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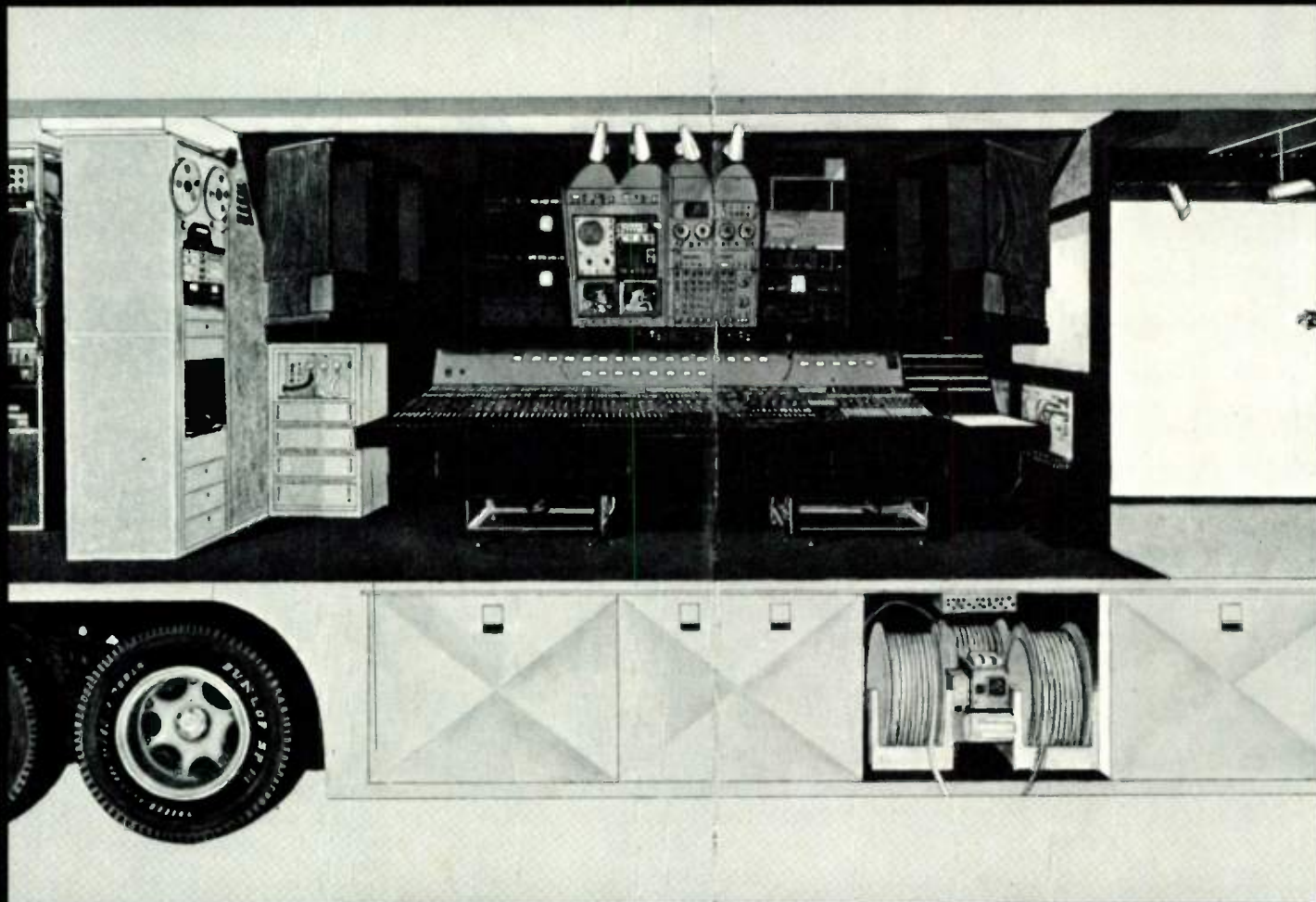
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by Bob Federer
- 67 VOCAL
TECHNIQUE
by Rosemary Burns
- 68 ARRANGING
by Jim Pirie
- 69 SOUND
& LIGHTING
by Ike Zimbel
- 70 RECORDING
by Paul Zaza
- 71 TAKING CARE
OF BUSINESS
by Mona Coxson

DEPARTMENTS

- 8 FEEDBACK
Letters From Our Readers
- 11 NOTES
Some Straight Talk About The
Music Business
- 23 RECORDS
by Bruce McPhee
- 72 PRODUCT NEWS
The Latest in Equipment
- 74 MARKETPLACE
Classified Ads

COVER PHOTO:
BRUCE MACAULAY

26 OSCAR
PETERSON

by Mona Coxson

The young Peterson's life revolved around music. "I'd practice from nine in the morning until noon," he said. "Then after lunch I'd go from one to six. After dinner, I'd practice again from 7:00 or 7:30 until my mother would drag me away."

33 WILDROOT
ORCHESTRA

by Irene Knight

Primarily a drummer (Jim McGillveray, Wildroot Orchestra's founder) has worked and recorded with Anne Mortifee, Susan Jacks, Paul Horn, Skywalk and Jim Byrnes. Add vocals and a desire to play *his* kind of music, and you have the Wildroot Orchestra.

28 THE
LINCOLNS

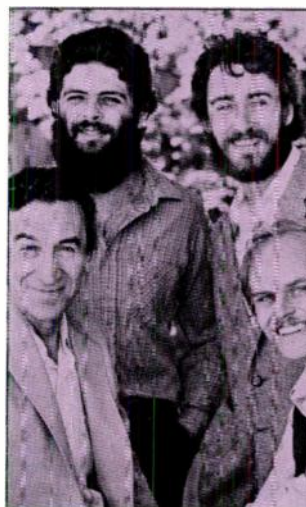
by Bruce McPhee

Prakash formed the Lincolns four years ago, originally as an antidote to being the bass player for the impersonal arena rock of Alice Cooper. His roots, however, go right back into the heart of the '60s R&B scene in Toronto.

32 JARVIS
BENOIT
QUARTET

by Patrick Ellis

"Jarvis was really influenced by Don Messer," his son Louis recalls. "That was the first time he ever saw a fiddler play with the fiddle under his chin instead of down on his chest..."



35 IMAGE

by Melinda Hughes

Part 2 finishes up the discussion of Image with Brian Chater, Domenic Troiano, Brian Robertson, Sam Levine, Cameron Hawkins, Paul Berry and Jack Richardson.

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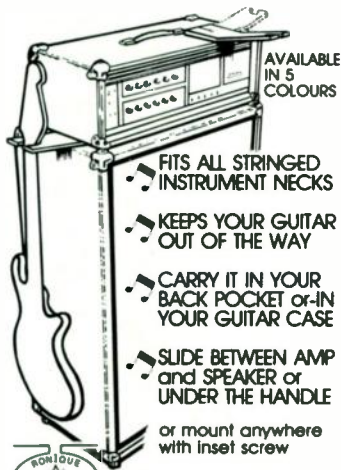
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FEEDBACK

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Dear Mr. Keane,
I'd really like to thank you for having my brother and I backstage after last night's show and for being so receptive to all my questions. It really meant a lot to me... 1983 is one year I'm never going to forget!

Again, I must apologize for being so flustered. I really couldn't believe what was happening. There is one thing I wanted to tell you and Mr. Lightfoot. I looked around at the crowd in both Montreal and here and I wanted to tell you that the people seemed to really enjoy the new electric tunes from the *Salute* album. I thought you might like to know about that.

I'm going to do my best to inform my students and friends about your column. I'll also see if they have any questions which I'll pass on to you. I also want to wish you luck with the new column - I think it's a good idea and am sure it will be a success.

Well, I won't take up any more of your time. Again, thank you! In meeting and speaking with you I've really been inspired. I hope the rest of the tour goes well.

Best wishes, and maybe I can talk with you again.

Ron Baker
Kanata, Ont.

let our music speak for itself." Such naivete is still rampant in the music business!

Jane Hodgson
Capitol Records, Mississauga

I thought I might add a small bit of information to what Mona Coxson discussed in "Taking Care of Business" (1983/09-10).

Although bands in the Toronto area may be receiving a \$1000 minimum fee to play a high school dance, here in the Regina area, bands are very fortunate to receive a gross income of even \$600-\$700. The band of which I am a member has even played a local dance for \$280 gross!

Perhaps I am off-base in bringing this point up, but the article did not specify what calibre of bands Toronto schools normally book - the article would have been more informative had this been mentioned.

I hope you people will continue discussing such superb topics in your magazine as you have thus far. I find your magazine highly informative and frank.

Excellent Bruce Cockburn article, gang!

