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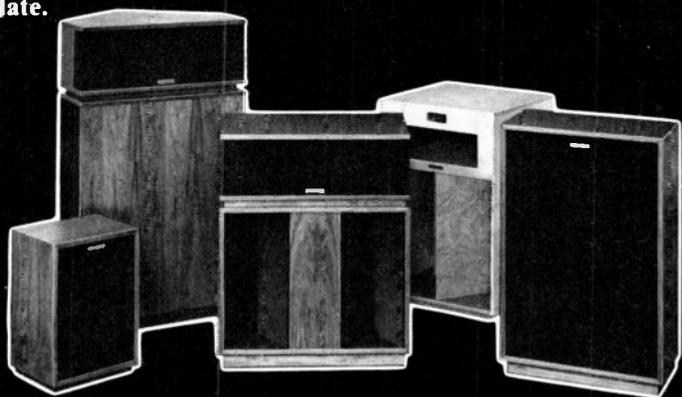


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Emmy Lou Harris: "Elite Hotel" - Grammy and Best Country Female Vocalist; "Blue Kentucky Girl" - Grammy and Best Country Female Vocalist.

Soundtracks: "Honeysuckle Rose" and "A Star is Born".

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Mr. Belafonte has been using KLIPSCH Loudspeakers for over a decade. His first fondness was for KLIPSCH LA SCALAS®. Now he owns and travels with his own MCM system.

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CANADIAN MUSICIAN

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JULY/AUGUST 1983

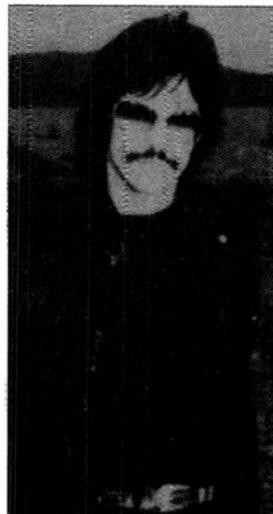
COLUMNS

- 83 GUITAR
by Andy Krehm
- 85 KEYBOARDS
by Brian Harris
- 86 BASS
by Dave Young
- 87 PERCUSSION
by Pete Magadini
- 88 BRASS
by Don Johnson
- 89 WOODWINDS
by Pat LaBarbera
- 90 SYNTHESIZERS
by Bob Federer
- 91 VOCAL
TECHNIQUE
by Rosemary Burns
- 92 ARRANGING
by Jim Pirie
- 93 SOUND
& LIGHTING
by Don Barber
- 94 RECORDING
by Paul Zaza
- 95 TAKING CARE
OF BUSINESS
by Mona Coxson

DEPARTMENTS

- 10 FEEDBACK
Letters From Our Readers
- 15 NOTES
FACTOR's First Anniversary
- 24 RECORDS
by Bruce McPhee
- 32 PROFILE
Garrison Brothers
- 96 PRODUCT NEWS
The Latest in Equipment
- 98 MARKETPLACE
Classified Ads

COVER PHOTO: DEE
LIPPINGWELL



36 HEADPINS

by Melinda Hughes

Hot on the heels of their hard rocking debut recording *Turn It Loud*, comes its follow-up album and subsequent Canadian tour commencing in September. This time around things will be markedly different.

38 CARROLL BAKER

by Mona Coxson

Carroll Baker is one of those people who instantly make a day worthwhile. This has nothing to do with the reams of good press she's received over the years. It does have to do with personal warmth, naturalness, sincerity and a great sense of humour.

40 JOHN KAY

by Terry Burman

Little has changed - John Kay is pretty much the same. He's mellowed... sings a bit cleaner...has shorter hair, but that lean, mean look and gutsy attitude still prevail.

42 LUBA

by Paul Serralheiro

"We had it in our heads that we weren't going to get caught up with doing clubs. Continuously playing for small pay and letting the music slack. We spent more time writing and less time playing..."

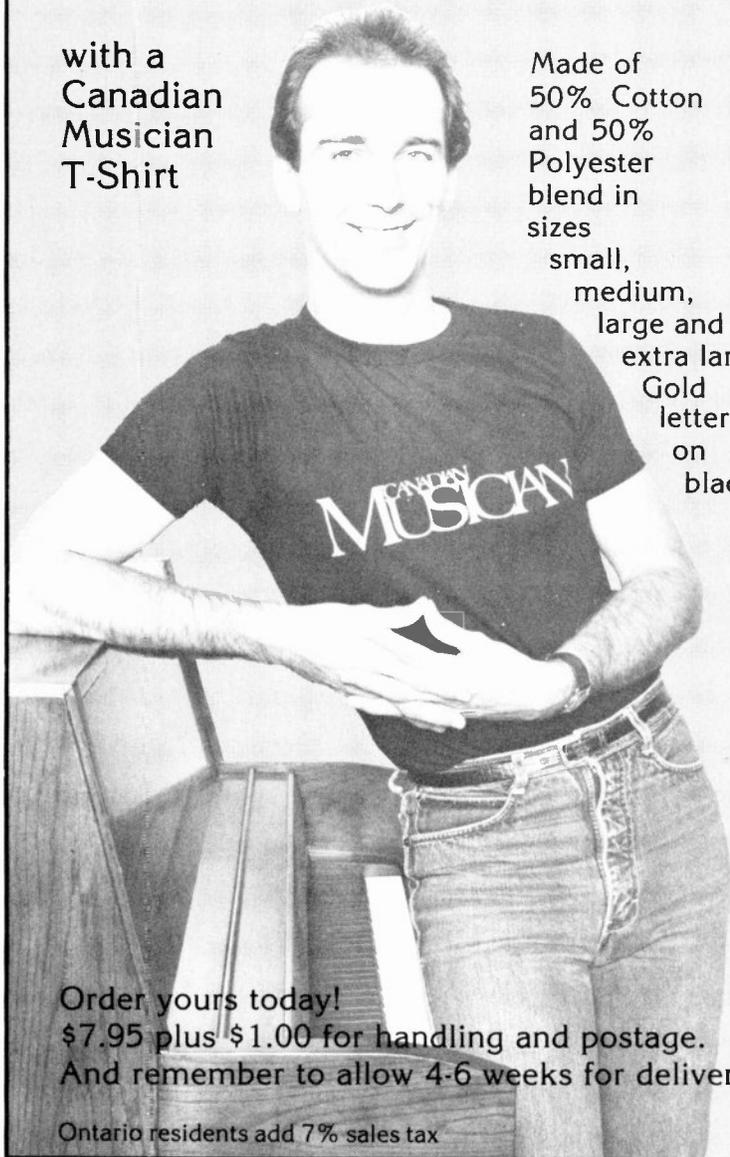
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by Bryan Bradfield

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World Radio History

AN ANNUAL ACCOUNTING: A MESSAGE FOR MEMBERS OF CAPAC AND THE CANADIAN MUSIC INDUSTRY

The charts on the opposite page are designed to explain CAPAC's activities during 1982. They show income and distribution totals for Canada's largest performing right society, covering a five-year period and including 1973 figures to give a 10-year comparison.

CAPAC's total income in 1982 increased \$1.6 million over the 1981 figure, to more than \$26 million, which includes \$1¾ million received from foreign performing right organizations on behalf of CAPAC members. Total distributions to our members increased from \$9,431,118 in 1981 to \$11,200,890 last year.

The growth of income from abroad for CAPAC members is most gratifying, since it indicates in a completely independent way the value of the repertoire created by our membership. CAPAC members now earn well over \$1 million a year more from abroad than they did in the early '70s. Better still, that income is being shared by more than 1,000 different writer members, compared to less than 300 at the beginning of the last decade.

At home, domestic revenues rose from \$22.8 million to \$24.2

million, reflecting the national economic situation, and the return to more normal interest rates (see footnote 1).

CAPAC's membership has continued to grow as more and more composers and publishers decided to entrust their performance rights administration to CAPAC. A total of 1,404 new members joined in 1982, compared to 1,225 in the previous year. CAPAC now represents some 10,200 writer members, and 2,400 publishers.

CAPAC has served the musical community in Canada (and the world) for close to 60 years. Its directors, elected by the membership, remain certain that the industry as a whole deserves to know how the organization helps both its membership and Canada's music users.

For that reason, we continue to publish these reports, year by year. If you have questions, or need more information, please do not hesitate to ask. The staff at CAPAC's three offices are always pleased to help.

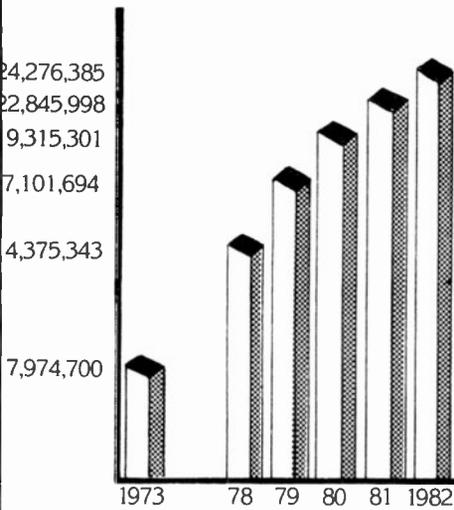
John V. Mills, OC Q.C.
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The Composers, Authors and Publishers Association of Canada

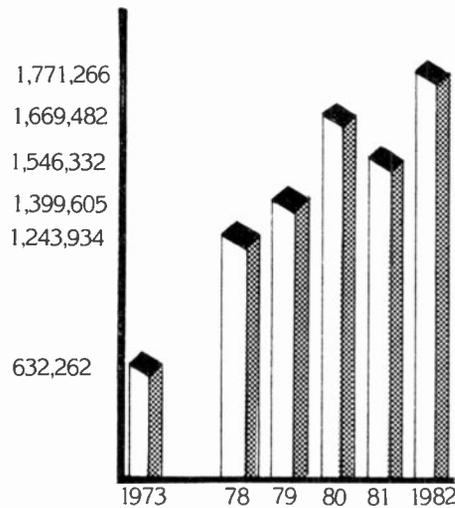


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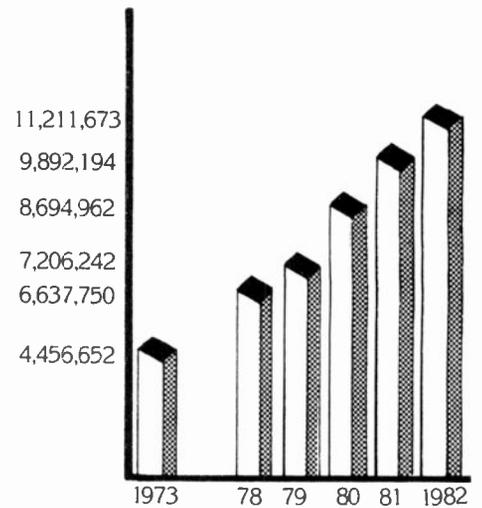
**CAPAC
licence fees
& interest (1)**



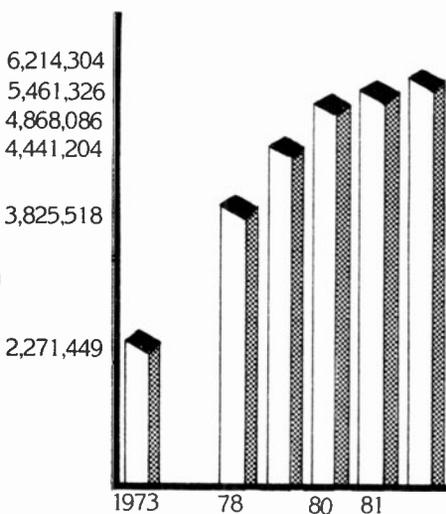
**Foreign income
for CAPAC
Members**



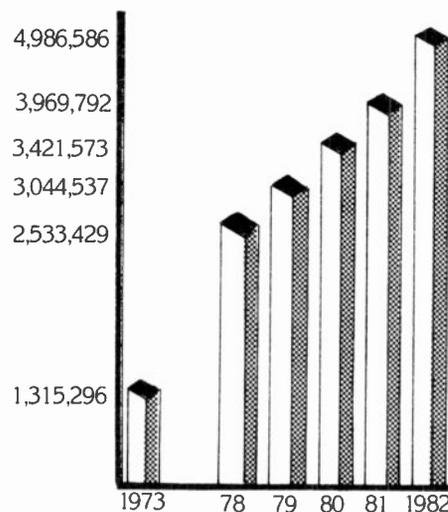
**Totals distributed
to foreign affiliates**



**Totals distributed
to CAPAC publishers (2)**



**Totals distributed
to CAPAC
writers**



**CAPAC's
overhead (as
% of receipts)**

14.3%	1973
13.4%	1977
14.3%	1978
13.5%	1979
14.1%	1980
14.3%	1981
16.5%	1982

(1) Interest is income earned by the investment of CAPAC receipts, and later distributed. In 1982, this totalled \$2,786,455 (compared to \$3,156,164 in 1981).

(2) These figures include payments for CAPAC publishers who act as agents for foreign publishers.

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FEEDBACK

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Anybody who likes to pay full price need not read further.

Concerning Bob Federer's response about the Juno 6 article. Valerie Arnill/Arnills TV and Music Sault Ste. Marie, Ont:

I suppose you and your sales personnel sell everything at list (oops) suggested list price just to make a living (killing). That being the case, I can see why you want to take *Canadian Musician* off the shelf, you just need more room for the TVs that you're not selling (not to mention musical equipment).

Also, Re: Steve McKay/Roland Canada Music Ltd.

You know Steve, when Bob said, "Don't ever pay suggested list for equipment. If you do, you're being ripped off," Well, that statement bothered me too. So much so I'm voicing my opinion. You say, "A high demand equals a high selling price-full list simply determined by demand and value." If that is how your pricing structure is formulated, you should review your attack plan. (Unless of course Roland is owned by some gas company.)

I as well have never knowingly paid suggested list price either, but perhaps that's because I'm involved with my drums.

Final Comment: To the Payola's' Bob Rock and Chris Taylor.

I do agree that drum machines are an extension and can be adapted to many musical situations, but to say "There's only so much you can do with a basic rock and roll kit" is unfounded. What is very pertinent is the person who is making the drums speak.

I believe this to be true regardless of the instrument.

P.S. Keep up the good work CM.

Mitch Dmitrovic

You are publishing a truly fine Canadian magazine. By expos-

ing a lot of our fine young Canadian talent, as well as keeping us up on the established talent, the public is realizing that Canada is fast becoming the centre of the North American music scene. Coming from an area that is saturated with the "American influence" it is great to be kept informed.

"Notes" is especially valuable, keeping us informed on seminars, studio upgrading etc., can be beneficial to all. It is good to have such valuable resources publicized.

I would also like to commend you on your yearly publication of the Canadian Stage Band Festival, even if it is a list of the winners. Perhaps more attention should be paid to these groups, that have some pretty promising talent in them.

Jim Wright
Ridgeville, Ont.

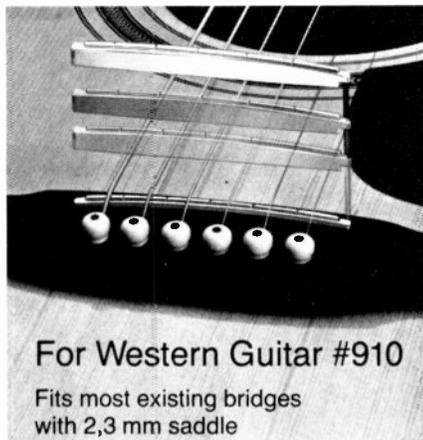
Mr. Harris' column, Introduction To Rock, is very, very good. I'm looking forward to the rest as it gives me a more enlightened scope on rock, especially where the piano is concerned. As a matter of fact, I'd like to say that all of the columns are realistic. And I like that. I've heard that Mona Coxson is writing a book on the business of music. I can't wait. She knows what it's all about.

Eileen Martin
Vancouver, B.C.

With all those letters on Bob Federer's remark about buying equipment perhaps you should do an article on how to purchase equipment in general. I've seen the ones that were about the cassette decks etc. but what about how to buy everything. I guess you'd have to touch upon rentals too, but I know that myself and most of my friends get good deals if we look for them. And it's not from shoddy music stores either. Thanks.

Michael Bruski
Toronto, Ont.

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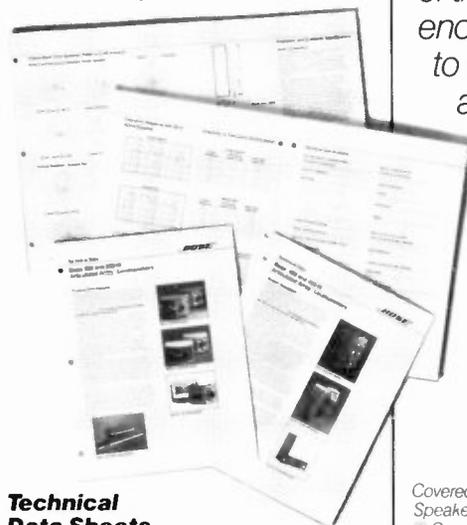


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| <input type="checkbox"/> M/J '79 | - Rush, Valdy, Randy Bachman, Making A Demo, Summer Festivals, Drummer's Choice. | <input type="checkbox"/> M/J '81 | - Kim Mitchell, Wonderful Grand Band, Michael Jordana, Don Johnson, Building a Fretless Bass, Claire Lawrence, Songwriters' Market Guide. |
| <input type="checkbox"/> J/A '79 | - Gino Vannelli, Sylvia Tyson, Phil Nimmons, University of Toronto Jazz Ensemble, Copyright Law, Street Musicians. | <input type="checkbox"/> J/A '81 | - Bruce Cockburn, Loverboy, Offenbach, Tommy Ambrose, Paul Horn, The Teddy Boys, Building a Fretless Bass. |
| <input type="checkbox"/> S/O '79 | - Domenic Troiano, Prism, The Irish Rovers, Moe Koffman, Canadian Studio Guide, Keyboard Combinations. | <input type="checkbox"/> S/O '81 | - Pat Travers, Martin Deller, Neil Peart, France Joli, Mike Holland, Canadian Recording Studio Guide. |
| <input type="checkbox"/> N/D '79 | - Anne Murray, Max Webster, Minglewood Band, Maynard Ferguson, The Nature of Arranging, Guitar Collections, The Nylons. | <input type="checkbox"/> N/D '81 | - Rush, Don Francks, Bob Federer, The Wilno Express, Powder Blues Horns. |
| <input type="checkbox"/> J/F '80 | - Trooper, Segarini, Ronnie Prophet, Andrew Davis, Vintage Organs, John Panchyshyn, Managers. | <input type="checkbox"/> J/F '82 | - Toronto, Goddo, Lenny Breau, Marek Norman, Spotlight on Halifax. |
| <input type="checkbox"/> M/A '80 | - Triumph, Record Piracy, Jerry Doucette, Ginette Reno, Tom Mawhinney, Show Playing for Guitar, Buddy & The Boys. | <input type="checkbox"/> M/A '82 | - Saga, David Mcley, B-Girls, Pat LaBarbera, Battery. |
| <input type="checkbox"/> M/J '80 | - Frank Marino, Cano, The Diodes, Songwriters' Market Guide, Playing for Guitar, Holger Peterson, Building a Home Studio. | <input type="checkbox"/> M/J '82 | - Chilliwack, Shari Ulrich, Performing Rights, Songwriters Market Guide, Daniel Lavote. |
| <input type="checkbox"/> J/A '80 | - Dan Hill, FM, Henry Cuesta, Powder Blues, Show Playing for Guitar, Morgan Davis, Radio Airplay. | <input type="checkbox"/> J/A '82 | - Tommy Hunter, Bryan Adams, Leroy Sibbles, Performing Rights, Chris Krienke. |
| <input type="checkbox"/> S/O '80 | - David Clayton-Thomas, Downchild Blues Band, Nash the Slash, Canadian Recording Studio Guide, Jazz Clubs, Arthur Delamont, Hearing Loss. | <input type="checkbox"/> S/O '82 | - Diane Tell, David Wilcox, Doug Bennett, Linda Manzer, Anvil. |
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| | | <input type="checkbox"/> M/A '83 | - Rough Trade, Rob McConnell and the Boss Brass, Dick Damron, Terry Crawford, Sam Moon |
| | | <input type="checkbox"/> M/J '83 | - Liona Boyd, The Spoons, Raffi, Rational Youth, Do It Yourself Percussion |

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FEEDBACK

Re: 1983 April edition of Canadian Musician.

For the first time I actually feel that I have wasted my money on your magazine. Carole Pope on the cover! Please where has your taste gone to grace the cover with such a being? It amazed us to no end that Carole Pope would think and say that Canadians are not supportive of music. Since when does Ms. Pope classify herself in that category? Ms. Pope - a singer, an artist - really? We don't think that Canadians are shocked by her lyrics as she states but perhaps a better word would be "disgusted." We are disgusted that a being such as herself who condones and exploits child pornography, S&M, pro-Nazism and violence should be termed as a Canadian "artist." Since when do we call this art? Has the Canadian industry sunk so low and become so desperate that they actually promote her, knowing what she and Rough Trade are all about? We question whether or not Rough Trades' kiddie fans read the lyrics or do they actually know what Carole Popes' "attitude" is.

It's a very sad state of affairs when a band who has made it not by talent but by sheer exploitation gets promoted as Canadian talent. At best, it's an insult to the intelligence that some of us possess.

C. Daniels
M. Anderson
L.B. Risi
P. Braithewaite
Don Mills, Ont.

Your April '83 issue was great! As much as I enjoyed the Rough Trade piece, I really went for Rob McConnell and The Boss Brass. I know you people must get stuck for space with such a big band to cover, so the stuff there was quite informative.

That music show I read about in Notes sounds good but I don't know if I can make it. I'll sure try.

Andy Cameron
Lethbridge, Alta.

