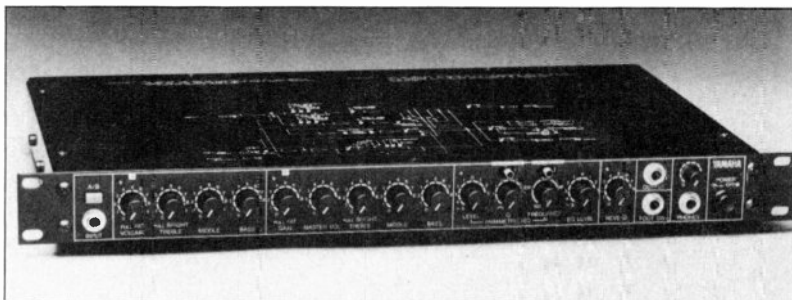
*Jazz in Canada: Fourteen Lives* by Mark Miller.  
University of Toronto Press, 1982 - 245 pages \$18.95

# PRODUCT NEWS

## NEW FROM YAMAHA

The Yamaha PG1 Component Guitar Preamplifier has two independent channels, switchable either by a switch on the front of the PG1 or by a remote foot switch. Channel A and Channel B each have: volume, treble, middle and bass controls, while Channel B has an added master volume control for a range of overdrive effects including tube-like distortion.

Yamaha's CE20 Combo



Ensemble is a 49 key electronic keyboard combining polyphonic and monophonic voices. A total of 20 preset voices are available - six polyphonic

and 14 monophonic. Manual controls are also included so each player can set his own touch response sensitivity and vibrato parameters.

For more information on these products contact: Yamaha Canada Music, 135 Milner Ave., Scarborough, Ont. M1S 3R1 (416) 298-1311.

## VESTA FIRE SF-010 DUAL FLANGER/CHORUS

The Vesta Fire SF-010 is an analog delay signal processor consisting of two separate time delay devices with common rate control. It is able to produce a variety of delay effects requiring 1.2 to 17 milliseconds such as flanging, chorusing, doubling,

vibrato, slapback echo and reverb. The SF-010 was designed for recording, PA and musical instrument applications. For information contact: Great West Imports, 3331 Jacombs Rd., Richmond, BC V6V 1Z6 (604) 273-9378.

## GOLD LINE MODEL 30

The Gold Line Model 30 is a 1/3 octave digital real time audio spectrum analyzer featuring six memories for storing six different response curves. A choice of Flat, A or User Defined weighted curve

may be used. Model 30 also incorporates a randomly generated pink noise source. For more information contact: Nova Sound, 2106 Chartier Ave., Dorval, Que. H9P 1H2 (514) 631-5787.

## CASIO PT-30

The PT-30 is a blend of computer functions and a sound reproduction system designed for the general public of all ages. It features an Automatic Chord Harmonics system,

Automatic Play, One Key Play and a memory system for composition and storage. For further information contact: EMP Ltd., 40 Barbados Blvd., Suite 6, Scarborough, Ont. M1J 1L1 (416) 265-7400

## MESA/BOOGIE D-180

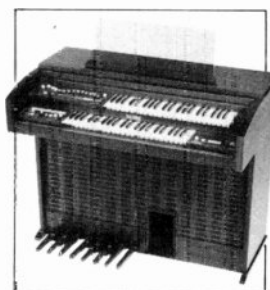
The D-180 is a 200 watt bass rack, hand built, all tube amplifier including a built-in preamp with two channels - one for bass, one for guitar. Other features include switchable tone controls, adjustable effects patching, balanced 600 ohm output, 3-speed fan and the option of building in a six band graphic equalizer. For more details: Mesa Engineering, 1317 Ross



St., Petaluma, CA 94952 (707) 778-6565.

## NEW SPINET ORGANS FROM EMINENT

Eminent has issued two new models - The P-275 and The T-255. The P-275 features: reverberation, vibrato, Orbitone chorus, and tremolo as well as Eminent's String Ensemble and Multivoice. The T-255 includes: six footages of tibia; variable sustain; repeat and attack percussion; 12 pre-set solo voices; four synthesizer voices; two general presets; chorus, tremolo and Multivoice. For more details contact: Manufac-



turers' Centre Holland, P.O. Box 103, RR 3, Manotick, Ont. K0A 2N0 (613) 692-2536.

## HARRISON SERIES 4

Harrison recently introduced their new MR-4 24 track Music Recording Console and TV-4 Stereo Teleproduction Console which have been designed

for cost efficiency, at the same time generating an "all new console series from the basic component and circuit levels up." For more details contact: Heint Electronics, 16 Mary St., #1, Aurora, ON L4G 3W8. (416) 727-1951.