Mike Tuchscher
Messenger

One of the points I made in my column was that overcharging is one of the reasons that high schools have stopped using live bands, although groups with a good track record can command a fairly good fee because they'll draw.

On the other hand, there's no way a four or five piece band could do a four hour dance job for \$280 since that fee would be way under scale in the Toronto Local of the A.F. of M. Perhaps scale is lower in your Local but either way, if yours is even a four piece group \$280 is a steal.

Mona Coxson

I read your current issue of *Canadian Musician* with a lot of interest.

In particular, the article on image was an important one as it seems to be a rather taboo subject, especially with Canadian bands. I have found a great deal of reluctance by performers to even discuss image prior to a worldwide album release/tour mainly because they are frightened by the connotations of image and because they are generally unschooled in that area. Instead, they resort to the catch-all phrase: "We'd rather

NEW MUSIC BOOKS FOR '84

MUSIC DIRECTORY CANADA '84

Music Directory Canada '84 is a comprehensive guide book containing invaluable information essential for anyone involved in music in Canada. Includes: Acoustic Consultants, Artwork & Graphics, Associations, Audio/Video Suppliers, Awards, Booking Agencies, Competitions, Concert Promoters, Consumer and Trade Shows, Custom Duplicators, Entertainment Lawyers, Financial Aid, Insurance Companies, Jingle Houses, Lighting & Special Effects, Management Companies, Music Camps, Music Education, Music Festivals, Musical Instruments, Music Libraries, Music Publications, Music Publishers, Musical Instrument & Sound Companies, Performing and Mechanical Rights Societies, Promotion & Publicity, Rack-jobbers, Radio Stations, Record Companies, Record Distributors, Record Manufacturers, Record Producers, Recording Equipment Suppliers, Recording Studios, Rehearsal Studios, Sound & Lighting, Symphony Orchestras, Touring Organizations, Video Production Houses. Two new sections this year contain a Schedule of music related events for 1984-85 and a list of Canadian artists with their management company, record company, publisher & booking agent.

Music Directory Canada '84 single copy price is \$19.95 plus \$1.00 for postage & handling.

SOME STRAIGHT TALK ABOUT THE MUSIC BUSINESS

Finally, the book that the Canadian music business has been waiting for. Written by *Canadian Musician* columnist, Mona Coxson, the book's sixteen chapters show the musician how to keep his head above water whether he's a sideman, a part-time musician or has his sights set on super stardom. Coxson has taken nothing for granted and has outlined every step of the way so that every musician can have the opportunity *not* to make the unnecessary mistakes.

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P.R.O. CANADA AWARD WINNERS



Frank Mills, centre, was honoured with a Special Citation of Achievement from BMI, New York, for a million broadcast performances of his hit "Music Box Dancer." Al Feilich, BMI, New York, is at left, and MC Burton Cummings, right.

Loverboy, the five-man West Coast band with a list of million-selling songs behind it, received the Wm. Harold Moon Award from the Performing Rights Organization of Canada Limited on September 20. The organization's award, for the contributions made to attracting international attention to Canada, went to P.R.O. Canada-affiliated songwriters Paul Dean, Doug

Canada. Burton Cummings flew in from Los Angeles to host the event in the Four Seasons Hotel, Toronto. Cummings himself has won the prestigious P.R.O. Canada award every year since they began in 1969.

Loverboy has worldwide sales of more than seven million singles and albums. Songs such as "Turn Me Loose," "The Kid is Hot Tonight" and



Dwayne Ford, centre, received writer and publisher awards for "Stranger in Paradise." His wife, Patsy Gallant, accepted with him, from presenter Moe Koffman.

Johnson, Scott Smith and Matt Frenette, as well as to lead singer Mike Reno.

For the 15th year P.R.O. Canada hosted its annual dinner to honour Canadian songwriters, composers and music publishers. The non-profit organization administers performance royalties for more than 12,700 composers and authors and 2,500 music publishers in

"Working for the Weekend" depict relationships in today's world, but also go further to make political statements or comment on environmental issues.

Seven of 10 awards in the Pop music category went to writers in the Vancouver area: Bill Henderson for the Chilliwack hit "I Believe," and Henderson and Brian MacLeod for a second Chilliwack hit,

"My Girl"; Bob Buckley and David Sinclair for the 1982 Straight Lines hit "Letting Go;" Ray Roper and David Wills for the Stonebolt hit "Goin' Through the Motions of Love;" Claire Lawrence and Shari Ulrich for Shari's hit "She Remembers;" Bryan Adams and Jim Vallance for Adams' recording, "Coming Home;" Paul Hyde and Bob Rock of the Payola\$ for "Eyes of a Stranger."

Montreal's Dwayne Ford was honoured for "Stran-

Beckwith for contributions in the field of concert music. Baker is known for his music in the concert field but in recent years has had success with film scores. He won a Genie for the music for *The Grey Fox*. His latest effort was the score for *Deserters*.

Eight Jazz albums by Jim Galloway are available. In addition to North American performances, in 1982 he performed at the Bern International Jazz Festival, at the Edinburgh Festival, in Vienna, The



Presenter Will Miller, right, of The Rovers, presents to, left to right: Frank Davies, ATV Music Publishing of Canada Ltd., Eddie Schwartz and David Tyson for "All Our Tomorrows."

ger in Paradise" while those from Toronto included David Roberts for "Boys of Autumn" and Eddie Schwartz and Dave Tyson for "All Our Tomorrows."

George Thurston, Marjolene Morin of Corbeau and Michel Pagliaro were honoured in the French-language category. Thurston wrote "C'est toujours comme ça l'amour;" Morin, with Donald Hince, wrote "Illegal" while Michel Pagliaro penned "Romanticque."

Country awards went to Carroll Baker for "Second Time Around;" Terry Carisse and Pat Larabee for "Coming Undone Again" and to Ron Mahonin of Calgary for "You Came Into My Life."

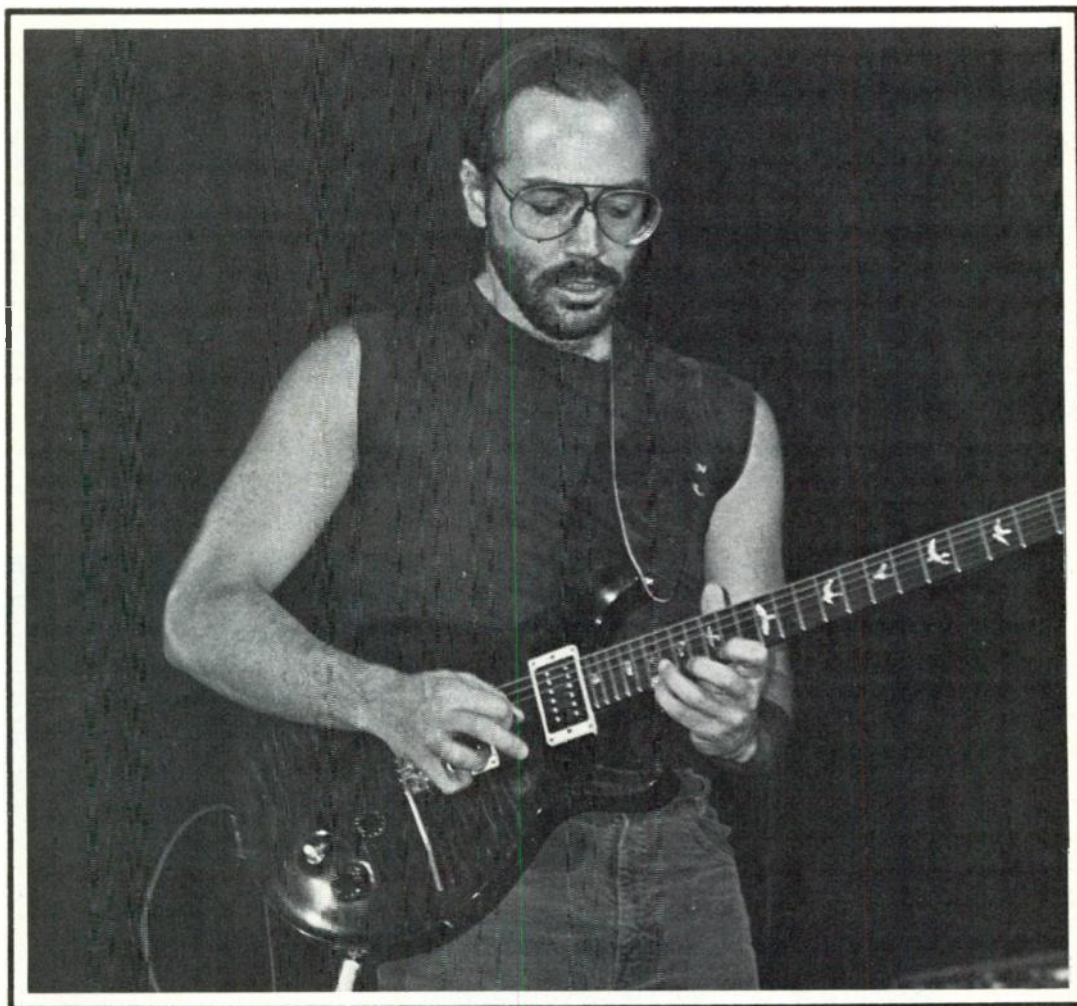
Special awards went to Michael Conway Baker of Vancouver for his contributions to film music; to Jim Galloway of Toronto for Jazz music; and to University of Toronto professor and composer John

Cork Festival in Ireland and toured Britain and Ireland.