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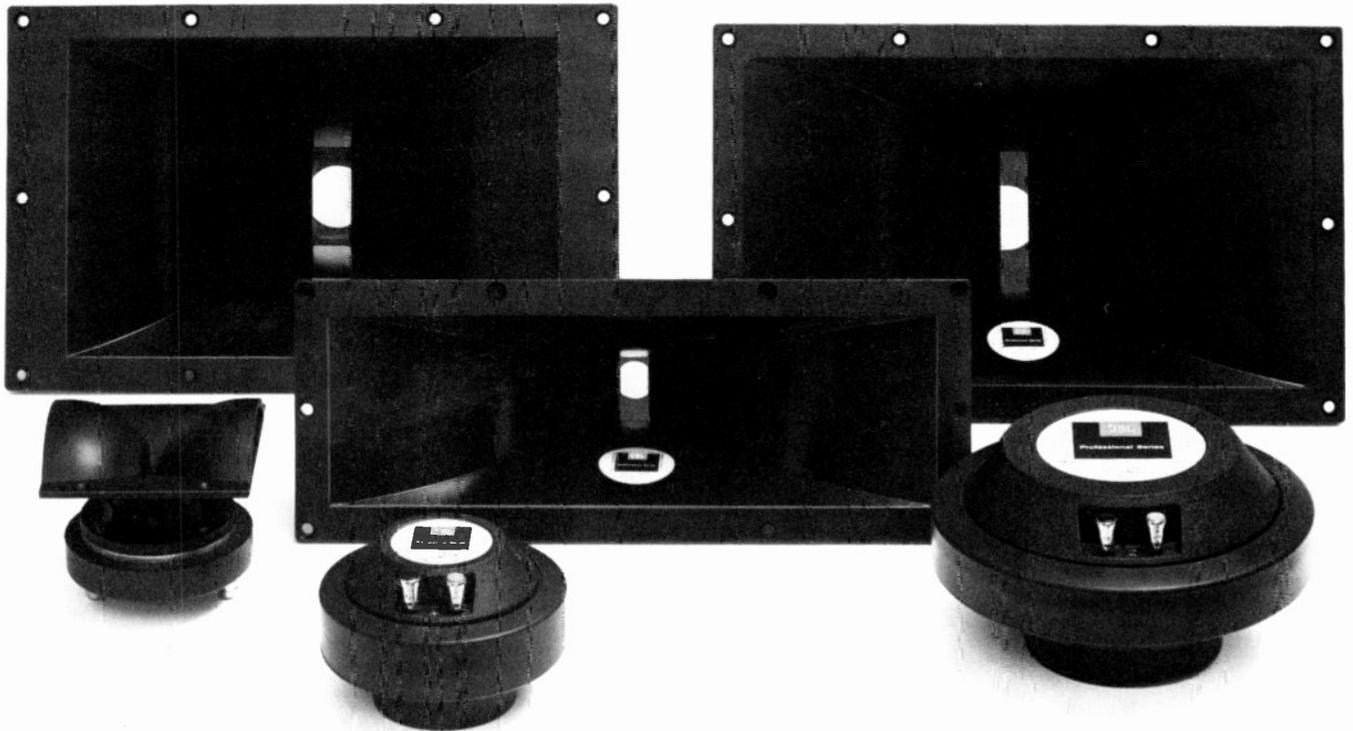
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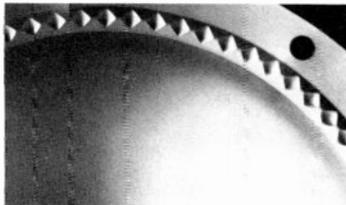
Until now, buying advanced technology high frequency components could be both a pleasure and a problem. A pleasure because of the improved performance these devices can provide. A problem because exotic designs can often be less than reliable. Or easy to use. Or cost effective.

At JBL, we don't think you should have to give up practicality to get the performance you need. And to prove it we're introducing a new generation of high frequency components that combine unsurpassed frequency response, high reliability, and surprisingly affordable prices.

The secret behind this rare blend of features lies in the use of new engineering technologies that not only improve performance, but actually reduce manufacturing costs.

Our latest 1- and 2-inch throat diameter compression drivers, for example, utilize a pure titanium diaphragm with JBL's patented diamond-pattern

surround. The exceptionally high stress limit of titanium together with the stronger surround allows this design to match the reliability of phenolic and composite type diaphragms. At the same time, the design's improved

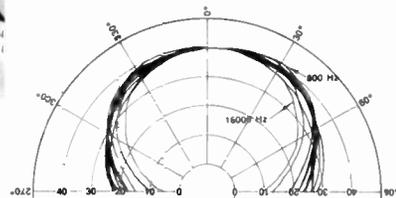


JBL's titanium-diamond diaphragm combines performance with reliability.

flexibility and light weight provide the extended frequency response of more expensive, fragile, exotic metal diaphragms. Finally, the drivers feature a newly developed, high-flux ferrite magnetic structure for maximum efficiency and extended response.

And the drivers are only part of the story. Because JBL engineers have also developed a complete new line of compact,

Bi-Radial™ constant coverage horns. Designed for flush cabinet mounting or compact cluster applications, the horns provide precise pattern control. The horn's highly consistent horizontal dispersion eliminates the problems of midrange narrowing and high frequency beaming associated with conventional horn designs.



Composite 1/3-octave polar responses of a 2380 horn from 800 Hz - 16 kHz in the horizontal plane.

So if you're looking for advanced high frequency components that combine real world practicality with unmatched performance, ask your local dealer about the new generation of high technology. From JBL.



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BRYAN ADAMS UPDATE

A Bryan Adams' concert at New York's Bottom Line reportedly saw the likes of Mick Jagger, Nils Lofgren, Rick Nielson, Gene Simmons, and Paul Stanley in the audience, with Paul Dean, John Waite, and Rick Derringer joining Adams on stage.

On the heels of this eventful evening came the U.S. gold certification of Adams' latest album *Cuts Like A Knife*. That's 500,000 units. In Canada the album has been certified platinum.

Currently on tour with Journey, the 86 performances promise to keep Adams busy until Labour Day.

FACTOR

FOUNDATION
TO ASSIST
CANADIAN
TALENT ON
RECORDS

We
Could Be An
Important Factor In Your
Recording Career!

The Foundation to Assist Canadian Talent On Records (FACTOR) offers loans to record companies, producers and artists for the production of master recordings in all musical styles.

You can apply for a loan by submitting a demo tape and an application detailing production costs. Applications are judged by juries made up of radio and record industry representatives. Loans are paid back from record sales and publishing income. Once a loan is repaid, a 1% royalty is paid to FACTOR as a contribution to future record productions.

If you would like to produce a recording or if you've already started and don't have the funds to complete one, call FACTOR. We may be able to provide the financing you need. For applications and information contact:

FACTOR
Suite 330, 144 Front St. West
Toronto, Ontario
M5J 2L7
(416) 593-4545

FACTOR is a non-profit organization, privately-funded with contributions from broadcasters and members of the music (publishing and recording) industries. FACTOR is administered by the Canadian Independent Record Production Association (CIRPA).

CANADIAN MUSIC SHOW '83 APPOINTS SHOW MANAGER

Pamela Robinson has been appointed as Show Manager for the Canadian Music Show '83 to take place November 25th to 27th at the International Centre in Toronto.

Miss Robinson has extensive experience in Tour and Travel Management with a major hotel chain as well as management of promotion and sales activities within the operation of a hotel facility.

Miss Robinson is a member of the Metropolitan Toronto Convention and Visitors Bureau; the Ontario Bus Association; the National Tour Brokers Association; and the Toronto Passenger Traffic Association.



For more information on the Canadian Music Show '83, contact Pamela Robinson at (416) 485-8284 or write to 832 Mount Pleasant Rd., Toronto, ON M4P 2L3.

1983 SUMMER FESTIVAL OF FRIENDS

Gage Park is the place to be, August 5, 6, and 7, for the 1983 Summer Festival of Friends. The Festival runs from noon until 11:00 p.m. each day with a talent lineup that includes: Long John Baldry, Willie P. Bennett, Kevin Denbok,

Shirley Eikhard, Ken Hamm, Louise Lambert, Murray McLaughlan, Manteca, Brent Titcomb, Ken Whitely and the Paradise Review and many more.

For the kids, Mark Croker - ventriloquist, Ilona

Hitchcock - puppeteer, Tom Kubinek - magician, and Keith Wallace - music, magic and comedy, plus other performers.

For information contact: Bill Powell, Creative Arts, 21 Augusta St., Hamilton, ON (416) 525-6644.

FACTOR'S FIRST ANNIVERSARY

FACTOR - the Foundation to Assist Canadian Talent On Records - has released its first annual report, outlining progress that has "met and exceeded original expectations," according to the organization's President, Duff Roman of CHUM Limited.

The organization provides loans for the production of master tapes - with the interest-free loans repaid with income earned

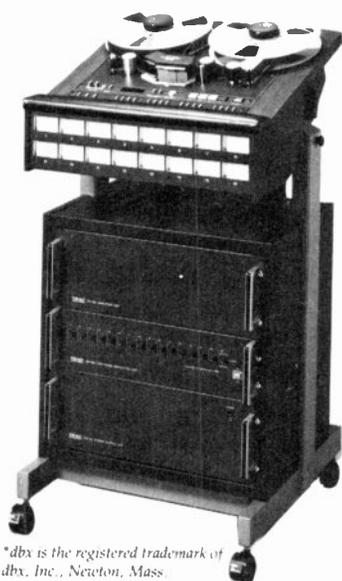
from the use of the master recording. In this way, FACTOR shares the risk with the producer, receiving a small percentage of revenue (in lieu of interest) earned after the loan has been repaid.

In FACTOR's first year, which ended March 31, more than \$314,000 was allocated; commitments to provide funding for 50 different recording projects were made. Loans have

varied from between \$400 and \$25,000; Duff Roman and FACTOR's directors believe that the loans advanced in the first year helped stimulate production budgets that totalled in excess of \$900,000.

Artists, producers, production and recording companies, and music publishers can apply for support for a wide variety of recording projects - from new wave rock

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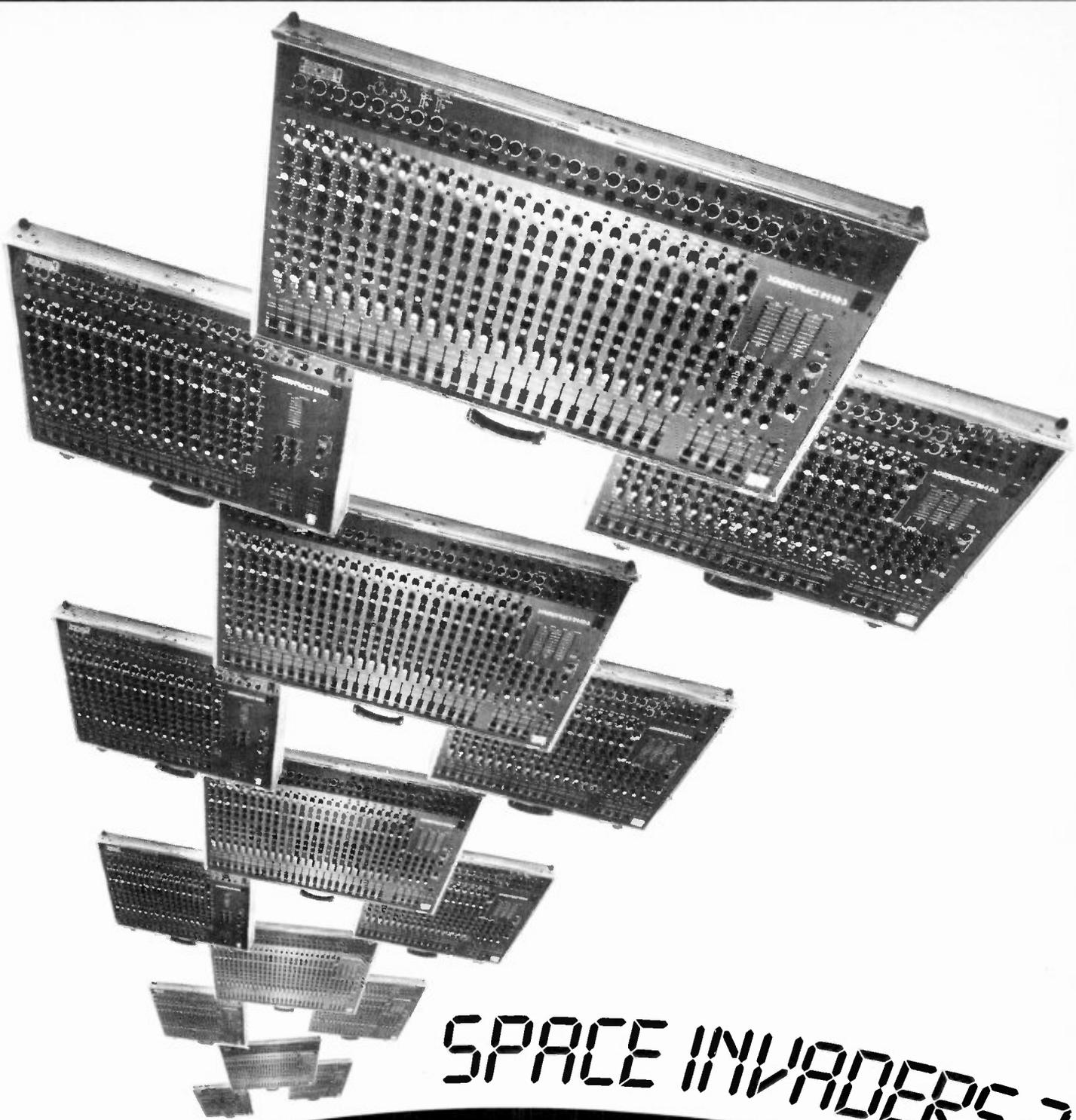
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NOTES

through to children's and classical music; the result, it is hoped, is an increase in the quality and quantity of music available for broadcasters to use, and retail customers to buy.

While FACTOR does not publish a list of companies or performers it has supported, in order to preserve the confidentiality of those who have borrowed, some of those who received support made no objections at FACTOR's first anniversary party

(held May 25), to having tapes and videos of their music performed at the gathering.

Recipients of FACTOR funds have been: Albert Hall, Gloria Kaye, Lee Aaron, Glamatron, Michael G. Waite, Sylum, Jim Lamarche and Martha & The Muffins. According to Duff Roman, the first year has been an almost unqualified success.

"There's little doubt that the wisdom of establishing FACTOR is being con-

firmed. Apart from the levels of real solid and practical support, I think FACTOR has helped ease some of the tensions between broadcasters and the record industry. And the shared responsibilities of those who serve on our juries have resulted in greater support for Canadian musical artists, he said. For information on FACTOR, contact: Mary Quartarone, Suite 330, 144 Front St. W., Toronto, ON M5J 2L7 (416) 593-4545.

YAMAHA MUSIC FOUNDATION'S 3RD INTERNATIONAL ORIGINAL CONCERT

The 3rd IOC will be held on Sunday, February 26, 1984 in Tokyo at Tokyo Gotanda Kan-i Hoken Hall. The concert's purpose is to provide an opportunity for composers from all over the world to perform their own works.

Applications since the first IOC have increased steadily - 450 from 39 countries for the second

with 14 compositions selected through "rigorous screening."

The application deadline is October 1st, 1983. For more information and copies of the IOC Regulation and Application forms, contact: IOC, Yamaha Music Foundation, 24-22, 3 Chome, Shimomeguro, Meguro-ku, Tokyo.

NEW TORONTO RADIO STATION

The CRTC (Canadian Radio-Television and Telecommunications Commission) approved the application for an English language student low power FM radio station in Toronto on the frequency of 88.1 MHz.

CKLN originating from

Ryerson Polytechnical Institute in Toronto, presents "an eclectic music package...drawing from New Music and alternative Jazz, as well as Funk and Classical. News, public affairs and entertainment programs along with sports...add to the diver-

sified nature of the station."

CKLN is interested in promoting the talents of the lesser known local artists. The station's program director, John Jones, can be contacted at CKLN, 380 Victoria St., Toronto, ON M5B 1W7 (416) 595-1477.

STUDIO NEWS

Round Sound Studios has celebrated the first anniversary of their Video Audio Pre/Post Production Division. R.S. offers

Q-Lock 3.10 computer controlled multitrack recording, editing, Foley, ADR and SFX assembly with video audio sync.



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FANE professional audio components represent the ultimate in advanced design technology, superlative performance and outstanding durability. Every product is designed according to the most up-to-date developments in materials and magnet system research, and hand-built to a standard which ensures that its original performance excellence will be retained indefinitely. Fane specialise in professional products for professional people. Years of experience in the design and manufacture of power speakers for many of the most famous names in high quality musical instrument amplification, studio installations and sound reinforcement systems have culminated in a range of professional audio products of unrivalled quality and reliability, matched with superb specification and performance.

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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 $\frac{1}{3}$ octave equalisation over a full 30 ISO centre frequencies.

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

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

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



KLARK TEKNIK
sound science

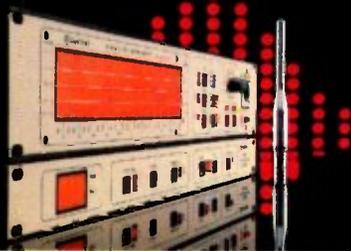
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SOME MORE EQUAL THAN OTHERS

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



Also available: original composition, scoring and producing for video and film, large SMPTE coded SFX library, computer controlled synthesizer system, and music and recording mixing. Round Sound, 357 Ormont Dr., Weston ON M9L 1N8 (416) 743-9979.

Comfort Sound recently expanded to 24 tracks - keeping pace with the demands of Canada's new Pay TV market - by adding a new Ampex MM1200. Capitol Record's Surrender were the first to use it on a live session at the El Mocambo in Toronto, broadcast by CHUM-FM. Upcoming specials for First Choice include, The Good Brothers at Roy Thomson Hall and Sharon, Lois and Bram at Young People's Theatre.

Comfort Sound, 2033 Dufferin St., Toronto, ON M6E 3R3 (416) 654-7411.

THE DRUMMER'S DREAM CONTEST

In May, Rimshot Drumsticks introduced their complete line of hickory drumsticks along with a national promotion - The Drummer's Dream

Contest.

Eligible contestants must buy one pair of Rimshot drumsticks to receive an entry form which is then mailed to Rimshot

Drumsticks, P.O. Box 263, Station L, Toronto, ON M6E 4Z1.

The deadline is December 15th, 1983 and the contest draw will be held

January 6, 1984 with the winner receiving a set of Milestone drums, Zildjian cymbals, and Tama hardware.

NEW CONSULTING FIRM IN TORONTO

Malcolm Silver, over the past four years, has established his own independent consultancy in the U.K., specializing in assisting creative people with the financial control of their businesses.

Since opening his Canadian office in 1982, Silver has been involved in music and video projects, most recently with Martha and the Muffins (Current Records) and a concert/documentary video of Liona Boyd.

Silver wrote of his initial observations of the Canadian market:

"The first major difference that struck me between the Canadian and U.K. industries was the obvious geographical one. The Canadian population is spread thinly over massive spaces, while the U.K. is compact and free of the daunting expenses required of national distribution and touring in Canada.

"Also, while the U.K.

and Europe have their share of multicultural barriers to contend with, none I know of have such a volatile political flavor as the one between Quebec and English Canada...

"Canadian Content is an intriguing concept for an outsider. Of course in the U.K. and the U.S. there is no such thing. I suppose that Canadian radio stations resent the quota, since there doesn't appear to be a remarkable boost to Canadian sales as a result

of it, and I suspect that's why program directors don't approach Canadian product with the same enthusiasm they do with imports. I guess it goes to show that a record may even be less likely to take off if it's sheltered from creative competition by government regulations."

Silver summed up his editorial with:

"On a personal level I have been impressed by the quality of the people working the music

Beautiful Transparency!

The Total Audio Concepts TAC 1682 mixing desk is the central part of an expandable system. This system allows the operator to add extender modules onto the 1682 unit so that he may have more input channels, more monitor mix channels (for multitrack recording), or both. The TAC 1682, with extremely comprehensive facilities, can cope equally with sound reinforcement and recording applications. The desk is portable and withstands the rigours of constant road use; the standard of design and construction is very high, and the quality of sound is excellent.

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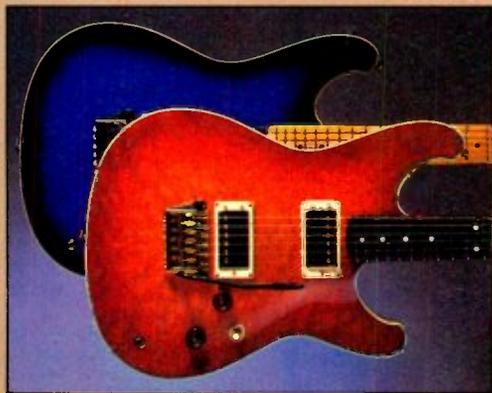


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The finer points of a guitar's construction can make the difference between a good instrument and a great one. That's why Ibanez has taken extra care in the design of their new Roadstar line. Whether it's the custom Hard Rock Maple neck, the Dead End strap pins, or the pro-rated Hard Rocker Tremolo tailpiece—the Ibanez Roadstar exemplifies perfection from one end to the other.

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NOTES

business here. I have found them generally to be better educated and of a more stable manner than the ones I know in the U.K. Forgive me, but I'm almost amused by their inferiority complex in the face of the world market, because I think they have so much going for them. As for the

world class calibre of musicians like Bruce Cockburn, The Spoons, Men Without Hats, Rough Trade and the number of acts I have seen in clubs just waiting to be discovered, well, I am glad I have come to Canada after all."

CHAD ALLAN SONGWRITING COURSE

There have been some new developments in Chad Allan's musical career. He has been teaching a songwriting course at Kwantlen College in Surrey, B.C. which has met with "favourable response."

So much so, that during the current semester's pre-registration week, a 225% enrollment increase occurred. Allan has been the centre of several inter-

views on local radio stations (CBC Radio, CFOX-FM, and CFMI-FM in the Vancouver area) promoting the songwriting course along with his latest single "Don't Muscle Me, Baby"/"Sunny Monday."

Anyone interested in Allan's songwriting course can contact: Craig McLachlan, Sea Breeze Records, 7361 129th St., Surrey, B.C. V3W 7B8.

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, records, 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 nature.

Concerts will also be held in a separate and adjoining hall featuring Can-

adian 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 Mt. Pleasant Rd., Toronto, ON M4P 2L3 (416) 485-8284.

EXTRA, EXTRA, EXTRA

Attic Records has moved to 624 King St. W., Toronto, ON M5V 1M7 (416) 862-0352.....**Peter Shelly** joins Frank Daller in Computer Music International as Associate Producer. Peter and Frank can be contacted at: C.M.I., 506 Adelaide St. E., Toronto, ON M5A 1N6 (416) 947-0109.....**Red Rider's** third album *Neruda* has reached platinum having been released in January of this

year.....**Asia** are recording their second album for Geffen Records at Le Studio in Morin Heights, Quebec. The record will also be mixed at Le Studio using their JVC Digital System....."OK Blue Jays," the official theme song for Toronto Blue Jays is being distributed by A&M Records. Written and produced by **Tony Kosinec**, the song was awarded a gold medal at the New York International Radio Festival in May.....**Michael Godin** has been made V.P. for A&R at A&M..... **cm**

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THE LINCOLNS

TAKE ONE

Attic LAT 1167

Recorded at: Kensington

Sound Studios, Toronto

Producer: Prakash John

Engineer: Vezi Tayeb

The Lincolns, one of the country's strongest live acts for the last few years, have delivered a fine debut album of their own brand of R&B. It is a slick urban version with more than a few jazz influences creeping in, especially in the voicings. The overall sound has been honed and refined to the point that a raw edge is a real challenge to find. The groove reigns supreme with each player providing key elements to the rhythmic foundation. Danny Weiss'

guitar solo on "Broadway Melody" is the standout performance on the disc; a fluid, soaring moment emotionally and technically.