## MARTIN STRING WIPES

Martin has introduced a new string care product which dissolves accumulated body oils, perspiration and other substances that tarnish strings and inhibit their response. The String Wipes are disposable towelettes that remove

residue from guitar, bass, banjo, mandolin and other musical instrument strings. They come in a package of ten. For more info contact: The Martin Organisation, 80 Milner Ave., Unit 12, Scarborough, Ont. M1S 3P8 (416) 298-1794.

## NEW FROM RENKUS-HEINZ

Renkus-Heinz has introduced two new HFS-Series incorporating the new CBH 1600 constant beamwidth horn. Each unit is complete with horn, compression driver and matching 125 W high-pass with continuous attenuator. Model HFS 1600 comes with the SSD 1800 driver while HFS 1601 comes with the SSD 1801 driver.

Renkus-Heinz has also introduced two 125 Watt 2-way speaker systems. Model FRS 1281-CB in-

corporates a 12" woofer, the CBH 1600 horn and extended range driver SSD 1801. Model FRS 1581-CB is similar with a 15" woofer.

The Constant Beamwidth Horn CBH 1600 is a 1" throat horn with a cutoff frequency of 1600 Hz designed for coverage in the horizontal and vertical planes.

Further information from: S.F. Marketing, 312 Benjamin Hudon, Montreal, PQ H4N 1J4 (514) 337-6113.

## FENDER BULLET SERIES



The Fender Bullet series has expanded from two models to seven. The Bullet and Bullet S-2 have been redesigned while new to the lineup are the Bullet H-1, S-3, H-2 guitars and two Bullet basses: B-34 and B-30. All Bullet guitars commonly sport a four bolt detachable hard rock maple neck with Telecaster-style headstock; standard Fender 25½" scale length; single

volume and tone controls. Similarly, the basses feature, in common, a split single-coil pickup with oppositely-phased sections for hum rejection plus a chrome plated Precision Bass-style bridge.

For more information contact: Tartini Musical Instruments, 518 Agnes St., P.O. Box 578, New Westminster, BC V3L 4Y8 (604) 521-5901.

## ROGERS DRUMS

Rogers have introduced three new drum lines along with the new XLs (extra long toms, bass drums and snare drums).

The XLs offer extra power, extra tonal depth, as well as more choice in sizes. They are available in eight tom-tom diameters from 6" to 16", and four bass drum diameters from 18" to 24" plus new 8 x 14, 10 ply maple DynaSonic or Super Ten snare drums.

The R-Series, which includes the R-340, R-360 and R-380, are said to have been designed "to appeal to beginning and intermediate-experienced drummers."

The R-340 is pre-tuned and includes drum outfits,



bongos, tambourines educational hand drums, snare drum kits and a line of pre-tuned drum heads. The R-360 is a standard size five-piece set available in black or white finish featuring mahogany construction.

The R-380 is a five-piece

set with mahogany shells and heavy duty hardware available in black, white or natural mahogany.

For more details contact: Tartini Musical Instruments, 518 Agnes St., P.O. Box 578, New Westminster, BC V3L 4Y8 (604) 521-5901.

## FOSTEX 3180

The 3180 is a new 2-channel reverberation unit featuring a multiple spring design with a delay matrix. There is a built-in delay before the signal reaches the spring transducer, which is then

added to the reverberated signal at the output via a matrix system. Additional features include: LED overload indicator located before the drive circuit for level matching; built-in limiter; independent

reverb and dry mix controls, remote jack for foot switch operation. For further details contact: Interlake Audio, 620 King Edward St., Winnipeg, MB R3H 0P2 (204) 775-8513.

## DIMARZIO LO-MASS TUNING PEGS

DiMarzio has introduced the Lo-Mass replacement tuning pegs for new and vintage guitars, specially proportioned to syn-

chronize with the original bushings and screws. Lo-Mass tuning pegs are all metal construction and come with chrome, gold or

black finish. For details contact: B & J Music, 469 King St. West, Toronto, ON M5V 1K4 (416) 596-8361.

## AUDIO-TECHNICA AT-818 MICROPHONE

The AT-818 Series is a hand held dynamic mic designed with a unidirectional pick-up pattern lending its use to voice application in music and for speech. The mic element is protected by a floating-type shock mounting and double layer windscreens. The AT-818 is offered in five colours with matching



cable - theatre black, silver, red, white and gold.

For more details:

AudioVideo Specialists, 2134 Trans Canada Hwy S., Montreal, Que. H9P 2N4 (514) 683-1771.

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## 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/June 80, July/Aug 80, Sept/Oct 80, Nov/Dec 80, Jan/Feb 81, Mar/Apr 81, May/June 81, July/Aug 81, Sept/Oct 81, Nov/Dec 81, Jan/Feb 82, Mar/Apr 82, May/June 82, July/Aug 82, Sept/Oct 82, Nov/Dec 82,

Jan/Feb 83 \$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. CM Books, 832 Mount Pleasant Rd., Toronto, Ont. M4P 2L3.

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