In 1982 composer John Beckwith saw the premiere of his opera *The Shivarree* by the Cornus Music Theatre, as well as a second production by the Margaret Greenham Theatre at the Banff Centre. His work *A Little Organ Concert* was part of the opening week festivities at Roy Thomson Hall in Toronto and the composer saw the release of two recordings containing his works: *Music at Sharon* on the Melbourne label, and *Canadian Anthology Volume One* on the Music Gallery Editions label.

Publishing companies receiving multiple awards were ATV Music Publishing of Canada Ltd. of Toronto with three awards; Dunbar Music Canada Ltd., an RCA company, and Irving Music of Canada Ltd.,

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A&M's publishing division, two awards each.

Annually awards go also to the writers and publishers of the foreign song that receives the most broadcast performances in

Canada and is licensed by P.R.O. Canada. This year it went to California composers John Farrar and Tom Snow for the Olivia Newton John hit "Make a Move on Me."

CM BOOKS LAUNCHES NEW TITLES

CM Books, publishers of *Music Directory Canada*, will release their second annual directory this Fall. Expanded from its original list of contents, *Music Directory Canada '84* will also contain listings of Jingle Houses, Artist Contacts, Schedule of Events, Recording Equipment and Music Camps. *Music Directory Canada '84* will be available in November.

The Supertramp Book, written by Martin Melhuish with featured photographers Kandice Abbott

and Reed Hutchinson, is a biographical look at one of the world's most successful Rock groups.

This is an exclusive and fully authorized account of the Supertramp history and the only available work to date. This book is scheduled for release in November as well.

All CM Books are available through major music, record and book stores across Canada and throughout various parts of the world. Dealer enquiries are welcome.

The book can be obtained by mail by contacting: CM Books, 832 Mount Pleasant Rd., Toronto, ON M4P 2L3 (416) 485-1084.

THE CANADIAN MUSIC SHOW '83 NOVEMBER 25-27, TORONTO INTERNATIONAL CENTRE

Designed to bring as many facets of the music industry together - at one time, under one roof - The Canadian Music Show will promote the enjoyment of music to the largest audience possible, an estimated 20,000.

The attendees will have one thing in common - their enjoyment of and interest in music. Whether the music enthusiast is a performing artist or simply appreciates good listening, the Music Show will have plenty to offer.

The show has been divided into three major areas of activity: Exhibits, Concerts and Clinics, Seminars and Workshops.

Exhibitors will include: music publications; suppliers of audio equipment and musical instruments;

radio stations; record companies; music education facilities; music retail stores; recording equipment suppliers....

The clinics, seminars and workshops will focus on education and entertainment with such topics as -

Computers, Music and You presented by Roland Canada; **The 80s - The Electronic Age** presented by Roland Canada; **Home Recording** presented by Manta Electronics; **Song-writing Seminar** presented by The Canadian Songwriters' Association; **Home Keyboard Workshop** presented by Technics Organs; **Careers in Music** presented by Canadian Musician Magazine; **Jazz Clinics** presented by Humber College; **Stereo**

Seminar.

Ten concerts will be presented at regular intervals over the three day event, featuring a variety of musical styles to suit everyone's taste.

Music Video Theatre: throughout the weekend, MTV's new "Video Singles" program in Toronto will present special music video presentations. The latest in music videos from around the world will be featured, accompanied by a high quality sound system.

Because the activities are endless at the Canadian Music Show '83, a "three-day pass" has been developed in order to give the attendees the opportunity of repeated admission. This pass can be obtained in advance - the



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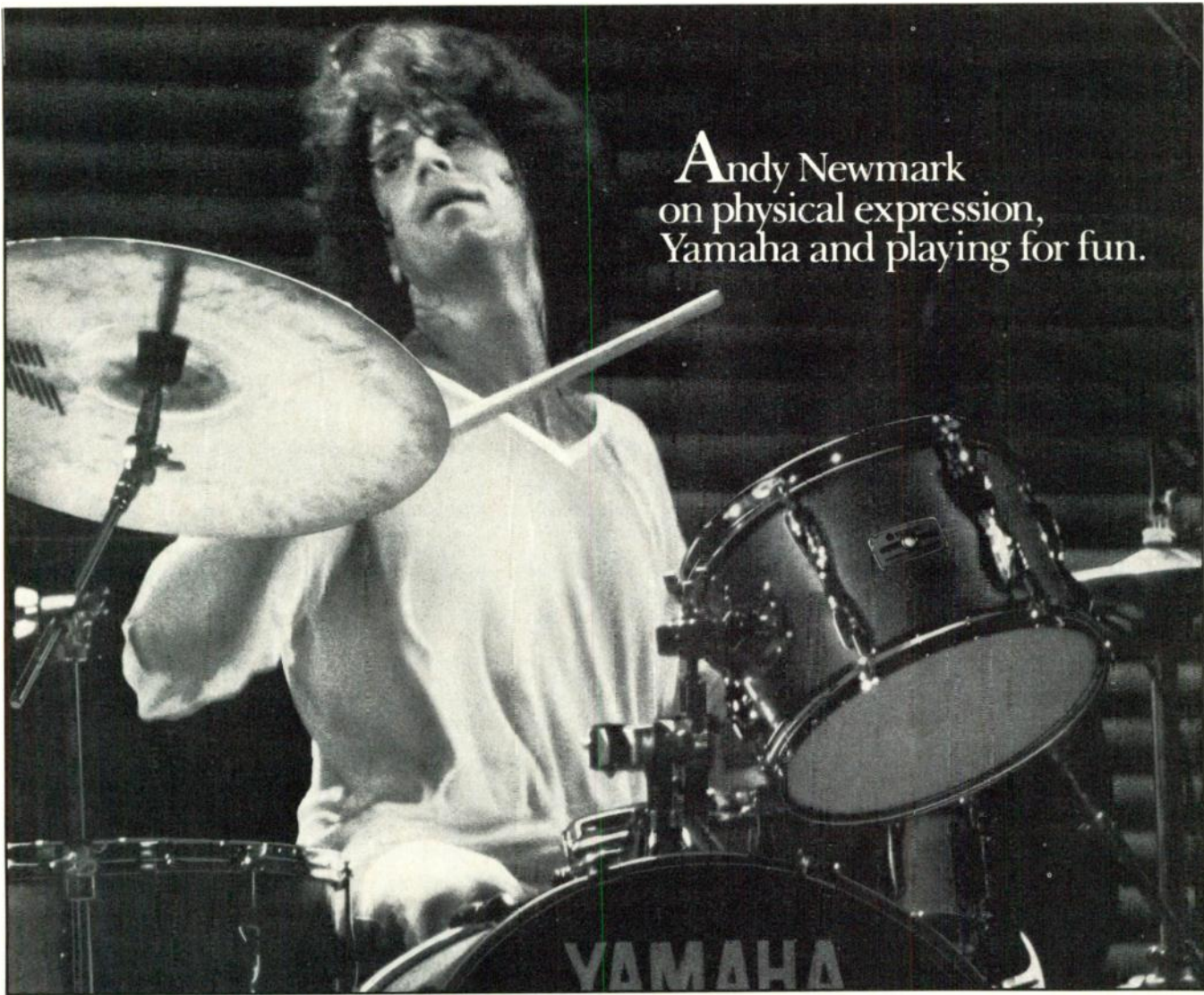
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Andy Newmark
on physical expression,
Yamaha and playing for fun.

"In general, my whole approach is very physical. It becomes like a body language when I play. The sound that comes out seems to be an extension of my personality. I dance on the drums. What I do basically is to try to project an attitude for the length of a song. My 'sound' could be called warm and thick, and my playing is deliberate.