Steve Ambrose's distinctive vocals, complete with eccentric phrasings, are tremendously effective.

TERRY SUMISON

OUR LOVIN' PLACE

Summit SRL 9821

Recorded at: Springfield

Sound Studios, London

and SG Studios,

Brampton

Engineer: Bill Seddon

Producers: Brian Ferriman and Bill Seddon

This debut album from singer Terry Sumison is a charming, captivating

slice of country music. Through both the originals and the cover tunes Terry's voice is expressive and warm, and the songs ring honest and true. Even an old warhorse like "Shenandoah" is given new life with a sensitive treatment.

There's nothing fancy offered by the band, just able support for every tune. There's room for growth but the real stars are the tunes and Terry's voice.

LYDIA TAYLOR

BITCH

Passport PL 3007

Engineer: Fraser Hill

Producer: Don V. Lorusso

Lydia Taylor, a 1983 Juno Award winner for most

promising female vocalist, offers a five tune EP that features tight, riff-oriented rock. If Pat Benatar had played the bars in towns like Sudbury for a few years, she would sound like Lydia. Lydia has a tough, whiskey-edged, powerful voice. Adopting a street-smart, occasionally cynical stance, she belts out songs centred around male/female relationships.

The title track, written by Richard Zwicewicz (who appears to be the creative force in the band), and "Don't Get Mad, Get Even," written by Lisa dal Bello and Tim Thorney, are the standout tracks.

Bitch is a well produced effort with solid sounds and an effective mix. There is an obvious atten-



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INTRODUCING THE RXA SERIES PROFESSIONAL, POWERED CONSOLES FROM TOA.

Until now, self-powered mixers have had some serious shortcomings. Like inadequate power amplification, limited input channel capability, a serious lack of signal processing and most of all - not enough thought (or care) put into the construction.

The new TOA RXA Series self-powered consoles are engineered to solve all these problems. They're built rugged. They're amazingly compact. And they're designed for the working musician who wants to sound great without having to hire an engineer.

OUR SMALL CONSOLES HAVE SOME BIG DIFFERENCES.

The 16 input console has four built-in power amps of 120 watts each into 8 ohms. These amplifiers

are totally accessible for whatever use you may have for them, including bi-amplification.

Our consoles feature dual, 9-band graphic equalizers that are switchable to either the program or foldback outputs. Both equalizers and the power amps are assignable with panel mounted switches. Signal input is a choice of either +4 or +20 dBm sensitivity.

Every channel input is balanced transformer isolated with an input level switch and trim control. These inputs are XLR type, while unbalanced operation appears on normal 1/4" jacks. There's four band equalization for more flexibility. All the faders are log-linear type with 60 mm travel. The inputs also have peak indicating L.E.D., locking cue switch, pan pot,

two foldback sends and echo send.

The metering is solid-state, high intensity fluorescent bargraphs for monitoring the program L&R and foldback 1 and 2. Our consoles have two additional stereo inputs for connecting stereo tape decks, turntables or any other auxiliary equipment. There's even a built-in, electronic analog echo unit.

Our consoles are wrapped in a rugged chassis that's lightweight, easily transportable and attractive. Our 16 input model is only 33" wide.

Our new RXA consoles are engineered for where you're going, not where you've been, and for those who prefer separate amplification systems we have "non-powered" versions as well.



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ELECTRONICS,
INC.**

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TOA ELECTRONICS, INC.
10712 - 181 Street
Edmonton, Alberta T5S 1K8
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Telex No. 037-43255

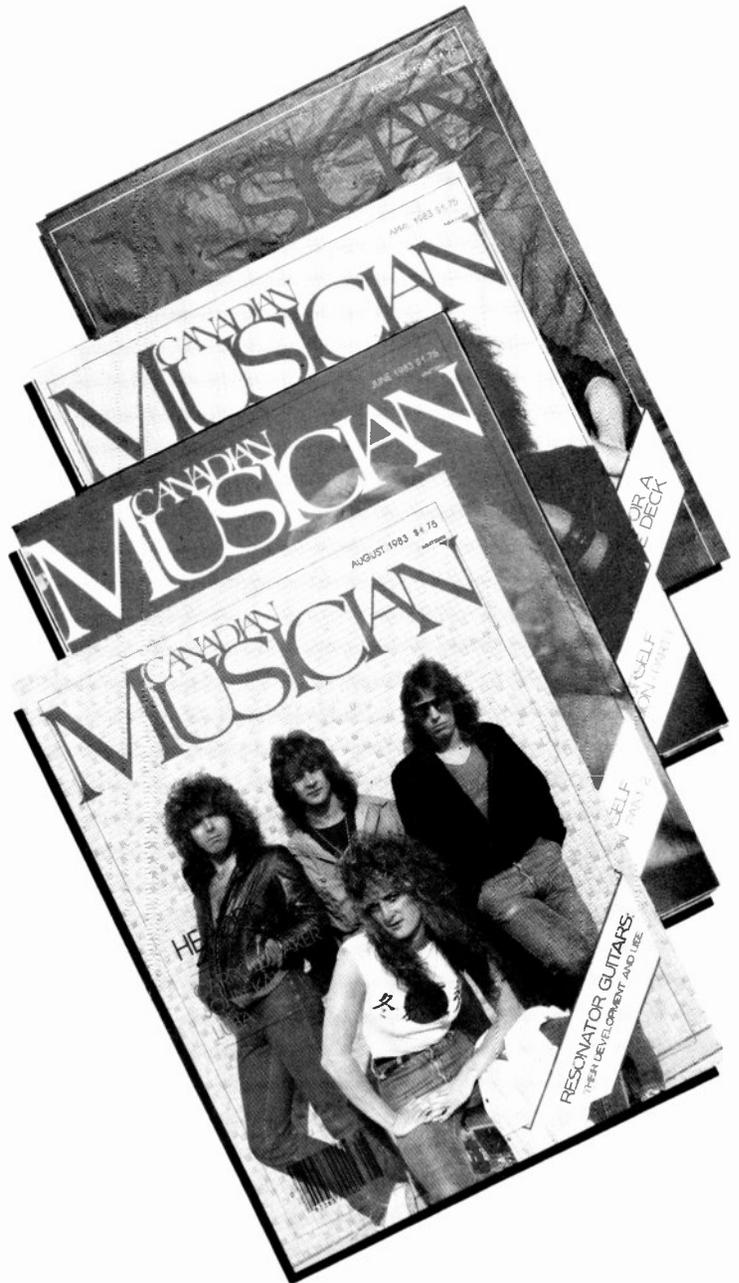
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RECORDS

tion to detail in the production as evidenced by the crisp snare drum right through to some catchy tidbits offered by guest synthesizer artist Larry Fast (Synergy).

With *Bitch* The Lydia Taylor Band has produced a strong, cohesive piece of vinyl.

TERRY CRAWFORD

VIRGIN HEART
RCA KKLI-0483

Recorded at: Listen Audio Studios, Montreal
Engineer: Rich Blakin
Producers: Allan Katz with Carl Marsh

It becomes increasingly depressing - as a reviewer - to constantly receive records where artists and material have been shaped and channelled to meet AOR programming formats and the supposed tastes of the average con-

sumer. Under this constant barrage one can easily dismiss it all and overlook an artist of some merit and potential. This album is by no means anything exceptional; the songwriting and arrangements all fall into a predictable groove (rut?), but Terry Crawford has a few qualities that may allow her to ultimately shine through. Besides her obvious physical charms, she has a voice that is distinctive and emotional with an undercurrent of sexuality: perfect qualities for the land of Rock and Roll.

What she doesn't have yet is an overall sound or material that will lift her above the rest of the pack.

SIOBHAN CRAWLEY

SOMEWHERE IN BETWEEN

Freedom FR-015
Recorded at: Manta

Sound, Toronto
Engineers: Hayward Parrott, John Naslen, Andy Hermant, Gary Gray
Producer: Peter Mann

This is an album approached with high hopes and great expectations. Rumour had it Siobhan Crawley was a voice to be reckoned with, backed up by the cream of Toronto's session musicians with arrangements by Bobby Edwards. What is discovered is a voice with fine technique although almost totally void of true passion and personality, a group of musicians cruising through another day at the studio, and arrangements that are competent without distinction.

The songs chosen are an interesting mixture but the results are decidedly mediocre. "Because the Night" (written by Bruce

Springsteen and Patti Smith) suffers through a lame interpretation. Perhaps the idea was to infuse this most torrid of love songs with subtle passion; regardless, it misses the mark by a light year.

Siobhan has a pleasant, if innocuous, way with a ballad. However, she sputters to a tepid halt on material that requires feeling and energy.

JERRY TACHOIR QUARTET

CANVAS

Avita Records 1-1002
Engineer: Danny Dunkleberger
Producer: Jerry Tachoir
Recorded at: L.S.I. Sound Studio, Nashville

This Grammy award nominated group features the tunes of Montreal native Marlene Desbiens Tachoir, who is also an accomplished piano player.

It is an album of artfully created songs more concerned with harmonic subtleties than expansive, unbridled soloing.

Part of the 'cool school' in modern jazz, Jerry Tachoir's vibes reflect the character of the band: cool, restrained and fluid. Recommended.

AARON DAVIS

NOUVELLE AFRIQUE
C*Note 821044

Recorded at: Grant Avenue Studio, Hamilton
Engineer: Greg Roberts and George Axon
Producer: Keith Whiting and Aaron Davis

This is a slick, well-produced solo offering from keyboardist Aaron Davis, a mainstay of the band Manteca. He is ably supported by some of the best young jazz/rock players in the country on

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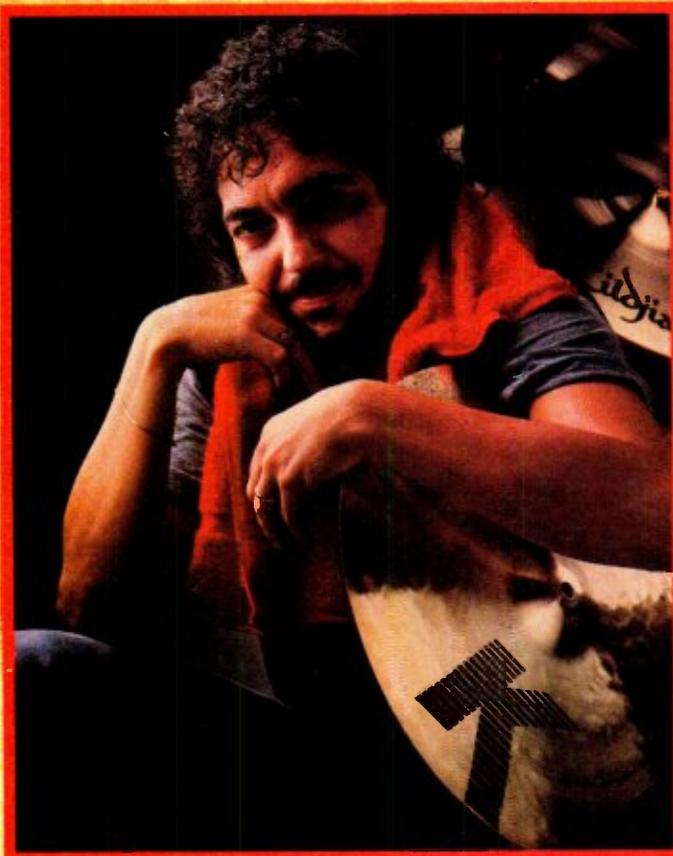
STEVE GADD. HOT ON ZILDJIAN.

The man is hot! And he should be. No less than Chick Corea put it this way: "Every drummer wants to play like Steve Gadd because he plays great. He plays everything well. He could very well go on to become one of the greatest drummers the world has ever seen." As you can imagine, between his touring and recording, Steve's not the easiest guy in the world to pin down. But he did stop for a breather the other day and we got a chance to talk with him.

On Practice. "I've been playing since I was a kid. As long as I keep my muscles loose, I don't have to practice a lot every day. When I do practice, I just sort of let things happen naturally and then later on try to work it into my playing. Like on '50 Ways to Leave Your Lover...' I used my left hand on the high hat for the whole section—it was a little thing I'd been practicing and it just worked out."

On Control. "Sometimes I use light, medium and heavy sticks to do the same drills because the sticks affect my muscles in different ways. You have to use your hand and arm muscles differently to control your playing. It's a subtle thing but it helps me tremendously."

On Effects. "After I graduated from Eastman, I played in a rock 'n roll band. It was keyboard, bass, drums and a lot of homemade stuff. I bought 6 big artillery shells, sawed them into different lengths and hung them on



Steve Gadd, one of the world's most innovative musicians, has paved the way toward new playing techniques for today's drummers.

a rack that I built. I'd use them for the free sections in the music."

On K's. "Art Blakey gave me my first set of K. Zildjian's a long time ago. I love the feel of them. There's something about the way the stick reacts to the surface...it almost becomes part of the cymbal. They're not cold or edgy. They have a very warm and deep feeling. They've got real character. I use a 20" Ride and an 18" Crash Ride with 14" Hi Hats for recording and live sessions."

On A's. "I love to use A. Zildjian's when I play rock 'n roll. When I want to play louder, I add a 16" Thin Crash and an 18" Crash Ride for a full crash sound. The bells on the A's really project the sound in a clear natural tone."

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PROFILE

PATRICK ELLIS

GARRISON BROTHERS



Boot recording artists, the Garrison Brothers, have one foot planted on each side of the Atlantic - two band members are Canadian, three are Irish. They also have offices in Boston, Massachusetts and Fredericton, New Brunswick. Home for the Garrison Brothers is this week's hotel.

The band consists of: Kevin Evans on a multitude of stringed things and keyboards; Steve Wainwright on acoustic electric bass and vocals; drummer Lonnie Jones; guitarist and vocalist Paul DuJohn and fiddler Bob O'Donovan. They play a sort of folk music that Kevin describes as "high rent."

The band had already knocked off three number one hits nationally - "Roseville Fair," "Silver Sea" and "Amarillo USA" - prior to releasing their fifth and current album *Look What The Wind Blew In*. Other goodies along the way have been "Thinking of You" and "Out on the Myra." Yet it is still very hard for people to identify their style, if they haven't watched the band grow and develop. And while it is not nice to stick people in little boxes, it also sucked when the Garrison Brothers found themselves stuck in some stonecountry rooms. "Because what we do is not shit-kicking music," Kevin assured me.

The Garrison Brothers are true

folkies at heart. Indeed, they grew out of an earlier recording act called The New Folk Trio. The NFT were led by Eugene Byrne, who originally came over from Dublin to do a major U.S. and Canadian tour with a show called *The Sounds of Ireland*. "That culminated with a concert at Carnegie Hall," Steve recalls. "Eugene and his group ended up in Danbury, Mass."

One thing led to another. And another thing led to Tommy Makem, famed Irish singer. By this time Steve had been working pretty regularly with Eugene along with another young fellow whose name has since slipped through a crack in the floorboards. "We did a TV show with Makem," says Steve. "It was an unusually frustrating day. There were a lot of technical difficulties." To stave off boredom and neurosis the boys were singing in a corner of the studio. "Makem said we should get our band together."

Thus were born the New Folk Trio soon to be The Garrison Brothers. When the band began, the music was much along the lines of the Kingston Trio with lots of Irish roots.

A lot of travelling and a few personnel changes followed. The NFT found one of their biggest markets was on the East Coast of dear old Canada. Doubtless this

has to do with the fact that folks down here just seem to like Celtic flavoured music - even if the radios don't play it.

Then a couple of things happened. Eugene Byrne split. And the band added a drummer. A lot of other stuff happened besides that; Kevin quit and re-joined, the band's album *Songs and Stories* was a hit and they were plugged into both rock rooms and urban cowboy rooms. In fact it was one of those painfully common tales of everything being torn asunder just when there appears to be some light at the end of the tunnel.

Oh yeah, they also changed their name. "The Garrison Brothers was warranted by the record company," Kevin says. "They figured we couldn't market the word 'folk' so we changed it over a period of three months."

Adding a drummer was a relatively obvious and simple thing for the NFT to do once they cleared the minor hurdle of calling themselves a trio when they weren't. "We were definitely the first in our immediate circuit to add drums," Kevin explained. "What decided it was that we did a show with the Kingston Trio in '79 and they showed up as a six-piece band."

"There's so much more you can do when you aren't concentrating on just the beat.

"When we did *Songs and Stories*, we decided what we wanted onstage was what was on the record."

On stage the Garrison Brothers play a music that's at least 25% original. "I think we could get more in but we're our own worst critics," says Kevin. The originals combine with music as wide ranging as Warren Zevon covers, Cajun hoedowns and traditional Irish music. "We keep the Irish because it's where we came from," Kevin asserts. Otherwise the material seems to settle on the Garrison Brothers according to their own tastes and the whimsicalities of their audiences.

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PROFILE

recorded at Phase One in Toronto, consists primarily of songs from the band's live set. Of those recorded, only one is original to the group - Kevin Evans' own "Taste the Rain." "A lot of the songs on the album are by friends," Kevin says. "The title song is by Chris Hennessey, who was with the Sons of Erin. We also did one of Fred Lavery's, "After the Feeling Comes."

Glen Sutton produced the record. A denizen of Nashville, Sutton has produced a lot of hits but his big, big biggy is "Rose Garden." (You know, the one that starts, "I beg your pardon. I never promised you...") "He didn't rearrange anything, other than our time," says Kevin, referring to the more relaxed tempos of their recorded versions.

"This record was definitely aimed at the radio. The songs are all around 3-4 minutes. It's a very simple record. There's nothing really strange except my song." The first single is going to be "Be Your Man."

I like these guys, there's a lot of energy and humour in their stagework. Probably their biggest debit is their failure to fit neatly into one slot. They do a lot of stuff well but radio programmers do like to get a firm fix on a band. In their world diversity and variety just muddy the waters.

So the Garrison Brothers aren't planning a major national tour until their next single hits. When that happens, expect a visit.

Oh yeah, nobody in the Garrison Brothers is related in anything more than shirt size. cm

Garrison Brothers' Gear

Bob O'Donnell - This former member of the Sons of Erin and the Irish Rovers uses a 5-string Barcus Berry fiddle.

Steve Wainwright - Steve switches between a Fender Precision and a \$100 Kay upright, depending on the sound and the song.

Kevin Evans - Ibanez mandolin, Stelling banjo, Yamaha CP30 piano, Ibanez acoustic guitar, several Fender Teles and Strats.

Paul DuJohn - Martin 6-string.

Lonnie Jones - Premier drums and Zildjian cymbals.

Sound and lights are handled by Peter Migel.

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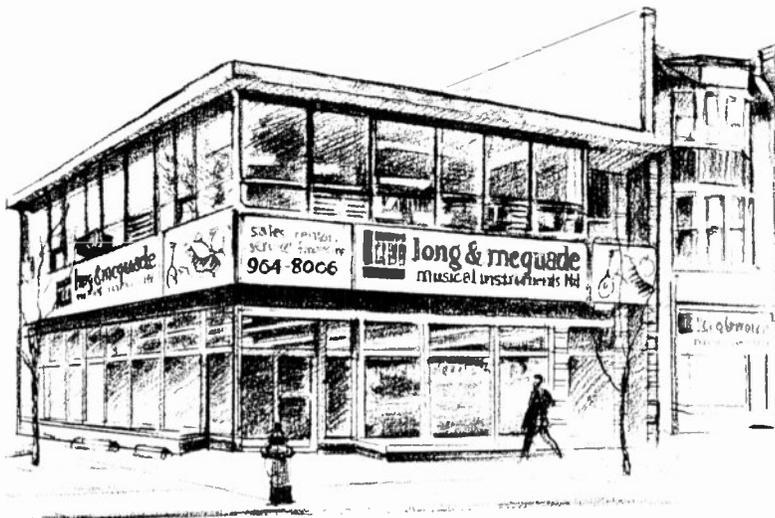
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Despite the ever-increasing prominence of Canada's new music and bands such as Rough Trade, Spoons, Payola\$, Men Without Hats, Strange Advance and Martha and The Muffins, Rock 'n' Roll lives on. If the members of the popular Vancouver-based group Headpins have anything to do with it, Rock will continue to be very much alive and kicking for years to come.

Hot on the heels of their hard rocking debut recording *Turn It Loud*, comes its follow-up album in July and subsequent Canadian tour commencing by September. This time around, however, things will be markedly different.

Founding members Brian Macleod and Ab Bryant (formerly of Chilliwack) will join Darby Mills on the road - they were absent

HEADPINS

MELINDA HUGHES

Darby Mills

Bernie Aubin



on last summer's *Lock Up Your Sons* Tour. Brian and Ab will be fully credited for the work on the forthcoming LP. Only Darby's lead vocals were mentioned on the *Turn It Loud* sleeve, although Brian was lead guitarist and drummer and Ab, bassist. They, with Chilliwack founder Bill Henderson, were identified as producers and Brian as key songwriter.

Until last April, when Brian and Ab announced themselves to be official members of Headpins, their contractual allegiance was to Chilliwack. The writing and recording of *Opus X* (later garnering Bill and Brian a Producer of the Year Juno for "Watcha Gonna Do" and "Secret Information") and a North American tour took priority.

"Ab and I didn't get one hundred per-

Continued on page 47

Ab Bryant



Brian McLeod





PHOTO: COURTESY OF CBC

Carroll Baker

MONA COXSON

On the second Thursday of last March, a cold, driving rain had Toronto pedestrians scurrying for cover. By 4 p.m. the rush hour traffic had started and by half past 4, the roads were jammed with cars creeping along bumper-to-bumper. In short, a good day to stay home.

Still, the interview with Carroll Baker had been confirmed a week earlier (ostensibly, to publicize her upcoming television series *The Carroll Baker Jamboree*) by an efficient CBC publicist. Miserable as the day was, a commitment had been made and the one hour trip to the offices of the CBC had to be faced. Besides, everything ever written about this multi-award winning country singer indicated that the interview would be enjoyable.

It was, in fact, more than enjoyable. Carroll Baker is one of those people who instantly make a miserable, rain-drenched day worthwhile. This has nothing to do with the reams of good press she's received over the past seven years. It does have everything to do with personal warmth, naturalness, sincerity and a great sense of humour. The wild card is her honesty.

"This year started off looking pretty grim for me," Baker said, "because the industry appeared to be very down. No one was signing people to labels and some were letting well-known artists go. So I thought 'Who's going to need me? They don't need me.'

"And then I was sure I wouldn't be
Continued on page 54

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JOHN KAY

John Kay is a name that conjures up images of black leather and dark sunglasses. Of hard-edged rock and rough, bluesy vocals. Of biting social and political comment. Of defiance and an ominous sense of rebellion.