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played. The minute I sat down and hit the Yamahas, they sounded like an EQ'd drum set after it's been mixed for an album. I actually wondered if they'd somehow managed to 'synthesize' my drum sound. Before I owned these drums, I never cared if I took my own kit to a recording session. I have an ally in the studio now."

"I can conduct music like a business, but I never had any delusions that it was just about *that*. I started playing drums because it was fun and that's still why I do it. Forgetting about the phone calls, the diplomacy, the politics — when I'm actually playing the drums, I still get that same childish joy. It's fun."

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Norris Publications will publish the official program for the Music Show which will be distributed to everyone in attendance, listing the exhibitors, show

events and advertising.

Group Travel Packages including transportation, hotel accommodations and three-day passes to the Canadian Music Show are now available. The packages will be promoted through radio stations, high schools, universities and colleges from as far as 500 miles from Toronto. For more information on these unique travel plans, contact Imperial Travel Service - (514) 341-7220.

Single admission for the show is: \$5.00 adult; \$2.50 senior citizens; \$3.00 children under 12.

Times for the show are:

Friday, November 25
- noon to 10PM;
Saturday, November 26
- 10AM to 10PM;
Sunday, November 27
- 10AM to 6PM.

More information on the Canadian Music Show '83 is available from: Pamela Robinson, Show Manager, 832 Mount Pleasant Rd., Toronto, ON M4P 2L3.

A special Information Hotline will be in effect for inquiries from the public effective October 17 until November 27. The phone number is (416) 485-2840.

SOME STRAIGHT TALK ABOUT THE MUSIC BUSINESS

CM Books will release their newest title any day. *Some Straight Talk About The Music Business* is destined to turn the music industry on its ear. Written by Mona Coxson, noted author of the "Taking Care of Business" column in *Canadian Musician* magazine, this highly researched book covers all avenues of a performing artist.

Sixteen chapters specialize in showing the musician how to keep his head above water, whether he's a sideman always on the lookout for work, in a weekend band, or has his sights set on super stardom.

Chapter One asks simply, "Are you sure you want to be a musician?" From there Coxson travels

through the preparation needed for a music career; the freelance musicians; tips from the pros; building a band and getting work; the solo performer; promotion and publicity...

Coxson takes nothing for granted in this book. She has outlined every step of the way so that anyone just starting as a performing musician can have the same opportunity not to make unnecessary mistakes.

Perhaps the most important aspect of *Some Straight Talk...* is the way in which Coxson, point blank, takes the reader through a serious game of "who do you trust?"

As Coxson maintains, "The only dues you should have to pay are union

MORE LOVERBOY SUCCESS

Loverboy's new album, *Keep it Up*, recently tipped the platinum scales in the U.S. and is reported to be selling in excess of 100,000 copies a week in some markets.

The band's earlier

albums, *Loverboy* and *Get Lucky*, are still big sellers. However, their latest is the fastest selling album in the band's history.

Loverboy is also getting their fair share of the spot-

light on MTV, the American 24-hour music station. Since the premiere of their new video entitled, *Queen of the Broken Hearts*, the band has been enjoying plenty of airplay.

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Why the Beyer M 300 could be a better choice than the vocal mic you were going to buy.



What criteria qualify a microphone as an industry "tradition"?



Microphones like the Shure SM58 have been described as industry "traditions"* based on a variety of reasons including durability and a practical ball-end design. But now there are new vocal mics offering many of these standard features in addition to updated design approaches with certain advantages implicit in the newer technology.

The new Beyer M 300 is designed to deliver consistent performance under the most adverse road conditions. And because it represents new criteria in microphone design, you may notice that the M 300 can also give you increased sensitivity and a crisp, articulate sound that can enhance your voice's distinctive personality.

The heart of any microphone is the element that transduces acoustic energy into electrical impulses. Unlike some other microphones, each Beyer mic has its own custom-designed element (field-replaceable in the M 300) to optimize the microphone's performance.

Does a rising midrange peak necessarily make a mic sound better?



The Audio-Technica ATM41 has a "gently rising curve"* in the midrange for increased clarity. And although this can eliminate a "muddy" sound, Beyer believes you should decide if it adds up to a better sound.

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At Beyer Dynamic's ultra-modern manufacturing facility in West Germany, we hand-build virtually all of our microphones in the most evolved state of fine German engineering. For the first time, the new Beyer M 300 offers you Beyer excellence at an affordable price.

How can a vocal mic claim to have the "today" sound?



With today's constantly evolving technology, we don't doubt that newer entries into the vocal mic market such as the Electro-Voice PL80 represent updated thinking in design and manufacturing. But when someone claims to have designed a microphone based on the "complex frequency components of the human voice's waveforms,"* we must ask: Whose human voice? And when someone tells you their mic has the "today" sound, we must also ask: What is the "today" sound?

At Beyer Dynamic, we believe that *you* are the best judge of what is the optimum mic for your voice and your sound. In fact, we encourage you to audition a variety of competitive mics before making a final decision.

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*Extracted from competitive promotional literature or advertising.

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NOTES

dues."

As with all other CM Books, *Some Straight Talk About The Music Business* is available at all major record, music and book

stores across Canada. If you wish to obtain a copy by mail, contact: CM Books, 832 Mount Pleasant Rd., Toronto, ON M4P 2L3 (416) 485-1084.

MCA CANADA & CHRYSALIS JOIN HANDS

MCA Canada recently announced that it has become the new Canadian licensee for Chrysalis Records.

MCA will also assume manufacturing and distribution rights of all Chrysalis records pre-

viously released by the former licensee prior to December 31, 1982. Chrysalis product issued January 1, 1983 will be transferred over the next few months.

Daniel Glass, Chrysalis' U.S. Director of New Music Marketing will handle liaison between Chrysalis stateside and MCA Canada.

ROUND SOUND UPGRADES

Round Sound Studios Inc. has upgraded to 24 track with a new Otari MTR-90 multitrack and a Sound Workshop 3028MB, 28 x 24 recording console to combine with their Audio

Kinetics Q-Lock 3.10/3 synchroniser for complete VAPP (Video/Audio Post Production) and music production services.

For further information contact: James Sutherland, Round Sound Studios Inc. (416) 743-9979, Toronto, ON.

NEW RUSH LP IN THE WORKS

Anthem recording artists Rush will begin production on a new album sometime in November.

Recently, the band pre-

viewed three songs from the upcoming album during five sold-out performances at New York's Radio City Music Hall.

Although the album remains untitled, it is expected to be released in the spring.

IRWIN STEINBERG SPEAKS OUT AT CIRPA ANNUAL MEETING

Back in 1978, Irwin Steinberg predicted that a handful of record companies would eventually dominate the industry. By becoming fewer in number, these companies would create an oligopoly which would ultimately affect the diversity of music available.

At the time, Steinberg's comments infuriated the independent record companies. But since then, his prediction has come to pass: the five major record companies - WEA, CBS, RCA, Capitol/EMI and Polygram - control 80 per-

cent of the market share.

Speaking at CIRPA's annual meeting in Toronto's Royal York Hotel recently, Steinberg discussed the industry's present structure and offered the 100 independent producers in attendance some positive approaches for the future.

"It is up to the independents to be creative and to challenge the major labels," he said. "The big boys and the independents must create a symbiotic relationship if the market is to remain diversified."

Steinberg is no stranger

to the concerns of the independent producer. In 1947, he was instrumental in establishing one of the first independent labels, Mercury Records. In 1981, Steinberg resigned as Chairman of the Board for Polygram Record operations to set up the Compleat Entertainment Corporation in Nashville.

Although major record companies can provide maximum retail exposure and financial assistance, Steinberg stressed the importance of establishing a track record. The chances of signing a contract with a

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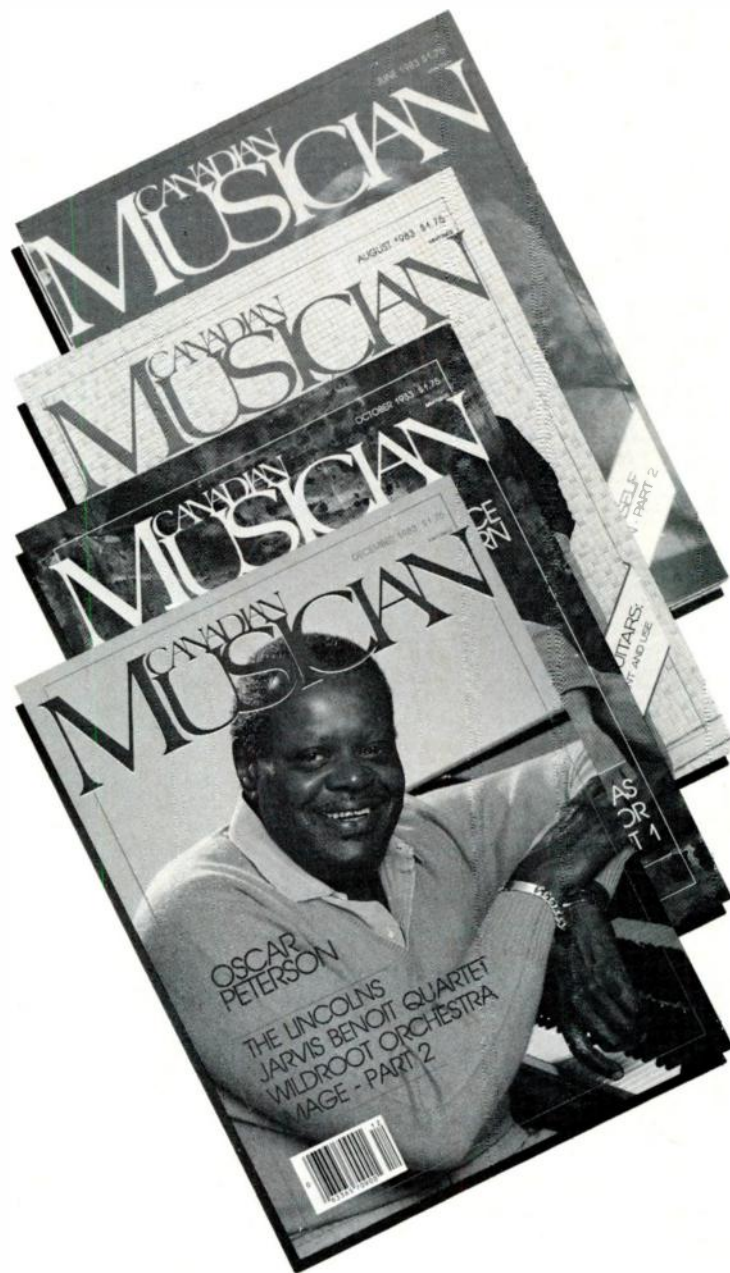
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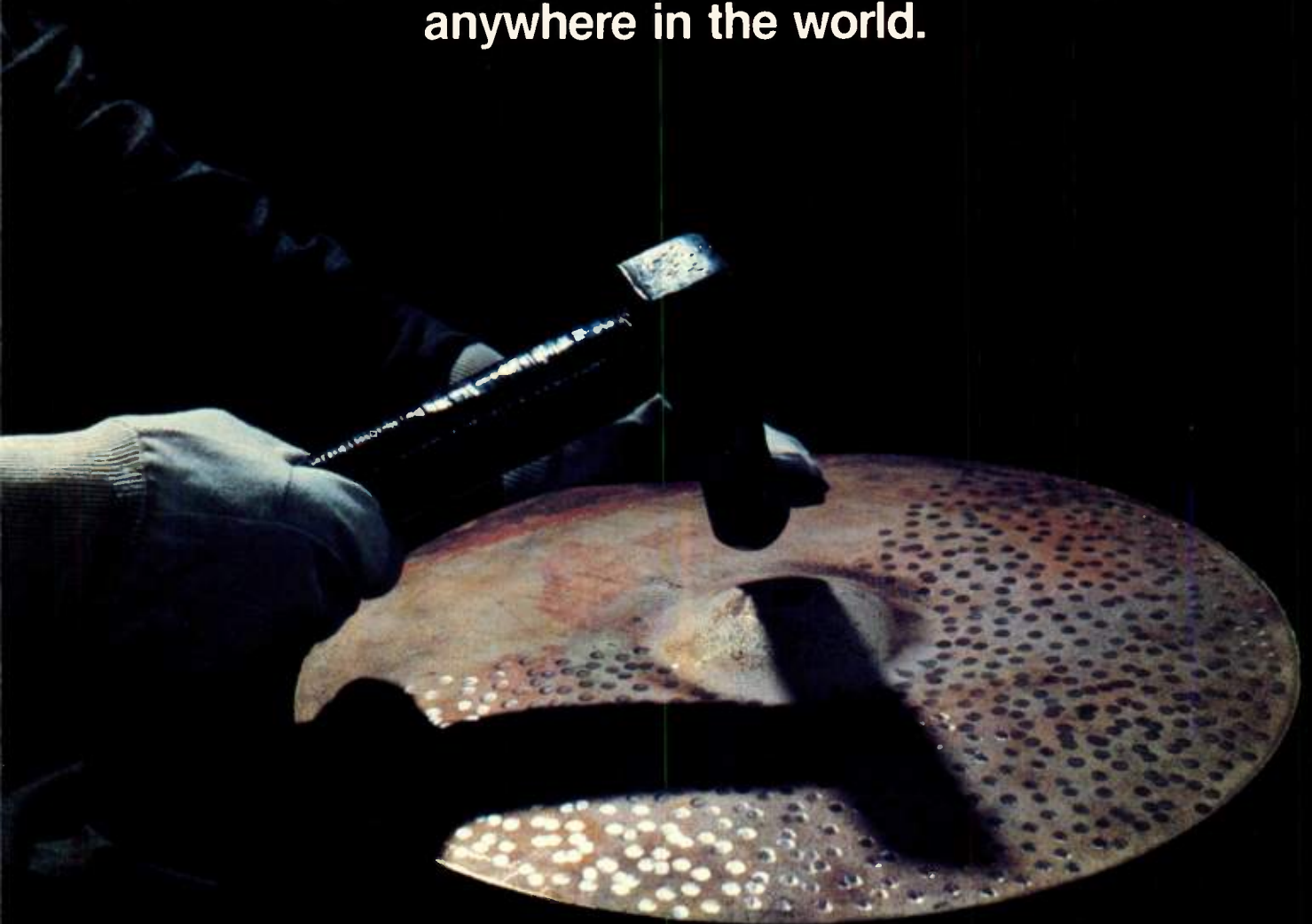


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major label will be increased greatly if the independents can distinguish themselves on their own.

John Caton, an independent and co-founder of Spontaneous Production Inc., agrees: "You've got to put your money where

your mouth is. Ten years ago you could pick up a major record deal without too many problems, but those deals usually ended in artistic or publishing disputes. Nowadays, if you take the risk and it pays off, chances are it will work in your favour."

According to Stein-

berg, the major labels are interested in protecting themselves rather than taking risks. In a concentrated market they will use a formula to sell records and get the hits. They will rely on producers with a proven track record and seldom take a chance with an unknown.

CBC ADDS TO SM5000 SERIES OF DIGITAL RECORDS AND TAPES

CBC Enterprises has added 5 new albums to its SM5000 Series of high-quality digital records and tapes.

The albums feature traditional and contemporary classical music performed by leading Canadian symphony orchestras: the Canadian Chamber Ensemble, the National Arts Centre Orchestra, the Toronto Symphony, the Vancouver Symphony Orchestra, and the CBC Vancouver Orchestra.

The conductors of the series include: Andrew Davis, Franco Mannino, Mario Bernardi, Raffi Armenian, James de Priest, and Kazuyoshi Akiyama.

The entire series

represents works from throughout the world and the performers are unrelated except for the fact that they all work in Canada. The albums also feature a new line in digital and re-mastered analog recording techniques.

The series is packaged in a glossy jet-black cover with gold graphics and has only recently been available through retail outlets. Union disputes had prevented the albums from reaching the record-buying public, and copies could only be obtained through a mail-order system.

The series is produced by Anton Kwaitkowski who has been with the CBC since 1977 after eight years in Britain with EMI. cm

WEA SIGNS CANADIAN

WEA Canada announced it will be "taking a different direction for the label" with the signing of four new acts to its Canadian roster, says the record company's A&R man, Bob Roper.

"We decided to take a hard and fast run at the Canadian market," said Roper. "For four months we searched out the country for new talent."

The acts: Messenjah, Images In Vogue, Dark-

room, and Cherie Camp, came to WEA's attention through previous independent releases.

Roper was impressed enough with Images In Vogue that he arranged for the band to play with Roxy Music in Vancouver and Edmonton concerts.

Although Messenjah received critical support with the release of their album, Roper points out: "No label would touch a Canadian reggae band."

WEA is now backing the band on a five-week national tour and a new album is slated for a December release.

Cherie Camp, a singer/songwriter from Toronto, is presently working on an album with Bruce Cockburn producer, Gene Martynec. And Darkroom, an Edmonton-based band, will have their album out by early October.