These were Kay's trademarks during the heyday of Steppenwolf from 1968 to 1972. They remained through subsequent incarnations of the band and carried over into his solo career.

Little has changed - John Kay is pretty much the same today. Sure, he's mellowed with time, sings a bit cleaner and has shorter hair, but that lean, mean look and gutsy attitude still prevail. You can hear it in the music of *Wolftracks*, the new album on Attic by John Kay & Steppenwolf. You can see it on the album cover too. Leather jackets, bluejeans and running shoes have replaced the bright psychedelic clothing that graced the cover of Steppenwolf's initial release back in '68, but the stance is the same. Defiant. Determined.

It's this attitude that caused Kay to put together the new band. Several bogus Steppenwolfs were making a mockery of the band's past reputation. Kay saw red at this. "They drove the name into the ground," he said vehemently. "No one legitimate in the business would touch them more than once because when the alleged Wolf arrived, it was found to be a bunch of imposters." Only two genuine Steppenwolfs, Goldy McJohn and Nick St. Nicholas, were among all the fakers.

Kay took legal action against them but seemingly in vain. He didn't give up easily. "Finally, as the ultimate defence, I went out on the road early in 1980 as John Kay & Steppenwolf," he said. "We had to be distinguished in name from the bogus version of Steppenwolf, as they still existed then. And what I had put together was more along the lines of Bob Seger & the Silver Bullet Band or Neil Young & Crazy Horse, integrating what in the past had been two separate areas of involvement: 1) the group concept of Steppenwolf and 2) my solo career."

Nine months later, the bogus bands had been vanquished. It took much longer, though, to repair the damage they had done. Kay stayed on the road until two weeks before Christmas of 1981, touring North America several times, Europe twice and Australia once. "It was strangely more satisfying in some instances than past achievements," said Kay. "We did it alone and against the odds. We had to prove ourselves every night." It was a hard strug-



gle but for him it was nothing new. He's had to fight to survive almost from the beginning.

Kay was born in Tilsit, East Prussia (now part of USSR) in 1944. He lived with his family in East Germany for five years and then he and his mother escaped into West Germany. (This experience is hinted at in "Renegade" on *Steppenwolf 7*). The young Kay soon discovered Rock & Roll, courtesy of the Armed Forces Radio Network. Spellbound by the sounds of Elvis, Little Richard and Chuck Berry, his ambition was to become a Rock singer but he received little support.

"I was somewhat optimistic," Kay remarked, "considering I was only 13, spoke the wrong language (German) and was on the wrong side of the ocean. But I was fairly determined and I suppose as

long as it comes out the way you planned, you can always claim you were right to begin with."

And work out it did. Kay's family emigrated to Canada in 1958 and settled in Toronto. He spent his fourteenth birthday there and learned English from listening to radio DJs. He attended HumberSide C.I. and his high school years were filled with R&B and country music, the latter of which he performed on amateur radio programs.

Kay left Toronto in 1963 and headed to Buffalo where he got into the folk music revival. Two years later, he was back in Toronto playing small clubs in Yorkville and it was at one such club he met The Sparrow (then The Sparrows). Kay and keyboardist Goldy McJohn (John Goadsby) joined The Sparrow simultaneously. The band went to New York and recorded *John Kay & The Sparrow* for CBS in 1966, then migrated to California, winding up in San Francisco.

The Sparrow disbanded in 1967 but Kay pointed out that Steppenwolf wasn't just a reformation of the band. "Although Steppenwolf did have a lot of history in The Sparrow, it wasn't until we broke up that Steppenwolf was formed. There was a period of three months when there was nothing. Then my neighbour in L.A., Gabriel Mekler (who became Steppenwolf's producer), heard some of the old Sparrow stuff and said 'why don't you put a new band together and make a demo?' So I contacted (Sparrow drummer) Jerry Edmonton and Goldy McJohn. We got together with Michael Monarch (guitar) and Rushton Moreve (bass) and formed Steppenwolf in August of '67. So it's true that three out of five were in The Sparrow.

"Songs like "The Pusher", "Hoochie Koochie Man", "Sookie Sookie" and "The Ostrich" (all on the first album) came from The Sparrow but the sound of the two bands was quite different." Moreve was killed in a plane crash shortly thereafter and Nick St. Nicholas, the original Sparrow bassist, joined the band.

Once "Born to be Wild" hit the airwaves in 1968, Steppenwolf became a household word. Songs like "Magic Carpet Ride" and "The Pusher" made Rock history and Steppenwolf earned eight gold albums and three gold singles. But nothing lasts forever. After the release of *For Ladies Only* in 1972, it was all over. Kay quit to go solo.

The fans were shocked but Kay stuck by his decision. He'd had all he could take.

Continued on page 60

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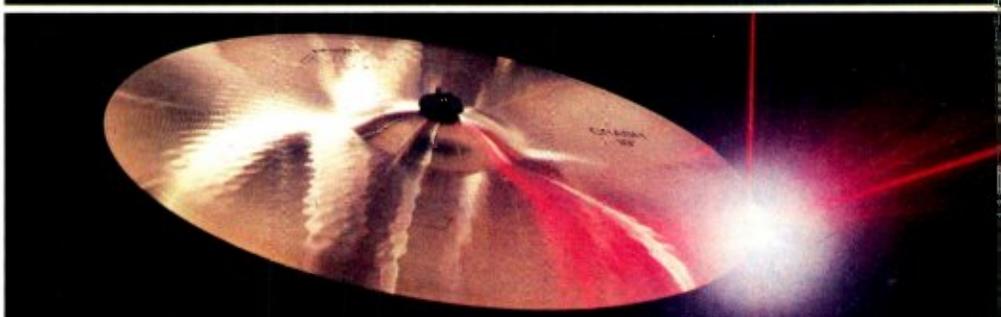
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PAUL SERRALHEIRO

LUBA

PHOTO: DIMO SAFARI

Since the group's beginnings in 1979, Luba has sought to recognize their options. Says guitarist Mark Lyman, "We had it in our heads that we weren't going to get caught up with doing clubs. Continuously playing for small pay and letting the music slack. We spent more time writing and less time playing. The writing became much better and we became much more mature as a band. And it's worked perfectly."

Mark continued, "We saw from other bands that didn't give a damn about the writing, who said, 'we're playing here, we're playing there, we're on tour,' that these guys weren't getting anywhere. So we said, 'the heck with that, we're going to write, we're going to play irregularly. If people don't like it, too bad. When we want to come out and play and show them our goods, that's when we'll do it.'"

Luba Kowalchuk is the red-haired, fair-skinned vocalist and guiding spirit of this Montreal based group also known as Luba. Luba, Mark Lyman and Peter Marunzak

founded the group in '79; they tried a number of keyboard players finally settling on Pierre Marchand, and Michael Beli was recruited as bassist.

Recognizing that songwriting can make or break a group, Luba's material, which is currently only available on a self-titled EP, exhibits strength, depth and consistency. The overall theme, not surprisingly, is love. "Scarlet Letter," "Paramour," "Raven's Eyes," and "Everytime I See Your Picture" - all from the EP - speak of love in many varying manners. Each set of lyrics has been enhanced by the well structured arrangements and performances of the group.

"Scarlet Letter" opens with some marvellous keyboard and synthesizer work by Pierre Marchand. His style is an essential trait of the band's character.

"Paramour" contains some of the best synthesizer work on the EP, streaked with tasteful guitar riffs. "Everytime I See Your Picture" is the one which has finally augmented Luba's determination and per-

sistence. It is receiving substantial airplay that no doubt has helped push sales of the EP over the 25,000 mark.

Musical influences of the group members are various. Luba admires "people like Freddy Mercury, Kate Bush - people who can sing." She really likes Chrissie Hynde. "There's nothing with this big range. It's just that small range in which so much gets packed." Luba listens to "anything and everything I can get my hands on. Anything that's good I enjoy. From any kind of style; I'm not stuck into one."

Luba has been singing since the age of two. She sang folk music in the Ukraine as a teenager, travelled around Canada and the United States, England and Scotland. "Just the fact of being on stage," she explains, "for whatever reason, you're getting that experience of communicating with people. And by the time I came into the band I was all set."

Having studied classically, Luba values

Continued on page 65



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Hawaiian guitar playing using a steel bar was developed, according to the most widely accepted theory, by Joe Kekuku in Hawaii in the 1890s. Kekuku was, at least, one of the instrument's early stylists. This music was introduced to North America around 1904 when Keoki Awai brought a Hawaiian revue show (which included Kekuku) through the United States. Recent technological advances in recording and communications, at that time, caused this musical craze to sweep the continent.

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Continued on page 69



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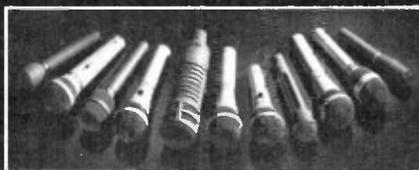
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HEADPINS

Continued from page 37

cent fulfillment out of playing with Chilliwack anymore," explains Brian. "Playing in the lighter vein of music just didn't seem to be our cup of tea live...For the last year, we knew we'd be leaving."

After six years together and popularity in Canada and the U.S. heightening due to the *Opus X* certified gold success, which has sold about 150,000 copies nationally, "it was simply time for a change." Bill, Brian and Ab split amicably.

"We've never had an argument," says Brian. "We've had heated discussions but have never lost that respect for each other."

"It was a matter of waking up one day and saying: 'I don't want to do *this* anymore. I want to do *this*,' no matter what the status with the band. If the band is rolling, fine. You feel it's best."

"So I telephoned Bill and we talked. I said: 'You know I really want to do this (Headpins) thing and I'm not happy anymore doing the other.' What can you say? He said: 'Best of luck and I hope

everything works out.'

"We're still going to do some projects together in the future. We haven't parted ways completely...He won't be contributing to Headpins because he's preoccupied reforming the band, but we'll probably play a couple of tracks on the new Chilliwack album." He adds, laughingly: "We've got to wait until he asks us."

The Chilliwack split seemed to be in the cards. Before contracting with its present label Solid Gold Records, the band was signed with ill-fated Mushroom Records. When the company's financial difficulties led to legal disputes, which curtailed recording and performing, Brian and Ab joined with drummer Matt Frenette to play the Vancouver bars. The band was tentatively called Headpins.

"Matt was between Streetheart and Loverboy. Actually when we were rehearsing for Headpins, he joined Loverboy. We performed for two or three weeks in the centre of town with our first singer Denise McCann and drummer Bernie Aubin (who co-wrote "The Kid Is Hot Tonight" as a member of Loverboy). We got such a following that we decided to do another few weeks."

For the first six months of its existence, Brian and Ab split their time and attention

between Chilliwack (who had been picked up by Solid Gold) and their hobby band, Headpins...then in the spring of last year, vocalist Denise McCann was replaced by Darby Mills "and we started to get serious." Brian began writing more tunes exclusively for the band, the Vancouver following grew, and Solid Gold added Headpins to its roster.

Darby was spotted in Vancouver fronting an impressive group of local musicians. She had been with the band Steelback for nearly two years, having played in Calgary, Edmonton and Vancouver since graduating from high school in the late seventies.

"We'd some originals and were hoping to get studio time," recalls the petite 23-year-old. "Just when we were beginning to reach our peak, Headpins came along. I wasn't even sure that I wanted to join the band when Brian telephoned."

"I was a little skeptical and fully aware that Headpins was something to fill the pockets of Ab and Brian, since Chilliwack was in litigation with Mushroom Records. It was part-time for them to make some money. It was a good band," she adds, "but they were just having fun - nothing serious."

"Just about all of Vancouver said: 'Don't do it - don't join. It's silly. They're going to

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break up in about a month anyway."

After two weeks of careful consideration, Darby accepted the offer and signed a five-year contract. And if it didn't pan out..."at least I'd have the chance to work with fine musicians like Brian, Ab and Bill. I thought that just working with people of that talent would greatly increase my knowledge."

Into the studio they went to record *Turn It Loud*, which has now reached double-platinum status with the sale of well over 200,000 units. Brian alone wrote most of the eight numbers but Darby collaborated as lyricist on three - "Don't It Make Ya Feel," "Keep Walkin' Away" (also with Bernie Aubin and Ab), and "Winnin'."

Darby, 29-year-old Ab and 31-year-old Brian performed on the record with a few guest appearances by friends living in Vancouver. "Bill was sort of in and out of the studio," says Brian. "It came down to one of our push-pull situations with the two bands."

Bill started writing the Chilliwack album (*Opus X*), then Brian and Ab joined him later. He was, ironically, on hand for the recording of two Headpins songs aptly entitled "Breakin' Down" and "Don't Ya Ever Leave Me."

Unlike most Chilliwack material which Brian wrote at the piano, the Headpins

music was written on guitar. "It really came out power chords and leather jackets," he says. "I'd always wanted to do just total leather jacket rock...it was a concept that I was never able to try with Chilliwack."

A video was recorded without Ab and Brian. "The clones, as we called them, were on it," explains Darby. "That was Scott Reid, Dave Ryan and Bernie Aubin, who later joined me on the Lock Up Your Sons Tour. It really itched Brian and Ab to see that video. I imagine it hurt them since it was really *their* project."

Having finished the recording of *Turn It Loud* two weeks earlier, Darby and "clones" were launched on a 37-city tour of Canada. "We had two weeks to break in three new members. They had never played on a tour before and I hadn't either," says Darby candidly. "It was basically a rookie band - not pros at the best of times. By the fifth or sixth date, it jelled together."

"We toured with Toronto for nine months, hoping that Ab and Brian could join us after finishing *Opus X*. But, instead, they were put on tour for two or three months."

"That left another open space for Headpins, so we set off for the States with Billy Squier, then opened for KISS and Pat Travers in Canada."

Would The Real Headpins Please Stand Up?

This on-stage and on-video substitution of band members drew fire from some people in the Canadian music industry. Earlier this year, before the announcement of Brian and Ab's official departure from Chilliwack, West Coast rock impresario Lou Blair (who co-manages Loverboy with Bruce Allen) told *Canadian Musician*:

"If the Headpins could ever be the Headpins, I think they could probably knock hard at the door (of international success). As far as I'm concerned the Headpins in the studio are different people - Brian Macleod's creation. If he and Ab Bryant were ever to leave Chilliwack (which would be a sad case if they did, because I happen to like what Bill Henderson and Chilliwack do), be on stage and get a better drummer, then Darby could become what everyone's looking for - your real heavy burn-out female Rock and Roller. So they could be knocking at the door, very much so."

"It's a situation of being really true, loyal and committed to your craft. You can't have people like the Brian Macleods and Ab Bryants of the world laying down those phenomenal bass lines and guitar tracks,

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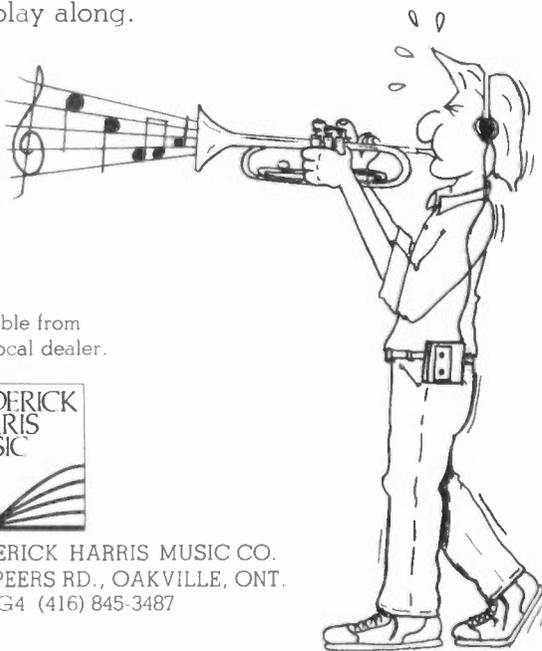
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Cozy Powell



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

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

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putting songs and structures together, then turning around to get someone else to come in and clone them and put them on stage.

"To me, that's phony. It's not giving the fan his true money's worth when he buys the album. It's not, conceptually, really giving the right thing on stage because when Brian Macleod plays his guitar, it's not the notes he's playing. It's the *style* he's playing. It's the way he stands. It's the way he looks. You can't replace a Paul Dean with a Brian Macleod, and you can't replace Brian Macleod with Paul Dean. And if Paul and Brian were around to replace each other, they'd probably be in their own band anyway.

"Whoever you get to replace them is not going to be as good. That's phony - as phony as a three-dollar bill. So for the Headpins - great ideas, great concepts, but really just pulling a scam off on the business. If Darby Mills wants to get serious, she should sit down and get her band together and get serious. Otherwise, to me, she's just being manipulated.

"Their video, to me, was not even a true concept of what they represent. It was too gloss and glitterish. Too much like the Missing Persons type of concept. It wasn't your purest Rock. Darby Mills and Head-

pins are supposed to be pure Rock and Roll, and they're not."

Things will clearly be different from now on - Headpins *IS* Brian Macleod, Ab Bryant, Darby Mills and Bernie Aubin. With the imminent release of the band's telling second effort, they will appear in Vancouver-area bars before launching a cross-country tour in August or September.

Brian explains: "Ab and myself haven't been playing a hell of a lot with the band in the last year, so I want to go out and play the bars for about a month to get it really tight. It will take a month or two for the album to circulate anyway."

In the meantime charismatic vocalist Darby is considering a change in stage wardrobe and how best to care for her often sore throat. On stage she is very athletically inclined - clearly a throwback from days as a figure-skater.

"I've been performing on ice from the age of six to seventeen...performing to music. When the fun died and it became more of a job than a sport for me, I gave it up for music. As my Mum said, I was burning the candle at both ends and something had to go. When I said skating, my parents were shocked initially, but they've been nothing but supportive ever since."

Darby was obviously a dedicated athlete, having placed amongst B.C.'s top three skaters in the mid-seventies and "was accepted in a Karen Magnusson bursary fund." Coincidentally, Brian was also an accomplished figure-skater - at a different time and place. He won a bronze medal at the First Canadian Winter Games in 1967, and was Atlantic Provinces Men's Champion for four years.

"No, I never expected to come half this far in the music field," muses Darby. "Skating was going to be my life. If I couldn't pursue it professionally and competitively, I was going to teach it in some little town somewhere," she laughs, "and just rot away!"

Instead, it seems the hard rock singer with a tigress sensuality has a promising future with Headpins, one of Canada's hottest new bands. "Nothing can stop this young Vancouver singer from achieving major stardom," reported *The Toronto Star*. "Her energy, her vocal abilities, her physical presence are awesome."

Unless she should lose her voice, Darby jokes, she will not return to skating. Bothered by a susceptibility to colds and a raw and tender throat that "is in a constant state of healing," she drinks a few ounces of aloe vera juice daily. Doctors also advise

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her to rest it as much as possible.

"I don't know how I sang three hours a night (and sometimes six days a week) in the clubs, to tell you the truth. When we perform now, I try to keep the sets 45 minutes to an hour. That's just enough time for me to get my voice warmed up, to reach its peak and, hopefully, finish before it starts fading out. I have a limit, as everyone does.

"After a show, everyone may go out to a bar and jam. I'll just go to my room and watch the tube, then don't get up until about noon the next day. I think the best thing for me is to get a lot of rest."

Mentor Brian comments: "It may be tough to get her voice tough all the time, but she's got to hang in there. She doesn't sing from the lungs, but from the throat. She closes her throat up really small - it's kind of a squeeze sound, rather than that full-blown sound from your lungs."

Is he worried about the strained condition of her throat? "I like to be optimistic. I don't want her to lose her voice, but that's the chance you have to take as a scratchy Rock 'n' Roll singer. I think she's going to hang in there a lot longer than people think. She's really singing great now and did a hell of a job on the new album."

Of their "year of trial" (as Darby likes to

call it) Headpins should be proud. Earlier this year at the First Annual Music Express/Shure Rock Music Poll Awards in Montreal, Top Female Vocalist and Top New Group honours went to the band. They were also nominated for two 1983 Junos: Most Promising Group and Album of The Year.

"Each award you look at a little differently - depending on who is voting," says Darby. "People's choice awards are really nice because they're coming from the people who buy the records, whereas the Junos are voted by panel members and CARAS members. To win either is a good sign of achievement."

As for the West Coast domination - Loverboy, Payola\$ and Bryan Adams - at this year's Junos ceremony, she adds: "It's time that the music scene started changing hands to make the people who have been in control pick up their socks a little bit. Competition makes it better.

"It's good to see that more talent appears to be coming out of the West and is getting the recognition it deserves - and to national applause."

Despite recent kudos for achievements with Headpins' first album and Canadian tour - and an obvious competitive nature - Darby claims to never set goals for

herself. But when asked to look beyond the immediate future, she says she hopes to learn how to play guitar well enough to bring it on stage.

"Who says what will happen in the future? Perhaps five years down the road, when I'm finished with my contract and if my writing talent improves, maybe I'll do a solo album. Maybe I'll never do it. It's just something I've got in the back of my head. I could be proud of myself doing that.

"In the future, I hope to be more involved in decision-making for Headpins. But right now, for everyone's benefit, Brian will be making the decisions - the ones that I can't make and Ab can't make - and I'll just learn from it.

"I hope to learn enough in my career to write music and lyrics and play on a Headpins album, or a solo album. It'd be great to say 'jeez, they're proud of me,' or 'Brian's proud of me.' I could say, 'hey, Darby's proud of me,' which is most important in everything - to be proud of what you've done yourself. If you're not happy with what you've achieved, what's the sense of doing it?"