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HEADPINS

LINE OF FIRE

Solid Gold Records
Recorded at: *The Little Mountain Sound Studios and Ocean Sound, Vancouver*
Engineer: *David Slagter*
Producer: *Brian MacLeod*
Assistant Producer: *Ab Bryant*

Line of Fire is simply the best loud rock and roll album of the year. The full time commitment of Brian MacLeod and Ab Bryant (formerly of Chilliwack) has paid off and the band should quickly experience great commercial success. Two weeks after release this album was nearing platinum status in Canada.

There are several reasons for the record's

strength. Darby Mills' androgenous voice is the most obvious. It is an amazing instrument that borders on being a primal scream for most of the album, with the impact value of a Mack truck. There is no subtlety, just raw emotion and relentless delivery. Darby spends most of the album sounding so wired up that you wonder how she made it to the end without a complete mental and physical collapse.

However, the true strength of the band appears to lie in the hands of Brian MacLeod. With his songwriting, playing and production he serves up a blend of talents that are the major contributions to the record's success.

The songs are crafted

from a series of riffs - instrumental and lyrical - that jump out of the grooves and provide a great showcase for Darby's vocals. MacLeod's playing is strong throughout from his ballsy, searing guitar to a fine organ solo on "I Know What You're Thinking."

The real beauty lies in the production. The recording and the mix is disciplined and restrained, resulting in powerful Rock and Roll. So many albums roll out of the studio sounding like the producer and the band couldn't resist twiddling every knob there was; creating a garbled, cluttered product in the end. The Headpins manage to restrain themselves. Each instrument and voice is given space,

through the arrangements and the mix.

Line of Fire is by no means an artistic triumph, nor does it intend to be. It is a complete piece of craftsmanship that delivers the goods without pretension or trendiness.

ORPHAN

LONELY AT NIGHT

CBS
Recorded at: *Power Station, New York City*
Producers: *Lance Quinn and Tony Bongiovi*

This Winnipeg-based quartet makes a mildly auspicious debut with their album *Lonely at Night*. They are a fairly standard creature, not sounding unlike Loverboy would

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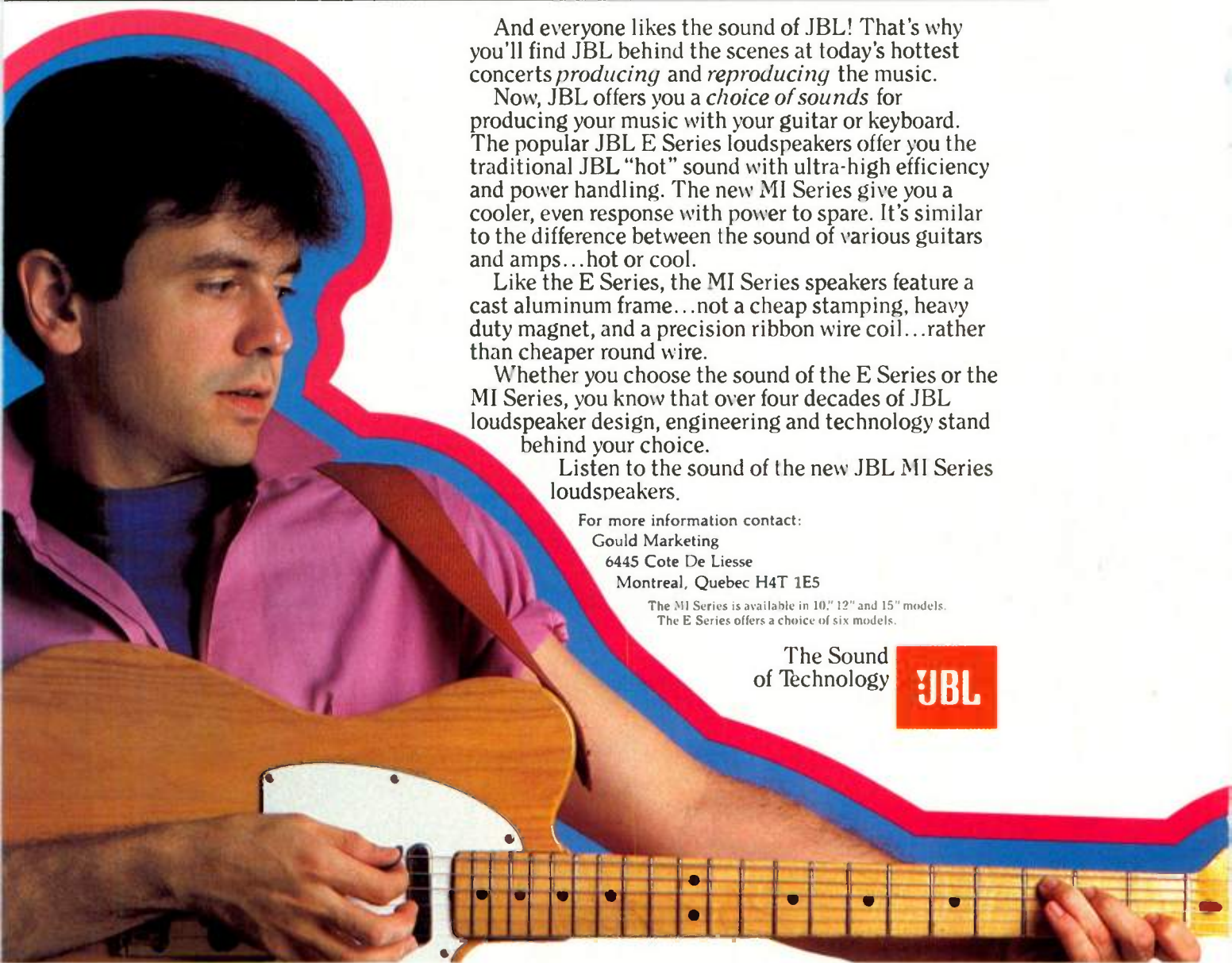
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RECORDS

after a close encounter with New Wave. The band has a talent for integrating some Pop hooks and melodies into their songs and arrangements. The title track is a fairly catchy piece of radio Rock and is the strongest piece on the album. As a result of production and arrangements the disc has a dense, booming sound which is not always an asset. Chris Burke-Gaffney's breathy voice has a certain captivating quality to it and lends a little distinction to a pretty average record.

TORONTO GIRLS NIGHT OUT

Solid Gold Records
Producer: Steve Smith

This is another hot selling LP, but it is not quite up to the standards set by the Headpins. The strange thing about it all is that

Holly Woods' voice should be leaving Darby Mills' in a cloud of dust. Technically, Holly dwarfs Darby but she doesn't have Darby's emotional impact. The fault is not Holly's alone, it's shared by the material and the production. Most of the tunes are a rehash of familiar AOR cliches and the arrangements and production lack focus. Stylistically the band wanders around throwing in a little New Wave here and a little (very little) Jazz there.

The rhythm section is wooden and never manages to lift the band into flight. There appears to have been too much emphasis on getting the 'right' sound and achieving metronomic metre as opposed to getting the right feel.

However, it has a few catchy pieces on it, and is the most solid record issued by the band yet. Hopefully that trend will continue - if Holly can find

some lyrics she can sing with feeling and have the band supporting her likewise.

PAYOLA\$ HAMMER ON A DRUM

A&M Records
Producer: Mick Ronson
with Payola\$
Engineers: Bob Rock and Mike Fraser

"Eyes of a Stranger" was one of last year's best singles. However, the album it came from (*No Stranger to Danger*) failed to live up to the standards set by the tune. *Hammer on a Drum* is a bit of a surprise. It is a cohesive piece of work that at the very least is an infectious, thoughtful slice of Pop music. The songwriting team of Bob Rock and Paul Hyde provide a collection of tunes that possess a

sense of humour and provide a little exploration of life's experiences that goes beyond the usual schlock songwriting so common in today's marketplace. They wisely have not attempted to come up with an "Eyes of a Stranger" sound-alike and have avoided the dead end of being a Police clone.

They draw on a variety of influences, from the Beatles to the Caribbean, experiment a little in the production and have provided a few treats such as Carole Pope's vocal on "Never Said I Loved You". The results culminate in an album that entertains and charms.

THE PARACHUTE CLUB

THE PARACHUTE CLUB

Current Records
Recorded at: Grant Av-

enue Studio, Hamilton
Producer: Daniel Lanois
Engineer: Daniel Lanois

This is a seven piece ensemble where the emphasis is on the groove. With up to three percussionists at a time, rhythm is the predominant aspect to the band. When the tune has the appealing ingredients of melody and groove as in "Rise Up" the result is contagious.