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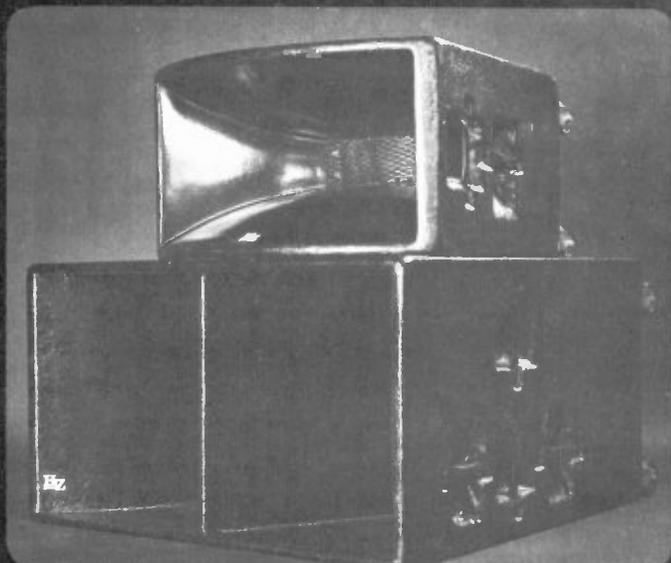
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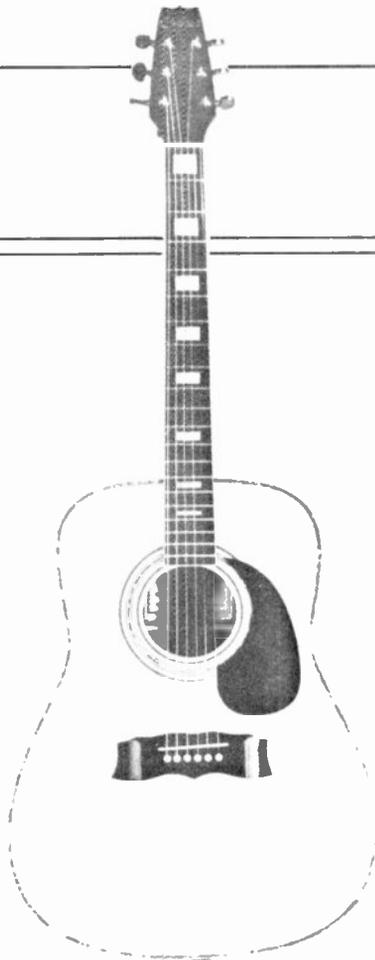


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Carroll Baker

Continued from page 38

nominated for a Juno and that was a real downer because in '82 I was nominated in two categories and before that, in three. I mean, country artist? It wasn't something that happened very often, if ever, and I thought I wouldn't even get one nomination this year."

In retrospect, the trouble began when Baker left RCA Canada in 1981 to sign with Excelsior Records, a company owned by American Can.

"Talk about bread behind the label," Baker continued. "It was there. But the reason I left RCA Canada wasn't because they weren't good to me. It was that RCA in the States didn't believe in me the way RCA in Canada did, so my career wasn't able to get off the ground in the U.S."

"And I just couldn't see, for the life of me, putting seven years of my life into a career that was going to end here. I thought that was very unfair. I had tried hard and I wanted it to continue elsewhere so when Excelsior offered me this deal - and the

contract was phenomenal - I said yes. My contract was up with RCA so I was able to talk legally with Excelsior and signed with them.

"They released a record on me in the States," she continued, "called, oddly enough, 'Momma What Does Cheatin' Mean?'" and it got on the *Billboard* charts. It didn't go very far because it was a first release - but just to get there! I couldn't believe it.

"Then right after my record was released, American Can decided they didn't want a country music label and they let it go. In the meantime, they kept all of the artists signed to the label because the company was trying to sell it elsewhere. So I was legally bound to a contract and not able to have any product released in Canada or the U.S through Excelsior. They held my contract for a year and a half. A lot of damage was done."

More damage might have been done, had Baker not had so many staunch supporters.

"Thank God for friends and I've made some good ones in this business," she said. "RCA in Canada released singles in Canada so my career wouldn't die here - just because they cared. Even though my contract was up with them, they didn't want to see my career die."

Then too, Baker's long-time manager, Don Grashey, released the single "Love

Hangover" on his own label which, according to Grashey "sold very well." And in the majority of categories for a Juno nomination, sales do count.

"I was lucky to even get nominated this year," Baker said, "because they changed the rules to a point system. Singles don't sell that well, right? Yet I sold enough to get a nomination which flabbergasted me because everyone else had an album so each had four points to my one."

Although Baker was astonished by her nomination for Country Female Vocalist Of The Year, there was more to come. By mid-March Ed Preston, president of Tembo Records (a company owned by Roger Whittaker) had signed her to a recording contract, CBC-TV had her mini-series (*The Carroll Baker Jamboree*) in the can and Walt Grealis (of *RPM*) had notified her of an award she'd won from The International Country and Western Association in Fort Worth, Texas for International Female Entertainer Of The Year.

Awards are nothing new to Baker. She has an armful - along with two platinum albums, one gold LP and five gold singles. Nor is Baker a stranger on television. Aside from her mini-series, she's made countless guest appearances on other programs, starred in three CBC-TV Super Shows and with her second, *Carroll Baker In Nashville*, became the first Canadian country performer to headline a Canadian country

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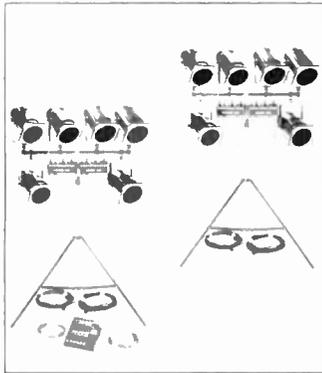
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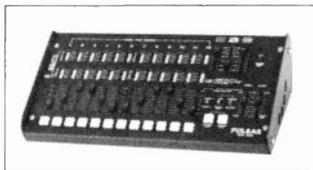


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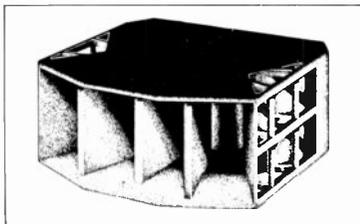


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Curiously, *The Carroll Baker Jamboree* which premiered late last April - and in prime time - was her first series.

"Each year, broadcasting people appear to be amazed at just how popular Carroll is," said Stan Colbert, head of CBC-TV Light Entertainment, "but our experience with her is a very clear one. Carroll Baker on a show with us reaches an enormously large audience and it's a consistent one. It starts, of course, with a country audience but even though her music doesn't cross over, her appeal does.

"What Carroll does for TV viewers,"

Colbert continued, "and I think very few performers have that uniqueness, is suspend time and problems because of her talent, her bubbly personality and her sense of fun."

It was, in fact, her first TV appearance at the 1976 Juno Awards - when she sang her Conway Twitty hit "I've Never Been This Far Before" - that brought TV and recording executives knocking on her door.

"Her performance was stunning," said Ed Preston. "She was the first artist, really, to get everybody out of their seats. Obviously a lot of record companies saw what happened that night and decided to get aboard. But the reason Carroll and her

manager, Don Grashey, came to me - I was with RCA at that time - was that we'd been talking earlier and both are extremely loyal. Carroll's success, actually, selling country music in Canada is really unique. As a Canadian, there are no other artists here selling the volume in straight country music as she has."

Yet as a child, Baker didn't like country music. The youngest of six children, she was born in Bridgewater, Nova Scotia and raised in Port Medway, a tiny fishing village roughly a dozen miles from where Hank Snow was born.

"Country music was all I would hear and although the whole family was involved in it, I liked rock 'n' roll and, in particular, the Beatles. But my dad always told me I would come back to country music because country always stays with you."

When Baker was 15, the family moved to Oakville, Ontario and at age 19, she married John Beaulieu, a young man from New Brunswick. That year John talked her into going to a local bar where a country band was playing. She was persuaded to go on stage and sing a country song with the group who then offered her a job singing with them on weekends at \$15 a night. She was fired three weeks later because "they didn't think I was progressing or learning enough new material."

Soon after, she performed at a local country music radio station jamboree where a songwriter named George Petralia introduced himself, asked her to record a song he'd written entitled "Mem'ries Of Home" and whisked her off to Thunder Bay, smack into the arms of Don Grashey - a veteran music promoter. Produced by Grashey, "Mem'ries Of Home" struggled to number 14 on the Canadian country charts and stayed there for 26 weeks.

After that came the mandatory rounds of playing bars "where the boys came in to get drunk, play rough and only by-the-by listen to the music." Then in '75, Baker recorded "I've Never Been This Far Before" - again, on Grashey's label. Radio stations loved the song, as did country music fans, and it became her first hit.

In quick succession there followed her riveting performance at the Juno Awards show, a contract with RCA Canada, her first CBC-TV special (which drew nearly 2 million viewers) and the affectionate recognition as Canada's Country Sweetheart - a title she holds to this day.

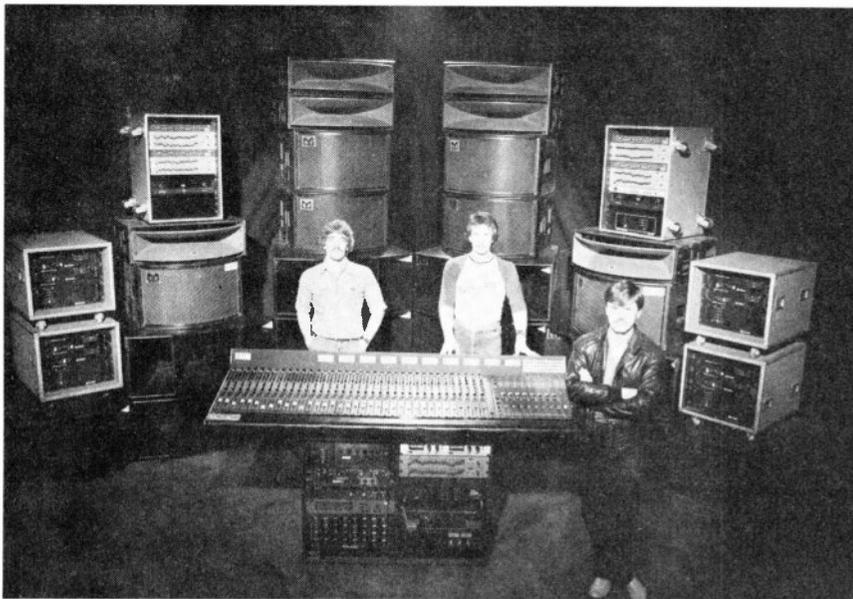
By 1979, Baker had five albums to her credit along with dozens of hit singles, a bundle of awards, a glowing record of live shows (including two at Wembley Stadium in London, England and one at the London Palladium) and a reputed income of \$100,000 a year. Still, despite her enormous success in Canada, the U.S. market eluded her.

Hopefully, she'll start making inroads into the States - and soon. Only 34, Baker is in her prime and, in some ways, is shifting

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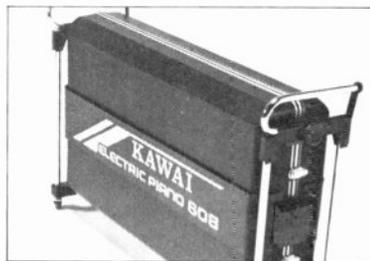
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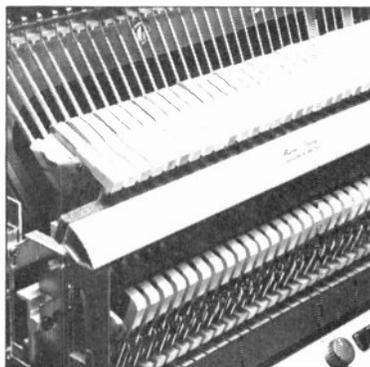
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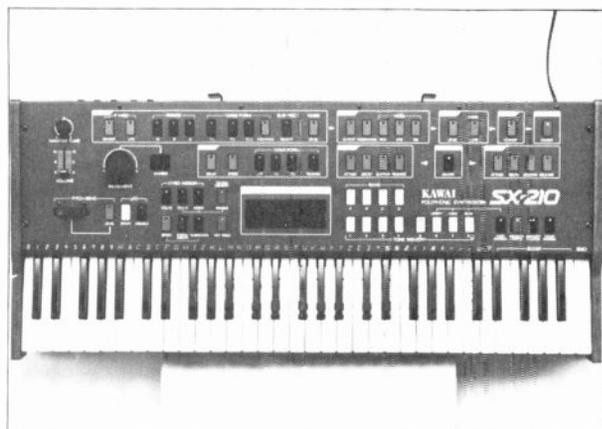
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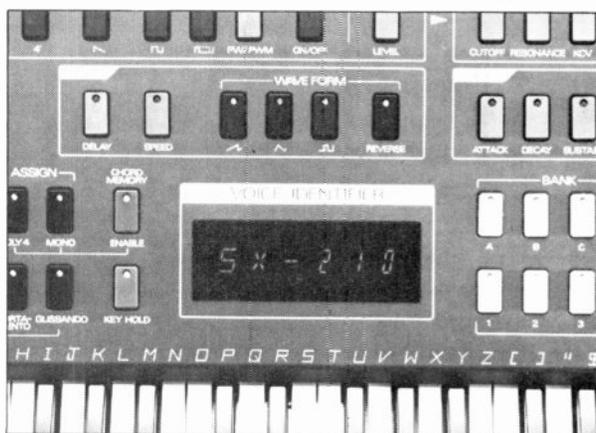
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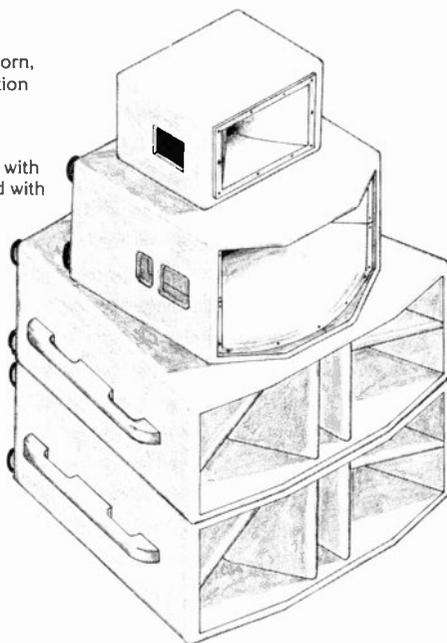
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systems, all makes.

gears. Although she's travelled extensively
throughout her career, she's cutting back
for the time being to spend more time in the
recording studios. "I've been across
Canada five times in concert. They've seen
me here and are bound to get tired of me.
Plus which, I want to leave myself available
for the opportunity to open for someone
else in the U.S."

If hitting the U.S. market is her goal,
clearly Baker has the full support of Tembo
Records.

"She's ready for it," said Ed Preston,
"and I'm really thrilled to be part of it
again, particularly at this stage of her
career, because I think Carroll has certainly
paid her dues here in Canada and the
future looks very, very bright for her."

At the same time, Baker can see herself
retiring in six years. The reason? Quite
simply, her family comes first.

"First of all," she explained, "I am part of
a business which happens to be the music
business. Fortunately, the music business
is not a part of me. As a result, I know for a
fact that I can do without the music business
and the music business can do nicely
without me - because there are many more
Carroll Bakers around.

"However, I can't do without my family
and I don't think my family can do without
me. They're the centre of my life and my
happiest times are when I'm with my hus-
band and my daughter Candace, who is
nine. And I want to be there when she's in
her teens which can be the hardest years
for a girl. I want to be there to support her
and I can't do that if I'm touring and away
from home too much. So I intend to retire
by the time I'm forty."

If Baker does retire, she wouldn't opt out
of the business completely ("because of my
love for this industry. I'll probably devote
more time to writing songs") and one day,
would like to have a TV talk show.
Whatever she chooses to do, her manager
is behind her all the way.

"I'd like to see Carroll go as far as she
wants to," he said, "and I think she's very
capable of shifting over to movies one day.
She's just a natural actress."

Meanwhile, most of Baker's time will be
devoted to recording.

"That's what I love best," she said. "I love
it because it's like a marriage between the
vocalist and the musicians. Something is
being created. You get married and have
children and that's what I always think
about in the recording studio. It's a mar-
riage happening between the musicians
and myself and when you get a hit record,
that's your baby." **cm**

Carroll Baker Discography

- Carroll Baker's Greatest Hits *KKL-1*
0407 *RCA*
- Sweet Sensation *KYL-1 0376 RCA*
- I'd Go Through It All Again *KYL-1*
0408
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JOHN KAY

Continued from page 40

He said he'd grown bored with the band's "musical mission" and wanted to get away from merely living up to the perceived group image. "In spite of the fact that people thought the band was put together as some sort of game plan, it had developed its image gradually and through coincidences. I had a tendency to wear leather clothing. The cover photo of the *John Kay & The Sparrow* album (taken in Toronto in 1965) can attest to that. So I had the dark sunglasses to protect my light sensitive eyes and the leather clothes. When we had our first hit ("Born to be Wild"), a lot of people figured we were heavy duty macho biker rockers, and although that wasn't entirely untrue, it was far from being the whole picture. It was only the first impression, but because we were perceived that way, the band members became very conscious of image and of the songs we recorded, instead of saying 'we do what we do and if you like it, fine.'"

Kay went off to pursue a solo career and his first album, *Forgotten Songs & Unsung Heroes*, was a big departure from the Steppenwolf sound. He returned to his folk and country roots: he had a hit with Hank Snow's classic "I'm Movin' On."

Hot on the heels of that album came *My Sportin' Life*. This record was almost nipped in the bud because Kay was under pressure from his label to reform Steppenwolf. "I had a version of "Drift Away" in the can three months before Dobie Gray did it, but the label wouldn't release the album," said Kay. Eventually, *My Sportin' Life* was released but it was only a small success.

Kay finally agreed to a farewell European tour of Steppenwolf in 1973. It was so successful that the group remained together and recorded three albums for CBS. Despite the success of the *Slow Flux* album and the single "Straight Shooting Woman", Steppenwolf disbanded a second time. Kay took some time off and emerged in 1978 with his third solo album, *All in Good Time*.

Coinciding with this release was the surfacing of the first and then several more bogus Steppenwolfs, which brings us back to the present. Kay fought fire with fire and won.

He's quite happy with the new band. It contains no former members of Steppenwolf, other than himself. Backing Kay now are brothers Steven and Michael Palmer on drums and guitar respectively, keyboard man Michael Wilk and bassist Gary Link. However, Link hadn't joined them when *Wolftracks* was recorded, so Welton Gite sat in on bass. About the present group, Kay said "these are the best

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musicians I've ever worked with and have merged into the best unit as well."

The Steppenwolf sound has changed considerably with this lineup. "It's more keyboard-oriented with some piano hammerings. In the mid-70s, we were becoming more synthesizer-oriented but to a limited extent. I had always wanted to capitalize on the ability of modern keyboards to colour the overall sound. And I finally got my wish in Michael Wilk to take the emphasis away from the guitar."

Of course, Kay's distinctive growl and guitar and harp playing are still there. Kay has several guitars, but his main axe is custom-built by Wayne Charvel and played through a Roland JC 120 with JBL speakers. He said it sounds like a high-quality Strat. He also plays a Takamine acoustic onstage for the softer numbers. Few effects are used. Kay prefers very thick strings (.013 - .056). He feels the tone and resonance are better and that the strings stay in tune longer, but mainly he started out with them on the acoustic guitar and simply stayed with them.

Another change for Steppenwolf this time around was the lack of an outside producer. Kay produced *Wolftracks* himself. "I was literally on both sides of the glass," he laughed. "We'd run out, do a tune, come in and listen to it and say 'okay, that's close.' Everything you hear was done that way at that moment."

Wolftracks was recorded completely live in the studio using a Soundstream two-track digital recorder. It's the first rock album to be recorded this way. Even the vocals were live; Kay brought in Brett Tuggle and ex-Steppenwolf bassist George Biondo to help on the backing vocals. The whole process took a mere 11 days.

Although the band's overall sound has changed, Kay's writing has lost little of its edge. The political angle is diminished but the element of social statement is not. "As a rule," said Kay, "I am influenced by my surroundings like everyone else is, and since I had a politically-oriented upbringing in Europe and Canada later on, I naturally pursued it. When I became interested in music, I was into R&B, Rock & Roll, Country & Western and so forth. Later in the early '60s when Rock went kind of flat, I wound up being involved in the folk music revival. The topical song as played by Bob Dylan, Richard Farina, Phil Ochs and others was a very strong undercurrent of the whole movement.

"So that kind of lyric writing was something I gravitated towards. Later in the '60s, things just kept pointing in that direction. The '60s, especially the late '60s, were highly political and since we (Steppenwolf) were really just reflecting a lot of existing viewpoints and opinions of our listeners (on albums like *Monster*), it was second nature to me. Now, as the '70s came along, even though Steppenwolf wasn't quite as active, I found myself again affected by my environment. My concerns reflected a different reality: the life of the individual in today's society."

Kay combines the rockier side portrayed in Steppenwolf and the softer edge found on his early solo discs in his writing today. "I wanted to make sure we didn't go overboard in any one musical direction," he said, "because it is now John Kay *and* Steppenwolf. So the softer material I like is there as well as the rock & roll.

"I think it's important to do that," he stressed. "I personally get burned out on anything that's too one-sided for too long. It drives me into wanting to do the opposite to get things back into balance."

And while Kay enjoys the quieter moments in performance, he does like to rock. The older material, especially the hits, lose none of their original power because Kay is absolute about sticking to the recorded arrangements. "That I insist on. When it's a song like "Born to be Wild" or "Magic Carpet Ride" that's very well-known, differences may make the listener think it's not the same. And that's what they're really after - they want it to be the same because they know those songs inside out. We do take liberties with two-chord songs like "The Pusher" but we generally stick to the recorded versions. People will come up and say 'it's as good as the old version' and what they're *really* saying is it's as good because it's the *same*."

And Kay is the same too. He's still the heart and brains of the band. He still wears black leather and dark sunglasses. **cm**

John Kay Discography

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John Kay & The Sparrow, *Columbia CS 9758*

With Steppenwolf:
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**Steppenwolf the Second, *RCA Victor DS 50037*
*At Your Birthday Party, *ABC/Dunhill DSX 50053*
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*Monster, *Dunhill DS 50066*
**Steppenwolf Live, *Dunhill DSD 50075*
**Steppenwolf 7, *RCA Victor DS 50090*
*For Ladies Only, *ABC/Dunhill DSX 50110*
*Slow Flux, *Mums PZ 33093*
*Hour of the Wolf, *Epic KE 33583*
*Skullduggery, *Epic KE 34120*
Wolftracks, *Attic LAT 1145*

Solo:
*Forgotten Songs & Unsung Heroes, *ABC/Dunhill DSX 50120*
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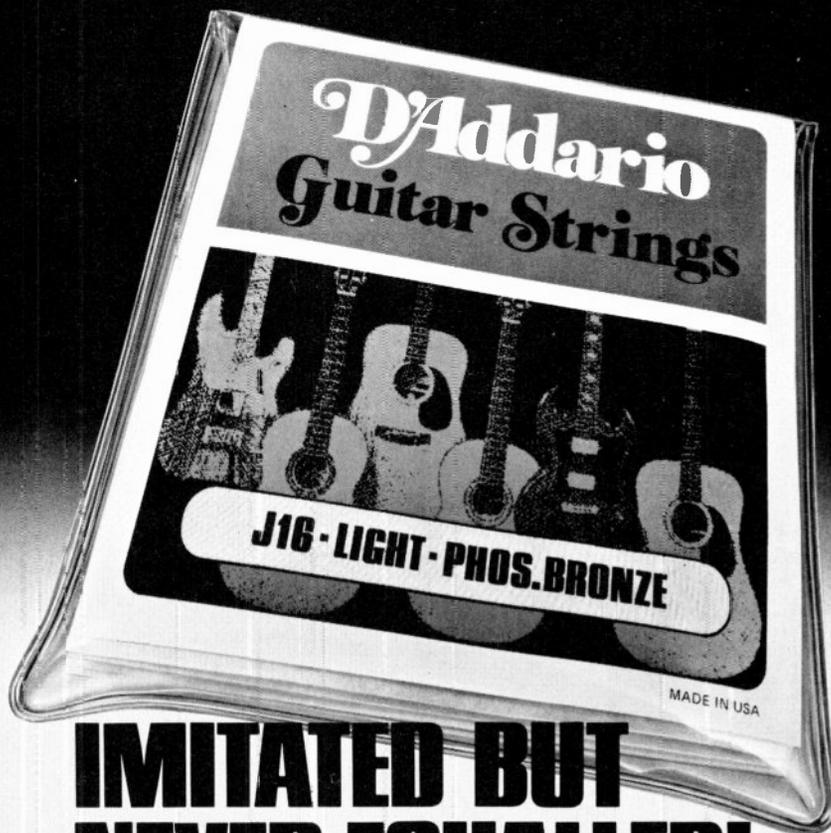
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LUBA

Continued from page 42

good vocal technique but she admires, more, people who can communicate without a good voice such as Janis Joplin.