Lead singer Lorraine Segato is more of a stylist than a straight-out singer. Her voice is warm and her phrasing interesting. The rest of the band performs well, with Lauri Conger's keyboard work standing out. Her background includes stints with John Hammond, Memphis Slim and Sonny Terry and Brownie McGee. Lauri's playing here is both imaginative and tasteful.

Some of the tunes could be stronger; frequently the

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RECORDS

groove overshadows all other aspects. At its worst *The Parachute Club* is a fine dance album - at its best it is much more.

DAN HILL LOVE IN THE SHADOWS

Mercury
Recorded at: *Manta Sound, Toronto*
Producers: *John Lewis Parker, Dan Hill*
Engineer: *Gary Gray*

It has been critically fashionable to dump on Dan Hill and it would now be nice to break with that tradition - if only for the sake of change. However it is not quite possible at this time.

First the good news: *Love in the Shadows* is Dan's most ambitious project to date. It has a few

successes and a few of its failures are due to risks being taken, which is at least honourable. Dan and his partner on this album, John Lewis Parker, have hired a rather handy rhythm section in Jörn Andersen and Tom Szczesniak, on drums and bass respectively. Their inclusion in the band is an asset throughout. There has been a toughening up of sound, and attitude, reflected most successfully in the title track which provides an interesting twist on an old theme. Dan's voice occasionally reaches a new plateau in tonal quality and expression.

But, here we go again, there are problems. There is an awkwardness that pops up here and there. "Helpless" is the tune that best illustrates this point. The rhythm arrangement is clunky (and you can't blame that on the players) and Dan's voice doesn't

feel comfortable in the setting. John Lewis Parker's synthesizer (and this goes for most of the album) is pedestrian and unimaginative.

Dan, once again, seems obsessed with male/female relationships and the attainment of total intimacy to the exclusion of all else. When they don't work there is always sadness never anger or bitterness. One wonders if Dan has ever wanted to cuff somebody in the head or even yeli at them. On the song "Something Ain't Right" the male figure suspects the woman in his life of being unfaithful. Does our hero get angry, threaten violence, cry, or even have a temper tantrum? No, he quietly explains himself and leaves - probably didn't even slam the door. For all his passion you would think Dan could occasionally unearth an emotion that is less than

admirable. This criticism is not meant to urge Dan into the world of despair - only to acknowledge it. There is no doubt that Dan Hill is a warm, compassionate, sensitive man - all the more reason to be disappointed in his continued failure to adequately explore the human experience.

The new directions indicated on the album were a good idea; they should have been pursued in more depth.

MURRAY MCLAUCHLAN

TIMBERLINE

True North/CBS
Recorded at: *Kensington Sound Studios, Toronto*
Producer: *Murray McLauchlan*
Engineer: *Vesi Tayyeb*

Somewhere in the midst of being mangled by Bob Ezrin's production and despite a fine album last year (*Windows*), Murray McLauchlan and his audience got separated. While fellow label-mate Bruce Cockburn has made the transition to nouveau trendy, Murray has floundered in his attempts and his response is *Timberline*. Murray sets out to prove you can go home again and more or less come to terms with yourself. The album features Murray's unique vocals, harmonica, guitar and piano. He is accompanied by Bucky Berger on drums and Terry Wilkins on bass (both formerly of Rough Trade).

The songs are filled with stark, forceful imagery and the simple musical setting establishes a welcome contrast to the trends of the day. An honest and admirable effort. cm

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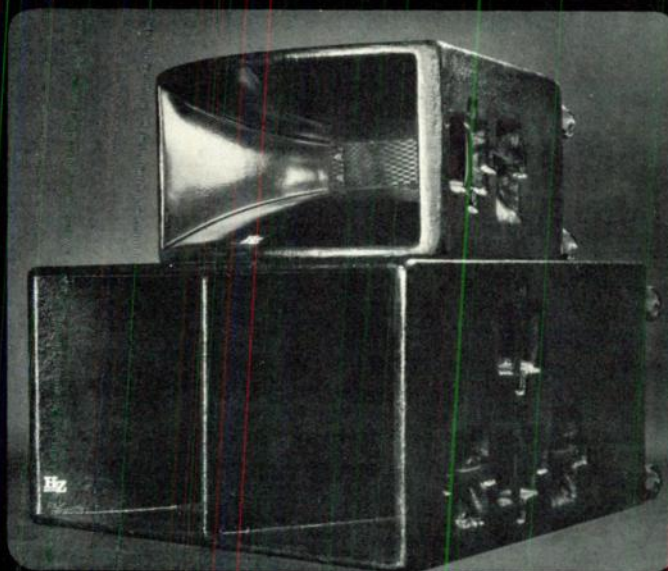
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Oscar Peterson

MONA COXSON

Imagine the following scenario: Oscar Peterson is playing at the Alberta Lounge in Montreal and a local radio station is airing his performance. Across town, jazz impresario Norman Granz is on his way to the airport in a cab, following a tour of Canada with the Jazz At The Philharmonic (JATP) show.

The driver turns the radio on and Granz asks him if he knows whose record is playing. The cab driver tells Granz, with a distinct note of pride in his voice, that it's not a record but a live broadcast. Granz has the driver immediately turn the cab around and heads for the Alberta Lounge. Granz pays the driver, gets out of the cab, and hurries in to meet Oscar Peterson.

A month later, Peterson is seated in the audience at Carnegie Hall for the first part of a JATP concert that is featuring such artists as Ella Fitzgerald, Roy Eldridge and Coleman Hawkins. Granz summons Peterson to the stage as a surprise guest, mystifying the audience because his name isn't even on the program. "Play whatever you like, for as long as you like," Granz tells him.

Peterson starts with "I Only Have Eyes For You" and amid applause and cheers, continues on from there. Only 24 years old, he stops the show cold and goes on to become the world's most successful jazz artist alive.

Music up. Fade out. Roll the credits.

It's a script writer's dream. One that the film world should take a long hard look at. And one that needs no embellishments because that's exactly what happened. Journalists and music critics have been writing about it ever since.

"In 1949, September 18 to be exact," freelance writer Mark Miller wrote in 1980, "Oscar Peterson made an irreversible move. Invited to the stage from his seat in the audience at Carnegie Hall to play, he proceeded to 'steal the show.' From that night on, he belonged not to Canada, but to the world."

Yet Peterson has continued to live in Canada. The reason is quite simple. "I happen to like this country," he said. And he does. When CBC-TV presented his *Canadian Suite* a few years ago, he pre-faced the broadcast by saying:

"My profession has taken me to every part of the world, none more beautiful than

where I live."

The hour-long program combined a filmed studio performance of the suite by Peterson and a 37-piece orchestra with footage of the areas of Canada which inspired the work's dozen sections - among them, the Rocky Mountains in "Land Of The Misty Giants," the Maritimes in "Ballad To The East," Toronto in "Hogtown Blues" and the Montreal neighbourhood in which the pianist grew up in "Place St. Henri."

One of five children, Oscar Emmanuel Peterson was born in Montreal on August 12, 1925 to Olivia and Daniel Peterson, a CP railway porter. He grew up surrounded by music. Both his sisters, May and Daisy, played piano as did his two brothers, Fred and Chuck. A close-knit family, Peterson maintains that Chuck, who played trumpet in Montreal until 1979, would have been a better pianist than he "had he not lost an arm in an industrial accident and Fred was the best pianist of all of us. But he died when he was 16 of tuberculosis."

Daniel Peterson had started his son Oscar on cornet and piano at five years of age when Oscar too came down with TB and after one year spent recovering in a sanatorium, lessons began again, but on piano only. His teacher was his sister Daisy.

After Daisy, he took piano lessons briefly from Lou Hooper; later he attended the Conservatoire de musique du Quebec and at 15, he studied with classical pianist Paul de Markey (as would Doug Riley in '56) who retired from performing in 1950 and taught privately in Pointe-Claire - a suburb of Montreal - specializing in teaching children.

"He taught me a great respect for the instrument and gave me great insight into how to technically control it," Peterson said. "But he was also interested in what I was doing jazz-wise and he'd offer me critiques from an aesthetic standpoint."

The young Peterson's life revolved around music. "I'd practice from nine in the morning until noon," he said. "Then after lunch I'd go from one to six. After dinner, I'd practice again from 7:00 or 7:30 until my mother would drag me away."

Generally he would start out in the morning with scales, exercises, and any specific classical pieces he was working on at the time. After a break "I'd come back and do voicings. I'd challenge the voicings I'd been using and try to move them around in tempo without losing the harmonic content."

Another practice routine was described to Len Lyons of *Contemporary Keyboard* in 1978.