"It's not so much a voice as what you have inside. This is why I didn't go into classical music. I have the quality of voice but it all depended on if you could reach your high Cs every evening. And I didn't think that's what music was all about. It was more a thing of getting what I felt across. If I wanted to be really raspy one night, if I wanted to be really clear the other night, I could do that."

Would Luba consider Pat Benatar an influence? "It would be wrong for me to say she hasn't been an influence. She's not, to

Luba's Equipment

Equipment-wise Mark uses a Stratocaster and Les Paul through a Marshall tube amp. He uses a series of foot switches that include a volume pedal, a Boss Chorus and an Ibanez AD 230 analog delay multi-flanger.

Michael uses a BC Rich Mockingbird bass (a one-piece bass with a pre-amp built into it with phase reversal switches), a Squire (Fender) Precision bass (a copy of the 1962 Precision bass), through an Ampeg SVT head and bottom, modulated occasionally by a Boss Chorus pedal.

Pete's equipment is basically Ludwig, except for the 14" Tama military snare, and Zildjian cymbals.

Pierre uses a Yamaha SD 70 electric baby-grand piano, a Mini Moog, a Korg ES 50 with polyphonic strings and brass, a recently purchased Korg Poly 6, a polyphonic 6-voice synthesizer with 32 pre-set memory, and a Korg MS 10 for wind sounds and explosions. All of this goes through Bryston power amps.

tell you honestly, someone I will deliberately listen to. Any female vocalist that appears these days is labelled a Pat Benatar clone."

Mark traces his influences, predictably, to such figureheads of Rock guitar as Jimi Hendrix and Eric Clapton. He also includes Steve Howe of Yes and cites as one of his favourites, David Gilmour of Pink Floyd. Gilmour, Mark claims, "really knocks my socks off at this point. And has maybe for the last five years. I think he is very underrated because not many people think of him as a commercial guitarist. To me he seems to have the tonal grasp on playing melodies and voicing better than

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any other person I've heard in my entire life. This guy can make the guitar sing and it's actually beautiful to listen to."

Stanley Clarke, Geddy Lee, Sting and Chris Squire number among those who have influenced Michael Bell's bass playing. He sums it up neatly by saying, "The guys that have taken the bass one step further."

According to Mark, Peter has listened to a lot of jazz drummers. Also to people like Neil Peart of Rush, Phil Collins, Peter Gabriel's drummer Chester Thompson and Stewart Copeland.

Synth-rock's prime mover heads up the list of influences for Pierre Marchand. Keyboard players of Asia, Simple Minds and numerous classical musicians also figure heavily.

What lies ahead for the group? Experimentation. Says Luba: "What we found that we did with this EP was sort of get into the mainstream. You know, the tried and true type of thing. Which is fine, and it's worked; we've gotten numbers and our album's been in the top 10. What we're looking for more is to be a little more innovative, a little more creative in every facet of what we do musically - lyrics, technically, the whole bit. And for a band from Canada it's not the easiest thing to undertake. We're going ahead, not reluctantly. I can't say that, but a little bit...cautiously is the word.

"The difference between being a band from Canada and being a band from the U.K.," Luba explained, "is when you do something different it's hailed as being innovative, fresh, new. Meanwhile, if we do it here, it's a copy. This is the kind of thinking we'd like to dissolve."

"I kind of feel," Mark continued, "everybody's feeling stifled about the music business on the whole, especially from Montreal. Because, truthfully, what has come out of Montreal in the past 5 years? Aldo Nova is doing mainstream rock, April Wine's doing mainstream rock. Most of the music that we're going to do on the forthcoming album is going to have a specific kind of rock content. The only thing is that we are mentally saying to ourselves, 'let's move away from the mainstream.' We're trying a lot of different things, we're working on a lot of different rhythm patterns."

Walter Grego of the McKeown and Grego management team indicated that Luba will be working on demos and bed tracks as a summer project to prepare for their next recording, tentatively scheduled for release by late fall.

After a performance at Barrymore's in Ottawa this Spring, Mark recounts, "The president came down, Dave Evans from Capitol Records of Toronto. He was floored. He said, 'this is fabulous.' They said, 'let's go ahead, let's do an album. You guys go in, get some demos happening and we'll work on a producer and get the studio and see exactly where we want to go, what kind of concept we'll work with on this album. Let's take this band into orbit.'" cm

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CANADIAN RESONATOR GUITARS

Continued from page 44

patent for this guitar was filed in the United States in 1926 and was accepted in 1930. Numerous other Dopera patents followed. Around 1928, the Doperas left the National Musical Instrument Company, formed a new company, and developed the Dobro guitar which had one 10½" resonator in a wood body. By the 1930s, both National and Dobro were making wood-bodied and metal-bodied single resonator instruments.

The tri-cone National had the largest impact on Hawaiian players. These guitars were used by Sol Hoopii and by Jim and Bob, the Genial Hawaiians. The later single cone Nationals were generally favoured by bluesmen such as Son House, Bukka White and Blind Boy Fuller. White country musicians such as Cliff Carlisle (with Jimmie Rodgers, America's Blue Yodeler), and Pete Kirby (still with Roy Acuff's Smokey Mountain Boys) preferred the Dobro.

By 1907, Victor had recorded 53 single-sided Hawaiian discs. Mail order catalogues, such as Sears, sold cheap instruments, music, records and correspondence courses in Hawaiian guitar. Hawaiian guitar studios were everywhere.

One such studio was Lahokla's Guitar Studio on Danforth Avenue in Toronto. Joe Lahokla taught Hawaiian guitar, while Bill King taught Spanish guitar. In 1930, students included Ted Brasher and Bob Partridge on Hawaiian guitar, Norman James on Spanish guitar, Henry Irving on both Hawaiian and Spanish guitar, and Norman Bingham on Spanish guitar and ukulele. The students, plus their teacher, Bill King, soon began playing music outside of the studio, along with a female singer, in a group known as the Honolulu Hawaiians, led by Brasher.

At first the group played strictly Hawaiian music such as "Honolulu Moon," "Sweet Lelani," "Hilo March" and "Maui Girl." Henry Irving left the group, soon after it was formed, to teach Spanish guitar, Hawaiian guitar and banjo in his own studio. He also played with the Ricardo Hawaiians, Hannigan's Mountaineers and other groups.

Norman James left the group in 1933 to become the staff photographer for the Toronto Star, a position he held for 40 years. For nearly 10 of those years he was the only staff photographer at the Star. The Honolulu Hawaiians was his first and last group. At about the same time as James' departure, Norman Bingham left to play in a ukulele duo with Bob Sale on radio with Harry Harne's *Breakfast Hour*.

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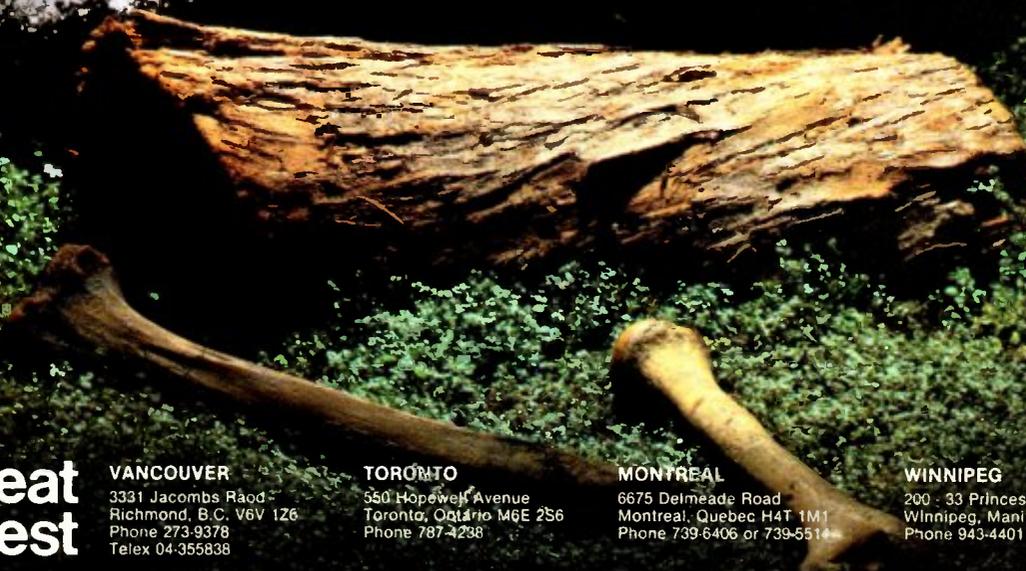
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was not lost on Ted Brasher. Brasher was at this time a chauffeur with a young family. The prices (in American dollars) for the gleaming metal-bodied nickel-plated National guitars ran from \$62.50 for the modest single cone Style "0" to \$195 for the opulent, highly engraved tri-cone Style 4. In order to understand the impact of these prices one must realize that, in 1933, the average annual income for a production worker in manufacturing industries in Canada was \$777.

However, Brasher was known as a tinkerer and craftsman. His mechanical aptitude led to his employment in Research Enterprises during World War II and later by John Inglis (soon to be known as Inglis Home Appliances) as a machinist, tool and die maker, and lathe operator. These skills led Brasher to attempt to build a resophonic guitar. The first experiment was a dud according to Norman James. It was destroyed and Brasher started again. The brass body was cut using tin snips. The rims, top and back were soldered using an iron which was heated by a blow-torch. On the back Brasher engraved a hula dancer, dancing on sand, with palm trees blowing in the breeze in the background. On the front were engraved clusters of roses and leaves. This prototype was judged to be a success and was used by Brasher throughout his career. For added volume Brasher electrified the guitar. His amplifier case was also made of brass and engraved to match the guitar. All items were nickel-plated in Toronto. The amplifier was soon thereafter stolen. Its replacement (again handmade) was more modest. The case was leather-covered. However, the speaker grill was, as in the first amplifier, a resonator cover plate to match the cover plate on the guitar.

Brasher filed an application for a Canadian patent in October of 1934 for a filing fee of \$15 and was granted patent #349,662 in April of 1935 when he was assessed a final fee of \$20.

The wording of the application pays homage indirectly to the American resonator guitar predecessors (the Dobro and the National) in several sections: "*The invention...claims to provide a resonator of inexpensive construction, one that can be readily mounted in the body of the guitar and does not require any sensitive adjustments that are likely to get out of order.*"

The quoted reference to inexpensive construction alluded to the prices for Nationals and their parts, referred to earlier, while the reference to sensitive adjustments concerned the tensioning screw of the popular priced (\$27.50 American) Dobro of that era.

Brasher further states in his application: "*the body of the guitar...is of the usual form, being constructed of wood or metal as customary in the manufacture of such musical instruments.*"

Prior to this time, only the resonator

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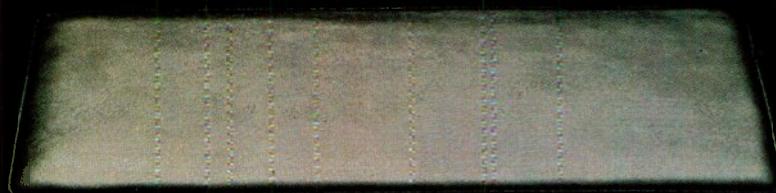
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guitars of the Doperas had metal bodies.

The design of the resonating internal disc was a combination of the features of the resonators of the Dobro and National guitars. Again referring to the patent application: *"the resonator is substantially dished...downwardly from a small diameter central depression...to the vicinity of its circumferential flange..., and is there continued in an acute upwardly sloping wall...to said flange."*

This describes the Dobro resonator shape except that Brasher has incorporated a central flat area on which to place a round bridge disc, similar to that used on National guitars. In this way Brasher hoped to capture the sustain of the Dobro guitar without having to resort to the somewhat complicated initial tension screw adjustments of the Dobro resonator.

An attempt to prevent resonator collapse under string tension was made by using a resonator whose edge (again referring to the application) *"rests on top of the body and is clamped in place by the usual top plate."*

A final unique feature, never incorporated into the guitars, was a bridge made of glass.

The only company manufacturing guitars in Canada at the time was the R.S. Williams Company Limited at 431 King Street West, Toronto. This company was founded in 1856 as R.S. Williams and Sons Limited. Both R.S. Williams, Sr., and R.S. Williams, Jr., were avid musical instrument collectors, which diminished the family interest in manufacturing, apparently. The firm was sold to B.A. and F.A. Trestrail in 1928. The instrument collection of the Williams' family is now housed in the Royal Ontario Museum under the care of L. Cselenyi.

Arrangements were made with the R.S. Williams Company to provide Brasher with wood guitar bodies. These bodies imitated the design of the American resonator guitars quite closely. Internally, there was a dowel stick extension running from the neck, halfway through the body cavity. In the American guitars, this extension was intended to allow neck angle adjustments, but in the R.S. Williams version it had no useful purpose. The top of the Canadian guitars was made of 3/8" plywood (as was the top of the American guitars). The sound hole apertures in the body of the Williams guitar were located in the upper boat of the top, as was typical in the American guitars. The body size of the Williams guitar was identical with the slightly smaller sized 12 fret Dobros made by the Regal Company of Chicago in the 1930s.

The unusual feature of the bodies provided by the R.S. Williams Company was that no opening was cut into the top for the inclusion of the resonator. Brasher had the presses for the stamping of the resonator and resonator cover plate in his basement. He also sawed the hole in the tops of the

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Neil Peart

guitars. These resonators and covers were identical in circumference to their Dobro counterparts.

The Williams/Brasher guitars were retailed in Canada, as well as being used by Brasher's musicians. The author's example was purchased new in Southern Alberta in 1947. This guitar is unusual in that it employs a brass resonator rather than the more common aluminum resonator which was used on most of Brasher's guitars. The patent number is stamped on the flange of the resonator and on the wooden bridge disc. The majority of the guitars were supposedly retailed by Whaley, Royce and Company, Limited, then at 237 Yonge Street, Toronto.

The wood bodies were made in two different styles - one having conventional f-holes, while the other had long narrow slot apertures to match those of the cover plate. The bodies were finished in a sun-burst and all were set up with Hawaiian action.

The R.S. Williams Company was dissolved in 1958 for default in filing of annual returns. The assets were sold to Holman Luggage in Guelph, Ontario, which had provided cases for the Williams company. Holman continued to make standard guitars as a side-line for a short period.

Metal bodied resonator guitars were made by Brasher for Bob Partridge (an electric model), new band member Bill Fraser, and also for the son of Mrs. E. Brasher (Ted Brasher's sister-in-law). Partridge also received a wood-bodied resonator guitar. For band members and friends, the instruments were provided at Brasher's cost.

The late George Heinel managed the violin department at R.S. Williams and Sons Limited until 1920, before founding George Heinel and Company Limited, violin specialists. Mr. Heinel recalled that the Williams/Brasher guitars retailed for \$29 in the 1930s.

Bob Partridge eventually left Brasher's orchestra, but borrowed the name. He opened the Honolulu Hawaiian Studio in Peterborough, Ontario at 158 Charlotte Street. His playing skills and the metal bodied electric Brasher guitar entertained the Peterborough audiences as evidenced by an old undated advertisement which states "Dance - Legion Hall - Sat Nite - Jim Black's Orchestra with Bob Partridge and his electric guitar - modern and old tyme dancing."

Brasher's business cards from these years announced that the Honolulu Hawaiians were "open for theatrical, radio, concerts, parties, lodges, etc."

Other band members over the years included Jim Young (Hawaiian guitar), Bill Bantan (Hawaiian guitar), Lloyd White (piano), Priscilla Whittam (vocals), Pat Mansfield (Hawaiian guitar), Bill Houston (piano), and Edward Davis (guitar).

At one point the group name changed

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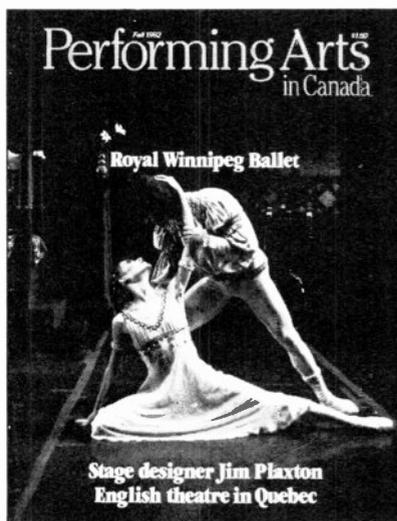
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for a short period to the Waikiki Serenaders.

In 1942 Brasher recruited multi-instrumentalist Bob Westfield, who played with the Hawaiians for the next 6 years. Westfield's Fairbanks guitar was stolen, so Brasher provided him with one of the acoustic wood bodied resonator guitars. Westfield expressed satisfaction with the new guitar as it "carried farther." He switched from Spanish style to Hawaiian style at Brasher's request and also played in a trio with Brasher and Bill King and in a banjo duo with King.

These were the peak years for the band, as far as popular acceptance and number of personnel. Engagements were played at army camps, old folks' homes, weddings, conventions, and night clubs. Any gig which could be reached within 3 hours or so was booked. A bus was leased for out-of-town jobs.

Seven guitarists (three Hawaiian and four Spanish) plus seven hula dancers (including Brasher's daughter Betty) filled the stage. The musicians wore matching white uniforms and leis, while the girls each had a different coloured costume comprised of bright grass skirts made from cellophane strips, with matching coloured halter tops. The Honolulu Hawaiians toured the veterans' hospitals during WWII as part of a revue known as the Sunshine Follies. They played the coveted final position in this show.

Westfield recalls these years as being hectic. All the personnel had day jobs and sleep was often non-existent. He recalls Brasher as being a no-nonsense professional, completely serious about his music. Horseplay was not tolerated, although humorous moments did occur. Once, Westfield and King were doing their banjo act while some of the girls were changing costumes and watching the performance through peep-holes in the back-drop. Somehow the back-drop collapsed in mid-performance.

Westfield left the troupe in 1948 to follow various endeavours, the most satisfying of which was teaching children how to ride horses. He still jams with a neighbouring banjo player.

The days of strong popularity for Hawaiian music were fast drawing to a close. More and more popular music crept into the program. In later years, Brasher stopped playing. He turned his attention to designing and making fishing lures and supposedly obtained a patent for one of his lures in the 1960s.

After his death in 1974, the dies for the resonators and resonator cover plates, which were still in his possession, were destroyed.

The three or four metal bodied resonator guitars are still believed to be in existence. Among collectors of resonator guitars, about a dozen sightings of wood bodied Williams/Brasher guitars have been made in recent years.

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GUITAR

AN EQUIPMENT OVERVIEW FOR THE CONTEMPORARY GUITARIST - PART 1

I recently upgraded my electronic equipment over a three month period full of research and testing, and about \$4500. I would like to summarize my findings, share some ideas and describe the setup that I eventually chose.

The purpose of this series of columns will be to provide you with an overview of the various equipment systems that can be used to produce today's contemporary guitar sounds. Remember that there are a few different ways to achieve an acceptable system, depending on your preferences, budget and ingenuity. Don't take my opinions as the last word. Ask other pros and let your ears be your guide.

The first question to address is: "To synth or not to synth?" In the freelance guitar world, the guitar is still used because it sounds like a guitar. The average keyboard synthesizer still cannot match the guitar's unique percussive rhythm and versatile lead sounds. Secondly, the best guitar synthesizer, the Roland system, while a good system, cannot match the scope of the average keyboard synthesizer. This latter point, coupled with the obvious limitations of guitar versus keyboard (one hand instead of two) is why it will be a long time before guitar players are hired before a keyboardist. Band leaders still expect the keyboardist to create synthesizer sounds and the guitarist to make guitar sounds. If you have the extra funds (about \$1500 in Canada for the basic Roland system, including guitar), the guitar synthesizer is a welcome addition, especially to self-contained groups, where it can be programmed for specific purposes. As well, it is an excellent means of extending the boundaries of the ordinary electric guitar. The main point here is that it is not yet necessary to own a guitar synthesizer to work and having one will not generate a great deal of extra freelance work.

Before anyone can hear your guitar and effects, you need an amplification system. This consists of a pre-amp (which boosts the low level signal of the guitar pickup so that it can be amplified, as well as providing tone controls), a power amp, a reverb unit and a speaker. As well, you need a case for mounting and carrying all this. Most guitarists tote around their amp (i.e. a Fender or Polytone) not realizing that they are using four separate components mounted in a wooden box. Recently, it came to my attention that if you could select each component individually, like a good stereo system, you could custom build a system to sound exactly as you wanted.

If you read my article in *Canadian Musician*, April 1980, you know that I was a strong supporter of small amps like the Mini-Brute, Roland Cube, Fender Deluxe, etc. (Although wattage is not a total indicator of power, let's classify a small amp as less than 70 watts.) I used to own three of these and enjoyed

moving from one job to another with the greatest of ease - in one hand, a small amp and a suitcase full of effects on a light luggage rack; and in the other, my electric guitar. Who could ask for more? Answer: the audience and my fellow musicians.

The following examples, out of several such experiences, should illustrate the limitations of the small amp.

I was working in Bob Herriot's big band at Toronto's Royal York Hotel, Canadian Room. This room is positively cavernous. It holds as many as 2,000 people seated theatre style. One evening we were playing for a few hundred people who were dancing, after dinner and speeches (your traditional jobbing gig). The norm for this type of job is that the singer and acoustic piano (if any) are miked. If you are lucky, there might be a solo mike or two for the horns. If you've only played in self-contained groups, you will be surprised to hear that there are seldom any monitor speakers available. Often the band will use the house system, with speakers in the ceiling, and amplifier controls worked by a phantom hotel employee in a remote part of the room. Except for the acoustic piano, the rhythm section is not miked.

It was against this backdrop that I was playing a heavy rock solo through my small amp. I noticed two things out of the corner of my eye. Firstly, the leader, who was at least 20 feet away at the front of the stage, was gesticulating wildly at me to play louder. Secondly, as I turned, I noticed several pairs of hands from the horn section (5 feet away) quickly reach up as sensitive ears were covered. The white flags came out on the next chorus!

The point here is that I was satisfying nobody (but my arm muscles) by using a small amp in this situation. In this large room, it sounded good only within a 15 foot range. It didn't project to the audience what I was hearing. By turning up, I accomplished only a few more feet of projection while assailing the ear drums of my fellow musicians.

I've played many stage and theatre shows where the guitar is mostly in a supportive role. After the show I would discover that musicians on the other side of the stage hadn't heard one note from the guitar. At least in this situation the guitar is miked so that the audience and singer can hear you; but, due to lack of monitors, the horn section doesn't hear.

A more powerful amplifier, with a high quality speaker(s), even playing at the same volume in your vicinity, will solve most sound problems through superior projection and tone quality.

Next issue, I will finish the amplification question with a discussion of acoustics, weight and components versus the one-piece amp.

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BRIAN HARRIS

KEYBOARDS

INTRODUCTION TO SOFT ROCK

If you want to make a living at music, one of the most valuable styles to know is soft rock. If any one style dominates AM and FM radio, it would have to be soft rock. In many cases, practically indistinguishable from the similar 'Pop Rock', it is characterized today by the music of artists such as Billy Joel, Barry Manilow, Christopher Cross, Paul McCartney, Anne Murray, etc. Since the first days of rock, back in the early and mid-fifties, there have been proponents of a style of rock that was, depending on your point of view, either "more tasteful" or perhaps "watered-down." With the advent of groups like the Beatles in the sixties, soft rock was here to stay. Notable early artists in the field were Simon and Garfunkel, The Mamas and the Papas, Donovan, Bread, Carole King and James Taylor.

Soft rock is basically a combination of rock and classical music. The rock and the raunch is there, albeit toned down somewhat, but with the addition of a certain amount of classical harmony. This involves the use of chord inversions to achieve a more interesting bass line and a bit more attention to trying to get smooth voice leading.

Example 1 below is an example of a classical harmonic progression. Note the use of chord inversions and fairly smooth voice leading. This type of writing in four basic parts is called 'part writing.' Its most common application is in writing for choirs, but it can be used in writing for other instruments. Studying this style can be very helpful for musicians and particularly for keyboardists. For more information on this subject, consult the Dec. '79 and Feb. '80 issues of CM.

Ex. 1

C G/B Gm/Bb A7 Fm/Bb A1 C/G F#m1/bb C/G G

I V W of II V of I W of I I V of V I V

Example 2 is the first section of a piece written in a 19th century romantic style, based on the harmony from example 1. In essence it is only a melody in the R.H. with a broken chord accompaniment in the L.H.

Ex. 2

Similarly, example 3 is the first section of a piece written in a contemporary soft rock style (the piano accompaniment only), based on the harmony from example 1. In essence it is only R.H. chords with the L.H. playing the bass in octaves. Note the 'drum-like' approach to the L.H. rhythmic figures. For more on this, check out this column in the last issue of CM.

Ex. 3

The basic idea behind this is that a study of classical harmony can greatly benefit your understanding of soft rock (and many other styles, too, by the way). If you have to do this on your own without a teacher, a good place to start would be with a hymn book. Most of the hymns are written in four basic parts and although some of them may strike you as being hopelessly simple, the harmony they use can teach you a lot.

A good test is to play a hymn enough times until you think you are sure of it. Then play it and sing each part (soprano, alto, tenor and bass) individually. Sing parts up or down the octave if necessary. Then try to transpose the hymn into different keys. If you can do all this you are well on your way to becoming a good musician!

Good luck with this concept! See you in the next issue.



DAVE
YOUNG

BASS

SIGHT READING

Sight reading is not a strong point of most bass players in commercial and Pop music. I will confine my discussion to the Pop and Jazz area since the symphonic bass player is in a different musical situation. There are several reasons for this apparent shortcoming concerning sight reading.

(1) Most arrangements of commercial music contain bass lines which are harmonically and rhythmically quite simple. We are seldom challenged to read anything more difficult than a dotted quarter and eighth, or maybe an eighth note phrase. (2) Many young bassists, especially Fender (electric) players, learn the current tunes by ear from the record or by reading chord symbols. (3) Bass is traditionally the anchor instrument, rhythmically, and the player is encouraged to keep the lines simple. Thus arrangers write simple bass parts. (4) String bass is a somewhat awkward instrument to move around on and is seldom written in unison with more facile instruments such as trumpet, saxophone, trombone or guitar. When these unison passages occur there is a lot of woodshedding during the breaks.

Let's look at a few suggestions on how to improve our sight reading. A simple bass study book such as *30 Etudes for the String Bass* by F. Simandl (publisher, Carl Fischer) is a good book to begin with. This book can be played on string bass or electric. Attempt each study at a slower tempo to begin with and try not to stop to figure out notes and rhythms on the run-through.

Continue to count even if you miss a couple of bars. Remember when you are reading a commercial chart down, the rest of the band will continue on, even if you lose your place. Use the recommended metronome marking as a goal to work toward and be sure to use the metronome if you're at all shaky about the time.

Another suggestion is to use study books for other

instruments such as saxophone or trombone. These will definitely have more complex rhythms and will force you to count carefully. Some of these books are written in treble clef and possibly tenor clef so you must learn to read in these clefs also. Saxophone books are perhaps the best for syncopated rhythms. A problem area for beginning sight readers is breaking a rhythm down by subdividing the beats.

Ex.



The first bar should be subdivided in eighth notes but notice that the second bar contains sixteenth notes. Start subdividing in sixteenths in the middle of the first bar to prepare yourself for the second bar. Similarly, start thinking of quarter triplets in the last half of bar two. When you hit bar four you should be thinking sixteenths again to correctly place the last two sixteenths. The general rule is to subdivide into smaller notes as you see a complicated rhythm coming up.

One last suggestion is to obtain some reasonably difficult bass parts from both big band and small group arrangements. Read these down at something less than suggested tempo and try not to stop for awkward notes or rhythms. On second reading pay special attention to the 'soli' sections where you are playing in unison with other instruments. These are exposed passages and should definitely be worked on.

The most valuable experience, once you have done sufficient practising on your own, is to play in a group situation which forces you to read as well as you can. There is nothing like peer pressure to encourage you to improve your sightreading. Good luck and see you the next time.

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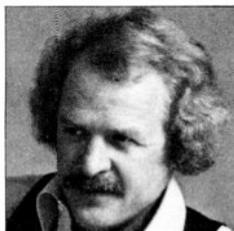
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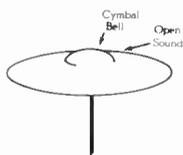
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PERCUSSION

LATIN RHYTHMS

Afro-Cuban Mambo

The rhythm of the mambo is authentically played on timbales and conga drums. When transferred to the drum set, the cymbal and cymbal "bell" substitute for the Latin cowbell, while the snare drum and tom-tom provide the basic conga drum feel.



Cuban mambo pattern

Cym 1 2 3 4 5 6 1 2 3 4 5 6
Bell 1 2 3 4 5 6 1 2 3 4 5 6
Open Cym. 1 2 3 4 5 6 1 2 3 4 5 6

Exercise Breakdown

Play the cymbal. The top note is played on the bell of the cymbal with the shoulder of the stick; the lower note is played just behind the bell of the cymbal. Start slowly and gradually increase the tempo.

Bell 1 2 3 4 5 6 1 2 3 4 5 6
Cym 1 2 3 4 5 6 1 2 3 4 5 6

Add the bass drum and hi-hat.

B.D. 1 2 3 4 5 6 1 2 3 4 5 6
H.H. 1 2 3 4 5 6 1 2 3 4 5 6

Add the snare drum and tom-tom. Hold the stick backwards in the matched grip position. Play the snare drum across the rim as the stick touches the drum head - a snare drum rim shot. Use the small tom-tom directly above the snare drum, and play it in the middle of the drum head.

Rim shot on S.D. 1 2 3 4 5 6 1 2 3 4 5 6
T.T. 1 2 3 4 5 6 1 2 3 4 5 6

Mambo cymbal variations

The bass drum, hi-hat, snare drum and tom-tom patterns remain the same.

Bossa Nova (South America)

The cymbal rhythm can be played on the closed hi-hat or the ride cymbal. The snare drum part is played with a cross-stick rim shot.

Open Cymbal or Closed Hi-hat 1 2 3 4 5 6 1 2 3 4 5 6
OR 1 2 3 4 5 6 1 2 3 4 5 6

South American Samba

The samba pattern in this variation is played entirely on the snare drum and should eventually be executed in a fast tempo. The accents are important in attaining the proper feel for this rhythm.

R L R L R R L R L R L R L R R L

With Permission from the Hal Leonard Publishing Company. From Peter Magadini's books Learn To Play The Drum Set.



DON
JOHNSON

BRASS

POTPOURRI

Wet Or Dry Lips

Eventually, in all Brass discussions or writings, this question must be addressed, "Should the player use wet or dry lips?"

Nothing is carved in stone pertaining to the subject as I have seen good players use either one and some even use a combination of dry upper and wet lower or the reverse.

For the first twelve years of my playing career, I used dry lips and switched to wet in my early twenties while studying in Philadelphia.

The switchover always feels extremely uncomfortable but as with most adjustments in brass playing, with perseverance you can get use to anything.

I personally prefer wet lips and I recommend them to young students because there are less bad habits formed in placing the mouthpiece on the embouchure. With wet lips the mouthpiece slips readily into your playing position, but with dry lips there is a "screw in process" that takes time to find the vibrating position. It is this "screw in process" that in many cases prohibits the vibrating points from assuming the proper playing response position.

In my column on Mouthpiece Buzzing, in *Canadian Musician* Feb. '83, I pointed out that one of the first sensations that I establish each day is to buzz inside the cup without the instrument. Even to starting the buzz with the lips alone and bringing the mouthpiece onto the vibrating lips. This eliminates any "creeping upper lip" or false comfortable placements which pull the red of the lips out of the cup.

With dry lips these exercises are impossible because the player usually has to adjust the mouthpiece placement via the "screw in process."

Common sense tells us that the name of the game is to have meat in the cup to vibrate.

Student Evaluation

Every year at this time (April), I have to evaluate over forty young brass students for their College playing juries. They are required to play a solo with piano accompaniment before a panel of brass teachers. (Not an enviable position to be in, to say the least.)

The control of nerves is always a problem for them but this year brought out another major consideration.

The large majority of them fell victim to the same unawareness of solo sound conception. The works they selected to play were usually of the concerto type that demands delicate response and tongue point. Most of them started playing at dynamic levels used in ensemble playing rather than solo performance.

Similarly, a Mozart forte in no way resembles a Wagner forte even though they are both marked (f).

Because of this unawareness of sound levels, most of their apertures were too wide open to enable them

to obtain the response they needed for the works they were playing. This caused them to place more emphasis on the tongue to save the day, which only compounded the problem.

Common sense should tell us that you do not attempt legit solo playing with big band sounds.

Brass Reading

In past issues of *Canadian Musician* I have recommended two books by the highly respected French Horn player Philip Farkas of the Chicago Symphony. *The Art of Brass Playing* and *The Art of French Horn Playing* are two books that all brass players should read. Coincidentally another excellent book written by a French Horn player has recently come to my attention and it too is a must for all brass players.

Essentials of Brass Playing

Fred Fox

Published by Volkwein Bros., Inc.

Pittsburgh, PA.

This book answers a lot of vague areas in Brass pedagogy. Fred Fox is presently Professor of Brass at California State University in Los Angeles and was formerly Solo French Horn with Los Angeles Philharmonic, Minneapolis, National Symphony, Washington and Solo Horn at Paramount and RKO studios.

Another excellent book, particularly for beginning brass students, and I might add, teachers:

Prelude to Brass Playing

Rafael Mendez & Edward Gibney

Gibney Music Publications

Carl Fischer

62 Cooper Square, New York, NY

Rafael Mendez

Coincidentally again, I had just finished reading *Prelude to Brass Playing* by Mendez, when a student brought in a record of Rafael Mendez playing individual solos and trios with his sons. I hadn't listened to him for a few years and again was thrilled with his clarity of sound and his amazing double tongue point in all registers.

It was a thrill to have met him in 1951.

He was in Barrie, Ontario doing a concert and the following morning he gave a clinic at the local high school. I was playing a summer job at a resort a few miles away and drove down to meet him.

His clinic was exceptionally good and I remember one thing he stressed - the importance of controlling nerves and to have relaxed breathing at all times.

Rafael was always in motion on stage and used to do a little dance with most of his solos. Many people thought that he did this because he was Mexican and the music created an urge to dance. He assured me that it had nothing to do with being Mexican, he was just trying to stay loose to relax his breathing.



PAT
LABARBERA

WOODWINDS

DEVELOPING TECHNIQUE ON DIATONIC SEVENTH CHORDS

In this article I have included some of my favourite diatonic seventh chord patterns. These patterns are not just to improve your jazz chops but to build up technique on the instrument as well.

Patterns 1-4 are what I consider to be essential for any instrument. Don't forget to play all of these in every key.

1a

1b

2a

2b

3a

3b

4a

4b

Pattern 5 spells diatonic chords on each degree of a seventh chord.

5a

5b

Pattern 6a shows diatonic seventh chords built up in fourths, 6b shows the same pattern descending.

6a

6b

Patterns 7a,b,c show different inversions of seventh chords ascending. These can also be played descending and alternating ascending and descending as in patterns 3 and 4a and b.

7a

7b

7c

Pattern 8a,b,c shows different broken seventh chords. These can also be played up and down.

8a

8b

8c

Finally patterns 9a,b,c,d show various chromatic approaches to the root and the seventh of the seventh chords.

9a

9b

9c

9d



BOB
FEDERER

SYNTHESIZERS

PATCH-SHIFTING

There are many different makes and models of synthesizers on the market today. The price of programmable synthesizers is becoming more reasonable but some musicians still cannot justify the cost. Perhaps all you require is a few effects and a few lead sounds during the course of a show. A small, non-programmable monophonic synthesizer will do the job nicely. But what if you have to change from one sound to another quickly during a song? No problem!!

Here's an example: set up your favourite TRUMPET patch. (If you don't know how, use your manual. Every synthesizer manual has settings outlined for a trumpet patch.) Now, to change the sound of your synthesizer from a trumpet to a flute, all you have to do is decrease the effect of the envelope generator into the filter and switch the modulation so that it affects the filter instead of the oscillator. That's it!! While this may not be the ultimate flute patch, you'll find that the sound of the patch is quite satisfactory and the shift from trumpet to flute takes about one or two seconds to accomplish.

It'll take some experimentation, imagination and practice on your part before 'patch-shifting' becomes a fluid operation, but it's well worth the effort. Here is another example of a patch-shift: we'll start with our original TRUMPET patch. This time, alter the attack of the envelope generator(s) so that

minimum attack is achieved. Now, using the pitch bender, bend up or down to notes as you play the keyboard. You now have created a patch for STEEL GUITAR. Adding vibrato after the bend is completed will greatly enhance this patch. You shouldn't have to alter any settings on the synthesizer to achieve vibrato in this case since it is usually part of the trumpet patch anyway.

Clearly, patch-shifting will not always solve the problem of quickly altering patches since some patches are radically different from each other. This, however, tends to be the exception rather than the rule. The idea is to find the easiest and fastest path from patch A to patch B. Here's another example, using our trumpet patch as a starting point: a trumpet patch usually uses a sawtooth waveshape. Switch this to a square waveshape. You now have a clarinet patch! If your synthesizer has more than one oscillator, one could be set to a sawtooth waveshape while the other is set at a square waveshape. Switching patches would be achieved by simply selecting one oscillator or the other.

The best way to master this procedure is to experiment and practice. It will help you to better understand your synthesizer, improve your performance and discover new patches.

In the next issue, I will review New England Digital's Synclavier II.

The SUPERTRAMP Book



An authorized pictorial biography by Martin Melhuish. Completed after two years of exhaustive research and interviews with the band, the first book on one of the world's supergroups traces the band's history from the early days to the present and is lavishly illustrated with colour and black and white photos. This high quality book will be available at book, music and record stores in August but for a limited time is available to Canadian Musicians

readers at the special pre-publication price of \$12.95 plus \$1.00 postage and handling. Offer expires August 31, 1983. Order your copy today. Visa and Mastercard accepted. Send your order today to:

Norris Publications, 832 Mt. Pleasant Rd., Toronto, ON M4P 2L3



ROSEMARY
BURNS

VOCAL TECHNIQUE

SO YOU WANT TO TAKE SINGING LESSONS...

Then the first step is to audition several singing teachers.

Let me say, right up front, that this column is directed to the serious musician looking to establish a career in the music business. I am not concerned here with the young singer who is interested in taking lessons for the fun of it or who is being taught in a choir for the social involvement.

This column is directed to the musician who has decided that singing is his lifetime commitment. Also, this is not a discussion of those teachers who teach repertoire or style. I want to talk about learning the techniques of the voice as the instrument that it is.

Yes, let me emphasize again, that you should *audition* your singing teacher. It might well be the most important audition that you'll ever participate in. Why?

Over the years, through writing for CM and teaching at Sheridan College and privately, I have been explaining that the voice is a very different instrument from any other. It is a living instrument. The use and construction of this instrument is not unlike the others because it encompasses energy, vibration and a sound board. I always think in terms of it as truly "the living instrument," and once the triumvirate - energy, vibration and sound board - is broken or misused it can be gone forever or at the very least hard to get back. You cannot buy a new string or another reed for the living instrument. Because of this, learning to protect the voice is a very important consideration when studying singing.

First of all, can the person you are considering studying with sing? If they are a good singer and have had a qualified career in the music field and you like the sound of their voice, then you have a definite starting point knowing that this person can protect and maintain their own voice.

A whole variety of teachers can be eliminated by this measurement because many cannot sing although they do play an instrument, or you simply

may not like the sound of their voice or the style with which they sing.

Your mental approach to singing is very much involved, so that if your chosen mentor is not someone with whom you share similar tastes in music or who perhaps does not understand your aspirations, then this person is just not right for you.

There are a breed of teachers who believe that you should be schooled in one manner and then later want to change the type of singing you prefer. Of course, this is wrong. As with many involvements, particularly those on which a career is based, and not just a hobby, there has to be a lot of thought given to the direction and future of your endeavour.

Dancers' and athletes' careers as an example of those which heavily involve physical preparation - as does the voice - are structured with day to day, week to week, and year to year activities and goals.

Someone aspiring to sing Pop or commercial music should not be studying opera. Yes, some well-trained artists can do both but the percentage is extremely low.

So, at the onset of your audition find out if you share the same goals and methods of attaining those goals as your teacher. If you consider yourself a Rock singer, don't expect a teacher who doesn't know who Mick Jagger is to teach you that type of music. And if you aspire to be an Italian opera singer make sure your teacher knows the traditions of the music. Also, if Gilbert & Sullivan is your goal, make sure they know which one wrote the music.

The last and most important point is to make sure you like and respect the person you are going to study with. I stress this because singing is such a mental process that you must be on the same wavelength as your teacher to get anything out of the lessons. A teacher with a good reputation is not necessarily the teacher for you. A good teacher chooses his students wisely knowing that both parties will benefit from the union.

What does come first, the teacher or the student?



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JIM
PIRIE

ARRANGING

THE BASICS OF CONDUCTING

Why should an arranging column address itself to conducting? The most obvious reason is that I am writing the column and I choose to do so. However, a much more important reason is that as an arranger, your opportunities will increase by three or four times if you can conduct, and who could know better how an arrangement or composition should sound than the man or woman who wrote it.

Let us take a moment here to define our terms. By conducting, I don't mean standing in front of a dance band, shouting "one-two-three-go!", and then letting the rhythm section carry the rest of the band to the end of the coda. That is not conducting, that is merely being a time-beater, and we can all do that. As a point of fact, today's arranger-conductor will find himself being relegated to that role more often than not. However, one cannot go through life with a rhythm section to save him, and sooner or later, I guarantee that you will be required to conduct a live musical ensemble through an *out of tempo* piece of music. Whether it be a dramatic cue for a film score, a rubato introduction on a recording, or simply a verse in a song that the singer in your band wants to "play with," the time *will* come. I submit to you that when the time does come and you know diddley squat about conducting, the results will be laughable, but it will be your musicians who share this musical mirth, not you.

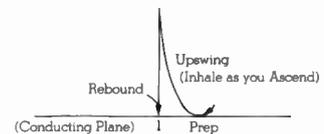
First of all, you must develop *readable* conducting gestures that represent appropriate attacks and releases, tempo, metre, style, dynamics, balance, cueing, accentuation, phasing, and interpretation. However, techniques are never ends in themselves but rather means to achieve expressive performance. You can acquire conducting competency most efficiently by solving the problems contained in the music, not by practicing techniques in isolation.

Your first conducting problem is to secure a precise and unified entrance from your orchestra. To succeed at this somewhat formidable task, you must concentrate on *beat preparation*. Remember that all effective conducting is preparatory in function, in that musicians can only respond or react to a gesture; they cannot react simultaneously with an unprepared gesture.

When you are ready to begin you should use a preparatory position or stance as a signal for your orchestra to get ready to start playing. Your preparatory position should be one in which you are standing erect and poised with your arms raised upward and outward with elbows slightly away from your body. Allow just a few seconds to make certain all instruments are in playing position and then start.

The preparatory beat is one extra beat that precedes the first beat of music. It is a breathing beat. To prepare the downbeat in any metre (i.e., beat one of the bar in any time signature) conduct one silent beat *in tempo* and breathe in as you swing upward. Do not hesitate at the top, (to do so will

disrupt the inevitable fall of the gesture to its termination) but move straight down to the count of one. The point at which your downstroke ends is beat one. It is imperative that you define the exact point of beat. This point is defined precisely by a small snap of the wrist. This subtle but vital wrist action is variously called the rebound, flick, click, bounce, recoil, or more precisely, the *ictus*. Keep your palm facing downward and rebound no more than one-fourth the distance of the downbeat. A precise attack will result only if the players know exactly where the point of beat will occur. Good conductors develop this type of "beat inevitability" in the arcs of their beats by beating on a consistent level or imaginary plane. You can actually practice by tapping on a chest-high music stand to get the correct feel of the wrist action for the rebound. Your preparatory beat for "one" should look like this.

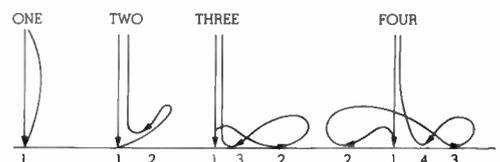


The standard conducting patterns evolved with metric music. These hand motions serve to portray a visual image of metre structure to musicians and since they are standard, musicians know them and can follow them more easily than random gestures. A few general principles govern all beat patterns.

1. The first and strongest beat is down.
2. The penultimate (second to last) beat moves to the right.
3. The last beat swings in to the left, then up.
4. All beats hit an imaginary, horizontal surface (plane) located above waist level.
5. Additional beats are placed laterally on the plane of beating, with the secondary accents given the most emphasis by longer gestures.

The conducting gesture consists of more than arm movement, however. It includes inhalation, facial expression, and a subtle head nod on the beginning upbeat, and it should radiate tempo and expression. To assure exact tempo of preparatory beats and the beats that follow, feel inwardly the pulse of the music; think it and count it to yourself. If you do this your whole body will radiate the tempo, and your preparatory-beat gesture, reinforced by inhalation and head nod, will be convincing as well as exacting.

BASIC CONDUCTING PATTERNS



Two excellent books on this subject are *Basic Conducting Techniques*, Joseph A. Labuta and *The Modern Conductor*, E.H.A. Green.



DON
BARBER

SOUND & LIGHTING

THE HOWS AND WHYS OF ELIMINATING MICROPHONE STANDS

I would like to examine one component of a live sound system which can greatly affect the system's overall sound. The microphone stand.

The purpose of a microphone stand and its associated hardware - boom arms, goose necks etc. - is to hold a microphone in front of a sound source in order to reproduce sound through the various mixing and amplifying components of the sound system.

As simple as this seems, the stand's ability to do this well, without picking up extraneous noise and vibrations or producing noises itself, can be critical to the overall sound quality.

By analyzing the specific source pickup requirements within your own setup and then utilizing the most efficient method of fulfilling those requirements, you should be able to save money and time and avoid a lot of unnecessary aggravation.

Mic stands are the last thing to get thrown in the back of the truck so they have a penchant for bending, breaking and generally falling apart. I'm sure many of you have already enjoyed the juicy blood blisters you get when a mic stand collapses in your hand or you've discovered the unique rhythm of tumbling microphones as a boom arm dies in the middle of a drum roll.

Mic stands are also expensive. A boom stand can set you back fifty bucks which can add up quickly even on a twelve input board. The big based models often used on drum overheads and keyboard vocals run easily over seventy-five dollars.

There are two basic types of mic stands - the tripod and the disk base.

Tripods collapse flat and are relatively light, so they're easier to pack and transport. This can be an important consideration if your doing a lot of flying. Tripods can often be more stable around a drum kit and, at additional expense, can have sophisticated shock mounting. This makes them popular in studios.

A disk stand isn't necessarily any easier to fit around drum kits but because they have a smaller base diameter and a lower centre of gravity, they're less prone to taking a nose dive from a wandering guitar cord or some loose flying feet.

Disk stands are cheaper but they're also heavy and awkward to pack.

Basically mic stands are a pain. No matter how you deal with them there's a lot of weight to carry around and numerous little parts to break and lose.

My solution is to get rid of as many of them as possible, or at least get them down to the smallest size and numbers as you can.

There are a variety of desk stands and short stands with smaller, lighter bases. These can be used on kick drums and amps and things that are close to the ground. A desk stand will do the job with less stage space, less likelihood of being knocked over and a lot less money. Better yet, there's a marvelous little device called a flange adaptor which can be permanently mounted to hold a boom arm or a goose

neck. You can position a mic in front of an amplifier or on a keyboard setup with less than half the hardware and cost of a regular stand. Years ago it was common to mount mic clips into Leslie cabinets. With the addition of a goose neck the same principle can apply to all of your stage amps. Using a mic is important on guitar amps where the speaker is integral to the sound quality. For bass, pedals, keyboards etc. a direct box can reproduce a cleaner, more accurate sound. Direct boxes are cheaper than mics and best of all you don't need a stand at all.

Drum kits can use a lot of mics. Even on a four-piece kit, six is a minimum if you are close miking which means six stands, most of them booms and a heavy based overhead. In many cases you're using a drum riser so the stands can be mounted directly into it or you could employ a rack to hold cymbals, percussion, even some toms, as well as a lot of your mics. Consider the miking as part of the kit and see how you can integrate the overall setup instead of just adding the mics as an afterthought. There are clamps which will mount on to drums or cymbal stands, but be careful that you don't end up with a lot of rumble being induced. Good shock mounted microphones or shock mount adaptors or clips can overcome a lot of these problems.

There are other clamps which can mount on the side of a vocal stand for miking acoustic guitars, accordions etc.

By this point you should only have a few actual stands to deal with, mostly for vocal mics. So take the money you've saved and invest in some cases for your hardware. If you intend on breaking down your stands for travel, it's a good idea to keep the bases in a separate box so that they can't attack your threads and clutches.

Take the time you've saved and use it to maintain the stands you have. Those little rubber feet on the disk base do help against stage vibration. There's a rubber cap on the extension shaft inside the stand that stops the annoying rattle of one part hitting the other. If you lose it, a good wad of tape wrapped around the shaft should do the trick.

By designing around your setup you can achieve a consistent miking and pickup format, which will ensure you're getting good sound at the source, while cutting a lot of costs and unnecessary hardware. It can make your setup and your packing a lot easier and faster.

Sound companies really appreciate a together act in this regard. Think about your setup as an individual or a group and I'm sure you can save time, money and headaches.

Keep stages clean and clear, help eliminate mic stands!

Don Barber has worked as a touring and concert sound engineer since 1974. He is currently vice-president of Westbury Sound & Lighting and president of Select Concert Products Inc.



PAUL
ZAZA

RECORDING

SYNC VIDEO - PART 2

Last time out I introduced the prospect of recording a video. Now I'd like to zero in on exactly how one can deal with the touchy subject of "sync."

The biggest problem in video is usually sync. The artist or group endeavouring to make a video must ask themselves the question, "Do I record the music first or along with the video?" In some instances, the music is recorded after the picture, called the post-sync process. Ideally, the music should be recorded simultaneously with the video in order to achieve the most natural feel. But let me outline some of the problems you'll encounter by doing this.

First, every take - that is, every time you play the song - you have a slightly different tempo, feel, fills, etc. You cannot easily edit part of one take to another. This means that you virtually must have a perfect take on tape. There is nothing that can be covered in the editing process. Secondly, things like mics, stands, cables, baffles, head sets and all the wonderful things that make records sound good, sometimes do not look favourable on T.V. This is fine if your theme is conducive to a studio or in-session type atmosphere. But sometimes, a pair of headphones on the lead singer can ruin the mood of a piece just by their presence, yet it may be impossible to sing the song without them. Another problem is fold-back or monitor speakers which feedback into the main mix.

Now consider the type of group which relies heavily on over-dubs, synthesizer patches, and in general, a very processed produced sound. This group rarely can duplicate live what they have on tape. In this case, a mobile 24-track system must be utilized with the video. The process is a bit more complex and it works like this:

The group lays down the take with the video and the two-inch running in synchronization. This is achieved with a SMPTE "time code" recorded on one channel of the audio tape and one audio channel of the video tape master recorder. This code is later fed into a "resolver" which locks the two decks together. In this way, you literally have a 24-track video deck at your disposal. Therefore you can overdub, replace tracks, sweeten vocals and concentrate on the music as long as you ensure that everything you add or subtract is consistent with

what is on the screen.

Once you are satisfied with your audio tracks, you can actually mix to picture and attend to the visual aspect of your project. Now you're ready to "re-stripe" your video tape, that is, dub the final mix back onto the VTR itself.

In the situation I've just described, we are presupposing that all the camera angles, lighting, etc. are right within the take. Now let's consider the case where we want to edit multiple takes together in order to achieve a complete good take.

We must start out with a pre-recorded take on audio using the same 24-track mobile system with inter-lock capability. Here, we generate an SMPTE time code onto an open track that runs along side the band tracks. Then time-code is bounced over to an open channel of the video master tape to be used for the pictures. Often a rough "guide track" or mono monitor mix is transferred with the code simultaneously for reference purposes. Each time the band performs, they are actually miming to a foldback of this rough mix. Also, this rough mix is transferred with code on each video take. Now you have an exact duplicate audio on each take with different pictures each time. In this way any part of one take can be edited to any part of the next. Since the time code divides each second up into 30 frames you can pretty well edit by calling out numbers to the engineer. A very popular technique is to mime the instruments but record each take vocally live. This process allows the editor the maximum flexibility for pictures, whereas the other system favours the music. Sometimes one can conceivably use a combination of both. This becomes extremely complex.

When recording and mixing a video, the main technical objective is to maintain sync. Nothing could make the piece look amateurish more than poor sync. Once your method has been established and proves to be successful, you can delve into the veritable fountain of effects like squeeze-zoom, slo-mo, graphics, animation, step-printing, time-base correcting, and so on. You'll find you're limited only by your imagination and your bank account balance. Usually, a video will be the result of an artistic struggle between resourcefulness and budget, however, if your video should be anything, it should be "in-sync."

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PLEASE! NO MORE HYPE

*I keep six honest serving men
(They taught me all I knew)
Their names are What and Why and When
And How and Where and Who.
Rudyard Kipling*

Those of you who know me, particularly in a classroom situation, are aware that occasionally I'm given to making broad, sweeping statements about various aspects of the music business and although some may appear harsh, none are made without justification or concern for the musician.

Take press releases which, when done properly, can be one of the best vehicles for getting information to media people. In the last issue (CM June) I referred to some releases as being tacky. In retrospect, I was being kind. Not only are some tacky, but others aren't honest and still others show plain bad taste.

Yet here they are, being sent to key people in the media (some, particularly at newspapers, must receive dozens in one day) for "immediate release." In other words, they're free to be used - verbatim, if the writer so chooses or is pressed for time - with no thought by the people who prepare them of how much they may affect the artist's career - often adversely.

A few examples are in order.

A Toronto club recently sent out a release announcing the upcoming appearance of a local performer. At first glance, it seemed well-done. Good letterhead, all on one page, typed neatly and double-spaced. Enough to make you start reading that the club was "proudly presenting another rising star" and stressed the fact by stating further it was "well aware that this is another fast rising Canadian star."

Used in this context, *fast* must be interpreted as with greater than average speed. But the major flaw here is that the performer, although genuinely talented, has been "a rising star" for more than eight years and in the music business for close to eighteen.

Since the performer has already appeared in many Toronto clubs over the years, the person responsible for the press release would have been far better off simply giving the dates of the artist's appearance along with a few pertinent facts. There was no need for the hype.

Then there was the release sent out a couple of years ago that was in such bad taste, most of us thought at the time it was a gag or, at the very least, a gimmick to announce a new type of act.

First of all, not only was it much too long (four or five pages, as I recall), but the hot-shot who thought of sending out a press release (complete with an 8" x 10" publicity shot) about the entertainer's forthcoming wedding was lucky the press didn't use it. Some, other than perhaps a society page writer, could

have had a field day with it, right down to listing who would be performing (one vocalist had never even met the bride-to-be, let alone been invited to the wedding) both at the ceremony and at the reception.

There was even a plug included for the designer of the wedding gown complete with a description of the dress and a brief bio on the groom-to-be, who's not in the music business.

Had the press covered the reception (whether they were invited or not wasn't clear), they would have sat through an overlong show in which the bride participated and where the booze ran out. To cap it off, the bride then modelled her gown to a running commentary from the publicist responsible for the press release. Classy.

Then there are the cutesy newsletters sent out by some bands. Great for their fans but not necessarily for the media. These newsletters are usually badly reproduced, sometimes hand-printed and generally say something along the lines that although the group "hasn't been doing much lately," things are looking good. Nothing definite, mind you, but a "lot of good prospects. We'll keep you posted."

And spare us the "direct from Las Vegas" bit. Direct from *where* in Las Vegas? Most of us have been to Vegas, know the rooms and are well aware that there are just as many dumps in Vegas as in any other town. (In one case where a performer used the Vegas shtick, he'd just been there on a holiday.) And if you're going that route, why not Atlantic City? I hear it's booming.

ON THE OTHER HAND

Press releases are, of course, the most basic tool for sending information to the print and broadcast media in the hope that some or all of it will be used - thus gaining an unpurchased and highly credible piece of publicity that may well reach thousands of people. But whether you go through a publicist or send them yourself (if you do them yourself, make certain you have a good press list), there are a few fundamental rules to keep in mind.

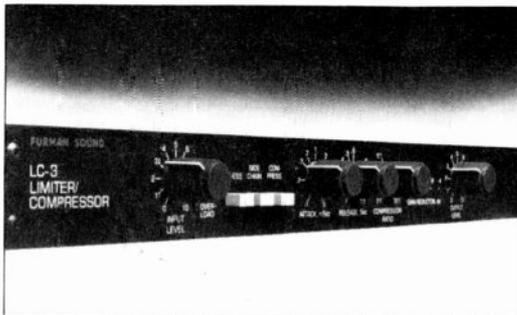
Once you have a handle that makes the story newsworthy, writing a release follows pretty much a standard pattern; the who-what-where-when-and-why of journalism, all questions answered in the first paragraph, neatly typed on good letterhead and double-spaced.

Press releases typically start with the heading FOR IMMEDIATE RELEASE at the top and close with the name and phone number of the person to contact for further information at the bottom.

They should seldom be longer than one page and should answer all of the basic questions. Leave out comparisons to other artists as well as superlatives and adjectives that exaggerate or mislead. In short, forget the hype. Your press release might bring out a good music critic. Let the music speak for itself.

PRODUCT NEWS

FURMAN LIMITER/COMPRESSOR



The LC-3 limiter/compressor offers continuously adjustable attack, release, and compression ratio controls. The LC-3 also features "side-chain" and "de-ess" modes of operation, LED style meter displaying gain reduction, and separate input and output level controls. The input control automatically adjusts the gain of the input stage, maximizing the

signal-to-noise ratio. This unit was designed for applications ranging from cable, satellite and broadcast production installations to general purpose recording studio and instrument use.

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

WASHBURN GUITARS

The T-Bird deluxe vibrato features a bound ash body, a three-piece rock maple neck and rosewood fingerboard. Two hot power sustain pickups are standard with coil tap capabilities. Sealed 13:1 ratio tuners are standard.

The G-30V guitars feature the Washburn VHS - vertical humbucking system. The VHS system provides single coil characteristics when the humbuckers are tapped by pulling up on the push-pull volume pot. Alder has been selected for the G-30V body and rock maple for the neck. The Washburn Dive Bomber tremolo unit is offered on both G-30V models which are available in a lacquered metallic red and a two-tone tobacco sunburst.

For information contact: Boosey & Hawkes Ltd.,



Washburn T-Bird

279 Yorkland Blvd., Willowdale, ON M2J 1S7 (416) 491-1900.

MAGNAT LOUDSPEAKERS

The Smoked Acrylic 8P speaker system features a braced, high rigidity, low resonance acrylic cabinet. The dome is comprised of a lighter deformation-resistant material known as Supranyl with aluminum, edge-wound ribbon wire voice coils throughout. The 8P is internally wired with Magnat Superflow cable offering better electron transfer and the advantage of high-definition capability of the aluminum ribbon wire drivers. Sug-

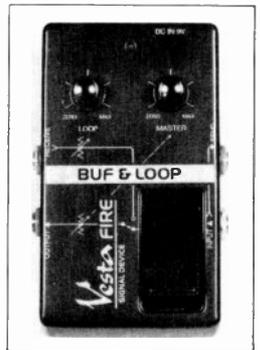
gested price is \$2500 a pair. The Sonobull 10 loudspeaker is a three-way system incorporating a ferrofluid tweeter for heat dissipation and power handling and carbon fibre impregnated midrange and bass drivers coated with a special acoustic film material. Suggested price is \$124.50 each.

For information contact: Evolution Audio, 2289 Fairview St., Burlington, ON L7R 2E3 (416) 639-4378.

NEW FROM VESTA FIRE

Vesta Fire Buf and Loop pedal contains a buffer preamp, a gain boost circuit and an effects loop. With the 26dB of gain offered, the Buf and Loop can be used as a power booster. Some of the features of the Buf and Loop include: input jack for musical instruments and mics; output jack for amplifiers, recording equipment and mixers; effects loop send jack - effects loop receive jack.

The Vesta Fire modular effects system includes five new models: the MLM-1 limiter; MNT-1 noise gate; MFC-1 flanger/chorus; MDL-1 delay line; and



MPE-1 parametric EQ.

For information, contact: Great West Imports, 3331 Jacombs Rd., Richmond, BC V6V 1Z6 (604) 273-9378.

BLUE LINE MICROPHONES

The Blue Line series consists of two vocal microphones and five instrumental microphones aimed at the professional. The BL74 and BL94 vocal mics feature a dynamic generating element with a cardioid polar pattern, a woven grille screen and die cast zinc alloy housing.

Models BL14, BL24, BL44, BL54, and BL64 represent the instrumental mics. Of these, the BL24 and BL54 are omnidirec-

tional dynamic mics, while the others are cardioid and also dynamic.

Suggested applications for the instrumental mics range from acoustic guitar, bass and piano to cymbals, flutes, reeds, guitar amps and various others.

For information contact: Canadian Astatic Ltd., 1830 Ellesmere Rd., Scarborough, ON M1H 2V5 (416) 438-6384.

NEW FROM PROMARK

Promark has introduced 2 new sticks - The Billy "Cobham 767" and the "757". The 767 is 16" long (406mm) with a 5/8" diameter (16mm), a ball tip and very short taper.

The 757 is 16 1/4" long (412mm) and 19/32" in diameter (15mm), design-

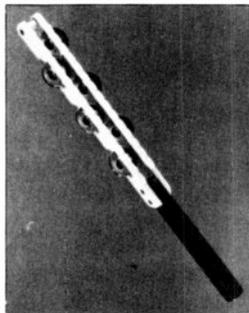
ed for extra strength and correct balance. This rock model features an extra large, long shaped tip and short taper.

For information contact: Great West Imports, 3331 Jacombs Rd., Richmond, BC V6V 1Z6 (604) 273-9378.

CALATO BLASTICKS AND JESTICKS

The Blastick is a brush-like stick designed to fill the gap between drum sticks and drum brushes. It is made of a thermo plastic material with a solid handle and black plastic wires.

The Jestick is a hand percussion instrument that combines a clave, guiro and tambourine into one. The Jestick offers the sound of a clave and tambourine combination, a guiro and tambourine combination, or it can be used as a tambourine jingle alone.



For information contact: J.D. Calato Mfg., 4501 Hyde Pk. Blvd., Niagara Falls, NY 14305 (716) 285-3546.

MARTIN THINLINE PICKUP

The Thinline 332 acoustic guitar pickup installs directly under the saddle of nearly all flattop acoustic guitars. The manufacturer notes that a few installations may require some special skills. The 332 was

a joint development of Barcus-Berry and the Martin Company.

For information contact: Martin Organisation, 80 Milner Ave., Scarborough, ON M1S 3P8 (416) 298-1794.

FANE LOUDSPEAKER

The Colossus 15E is a 15" professional loudspeaker designed for high power bass usage and therefore is suitable for bass and all forms of bass reproduction and reinforcement. The 15E features: vented, forced-air cooled APS ferrite magnet system; 4" diameter copper-wound glass fibre voice coil, with extra long winding of op-

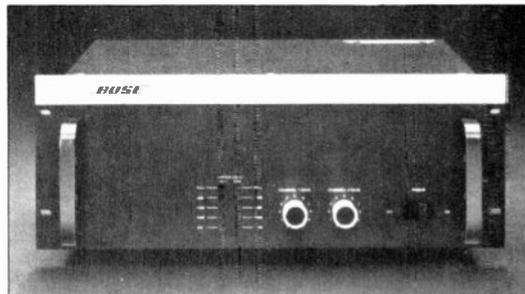
timized mass; pressure die-cast chassis in AL10Z alloy, electrostatically finished in textured black stove enamel featuring a machined and acrylic lacquered front face.

For information contact: Belisle Acoustique Inc., 80 Ste. Marguerite Est, Mercier, PQ J0L 1K0 (514) 691-2584.

BOSE POWER AMPLIFIERS

The Bose 1602 is a two-channel unit providing 130 watts-channel output into 4 ohm loads. Each channel uses four large geometry semiconductors and an oversized heat sink for reduced thermal stress. A mono bridge switch allows the 1602 to deliver 260 watts into an 8 ohm load. Suggested price is \$1349.

The Bose 1802 is also a two-channel unit. This amp provides 360 watts/channels output into



Bose 1802

4 ohm loads. Each channel uses 12 large geometry semiconductors also with an oversized heat sink for reduced thermal stress. The mono bridge switch allows the 1802 to deliver

720 watts into an 8 ohm load. Suggested price is \$2289.

For information contact: Bose Limited, 134 Doncaster Ave., Unit 8, Thornhill, ON L3T 1L3.

NEW FROM KAWAI

The electric upright piano model EP608 has a patented design permitting assembly/disassembly within two minutes; conventional key touch from Kawai's acoustic piano action; and Kawai's three piezo-electric cable pickup system. Controls include: three combinable preset piano sounds,

tremolo and volume. The EP608 is equipped with in/out jacks and can be connected to a home stereo system.

The Kawai SX-210 polyphonic programmable synthesizer features: 22 on/off digital parameter switches; 24 variable parameter switches; programming of 32

different sounds in the tour bank; eight patch memory with continuous editing of parameters available; built-in cassette tape interface; voice identifier.

For information contact: Kawai Canada Music, 1661 Inkster Blvd., Winnipeg, MB R2X 2W7 (204) 632-9900.

NADY 49 WIRELESS

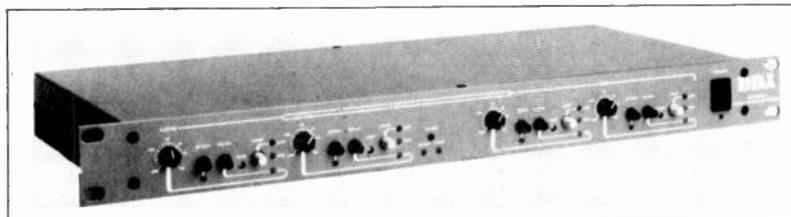
Nady has made available a 49 mHz system with three-channel capability with single channel performance. This Nady 49

wireless system features two 10-LED trees to measure the instrument's audio signal and to indicate the radio frequency

strength.

For information contact: Heint Electronics, 16 Mary St., Aurora, ON L4G 3W8.

DEARDEN DAVIES CROSSOVER



The DD-500 is an active crossover system designed for stereo two-way or mono 4, 3, 2-way use. Other features include: limiters on each output; program-

mable filter function; mute and phase reverse on each output; all inputs and outputs electronically balanced; signal present and limit indicators for each

output; detented level controls. Suggested price is \$1095.

For information contact: Heint Electronics, 16 Mary St. Aurora, ON L4G 3W8.

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