"I also practiced time by playing against myself and letting the left hand take a loose, undulating time-shape while making the right hand stay completely in time. Then I'd reverse the process, keeping the left hand rigid and making the right hand stretch and contract. Practicing that way takes the urgency out of getting from Point A to Point B in a solo. It gives you the confidence to renegotiate a line while you're playing it and a respect for different shapes."

When Peterson began feeling slightly vain about his progress, his father brought him up short by bringing home a recording of "Tiger Rag" by Art Tatum, one of the finest jazz pianists of all time. Peterson didn't touch the piano for a month.

But he came back and, still in his teens, Peterson presented a radio program for the CBC called *Oscar Peterson's Favourite Pianist*. In later years, Peterson and Tatum became close friends and when Tatum died in 1956, Peterson was at his bedside. As fate would have it, both "Art and my dad died within one week of each other and I realized I'd lost the two best friends I had."

In 1944, Peterson joined the popular Johnny Holmes Orchestra in Montreal as a featured player, then formed his own trio, cut some records for RCA Canada and soon his reputation spread to American jazz circles.

He resisted early offers to go to the United States - even when Count Basie and Jimmy Lunceford offered him work - until Norman Granz walked into the Alberta Lounge in 1949.

Over the next dozen years he appeared on the IATP tours - which lasted as long as seven months each year - and on the hundreds of recordings that

Granz produced from California, both as a soloist and accompanist. He recorded with almost every well-known musician of the 1930s and 1940s, from Louis Armstrong to Coleman Hawkins to Stan Getz; not to mention with vocalists as varied as Ella Fitzgerald, Fred Astaire and Billie Holiday.

During the fifties, on his own and away from IATP, Peterson worked with a trio in concert and club appearances around the world and on recordings. Ray Brown was his bassist for a dozen years, then was succeeded by Sam Jones. Until '58, the third member of the trio was a guitarist; first Irving Ashby then Barney Kessel and finally, for five years, Herb Ellis. After Ellis left, Peterson switched to drummers - Ed Thigpen for the first and longest period.

In 1960 in Toronto, with Ray Brown and Ed Thigpen (his bassist and drummer at the time) and Phil Nimmons, Peterson opened the Advanced School of Contemporary Music, which, in its three-year existence, drew students of jazz from cities throughout North America. The faculty grew to include Erich Traugott (trumpet), Butch Watanabe (trombone) and Ed Bickert (guitar). Peterson's own pupils included Canadian pianists Carol Britto, Brian Browne and Wray Downes. Four volumes of his *Jazz Exercises and Pieces for the Young Jazz Pianist* were published in the mid-1960s.

In the early seventies, Peterson achieved every jazz pianist's dream - to perform exclusively as a solo pianist, returning later to a variety of small group formats. In Toronto, often with bassist Dave Young; at other times with any one of the alumni of his previous trios - Ray Brown, Herb Ellis, Joe Pass, the brilliant young Danish bassist Niels-Henning Orsted Pederson or drummer Bobby Durham.

Standing over six foot one, Oscar Peterson is a magnificent looking man who dresses impeccably both off-stage and on. A very private person, he is basically a gentle man who can tell uproarious stories of his past experiences with TV producers - all of them true. During an interview he answers each question (all of which he must have

Continued on page 43.

THE LINCOLNS



PHOTOS: ROBERT PATON

The Rhythm and Blues scene of Toronto in the '60s approaches legendary status. Clubs like the Bluenote and the Coq'D'Or spawned a group of artists such as The Mandala, Jon and Lee and the Checkmates, Grant Smith and the Power, The Band and the list goes on.

The story of the Lincolns, without question the best R&B band in the country, revolves around one of the musicians involved in the original scene - Prakash John. Prakash formed The Lincolns four years ago, originally as an antidote to being the bass player for the impersonal arena Rock of Alice Cooper. His roots however go right back into the heart of the '60s R&B scene in Toronto. Brought up in a strict Church of England family, his original exposure to music was limited to the classics and church hymns. After singing in church on Sundays (an influence which shows up in his pure tenor) and a couple of very distasteful encounters with

the piano and violin Prakash had yet to develop a passion for music. Until one fateful night when he accidentally flipped the radio dial past CHUM and stumbled upon WUFO from Buffalo playing Ray Charles. That was it.

Somewhere inside the music spoke to him and an undying love affair with R&B was underway. A short time later he heard a band in Toronto called the Five Rogues (which evolved into The Mandala). They were playing the Wilson Pickett/Steve Cropper classic "Ninety-Nine and One-Half (Won't Do)." Dom Troiano led it off with a spectacular intro and Prakash was sold. He promised himself he'd learn how to play. He comments on the beginnings of his bass career, "I always liked bass as a sound. I saw Don Elliot with the Rogues and he'd cut down a Precision Bass to a tear-drop shape and made the neck of the bass look even longer. I thought 'wow, this is a very sleek instrument with a deep

sound.' I loved it. It appealed to me emotionally - the feel of it - the sound. I promised myself I would play it.

"One day some poor unsuspecting character came up to me in the music room in high school where I was waiting to write an English exam. He asked me if he rented me a bass and amp, would I play in his band. He never asked if I played. What made him think I was a musician was that I was happily destroying a string bass in the corner - you know, detuning it and acting the fool waiting for the exam to start. So I started playing bass. I went to his house; up in the attic. I got the bass and hung it over the wrong shoulder. I couldn't figure out why it kept leaning forward and slipping off. So I tied a towel to the scroll of the bass and hung it from the ceiling and stood under it playing with my thumb.

"If the other musicians weren't as pathetic as I was I would have been out of a

Continued on page 47.



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JARVIS BENOIT QUARTET

PATRICK ELLIS



*Front l-r: Jarvis Benoit, Alex Reitsma;
Back l-r: Andrew Russel, Louis Benoit.*

Quite a while ago - I'm talking about decades here - Don Messer and his Islanders turned up for a concert and dance in Arichat, Cape Breton.

Jarvis Benoit, a young guy who'd been fiddling since he was eight, wanted to see Messer, who was a celebrity in Canadian Pop back then. But Jarvis was suffering from Empty Pockets. Determined to see the show, Jarvis worked a deal that involved a mess of fish and a thirty mile hike. But he got to see the concert.

Unfortunately, he was too young to attend the dance, so he had to watch Messer's show from outside the hall.

"Jarvis was really influenced by Don Messer," his son Louis recalls. "That was the first time he ever saw a fiddler play with the fiddle under his chin instead of down on his chest. It was also the first time he saw a band start and end together."

Next March Jarvis, 58, will be taking his band, The Jarvis Benoit Quartet, to Toronto for a Pops concert with the T.S.O. - (a group noted both for chinning their fiddles and stopping and starting together).

Obviously a lot of music has been played between these two dates. Jarvis first went professional at 20, when he led his own band, The Acadian Playboys. That was followed by the Jarvis Benoit Orchestra. The bands played a combination of Pop tunes - which were swinging then - and square sets. Instrumentation ran to piano, bass, drums, trumpet, clarinet and fiddle, and there would be a vocalist.

"Playing was all Jarvis did back then," Louis recalls. Then he moved himself and his family to Halifax in '55, took up contracting work and retired from full-time gigging. Except for Sundays.

"On Sundays he used to go to a boot-

legger and play with a regular crowd. It was like a houseparty. He did that for years."

Son Louis, meanwhile, had grown up into a guitarist and mandolin player. Pausing along the way for some high school basement Rock bands, Louis had settled into acoustic music and developed a fair name for himself as an instrumentalist. Along with guitarist, banjo player Andrew Russell, Louis formed a bluegrass outfit in the tail-end of the seventies called the Hollis Ramblers.

The Hollis Ramblers did a lot of playing at Ginger's Tavern. Jarvis did a lot of solo work at Ginger's.

Eventually, a pretty exciting cross-pollination began to take place between the two generations of players. The first edition of the Jarvis Benoit Quartet was formed, including bassist John MacMillan. An album was recorded at Solar in Dartmouth and at Ginger's.

"When we did the first album," Louis said, "we didn't actually have a band. Which probably had something to do with the disappointing sales. In any case, it was a fiddle album, not a band album."

The quartet worked the festivals in 1978, then went tits up.

Andrew moved to B.C. and began gigging and thinking out there. Louis joined him. Distance and time seemed to firm their resolve to take the magic of an impeccable Old Time fiddler and wrap his music in careful arrangements. "It was then that we decided to come back to Halifax and start the band," Louis told another interviewer. "Jarvis didn't know anything about it, but he's easy."

The band began to develop its sound.

Continued on page 54.

IRENE
KNIGHT

WILDROOT ORCHESTRA



Years of change and musical growth have finally reached fruition for Wildroot Orchestra's founder, Jim McGillveray. As bandleader, McGillveray has drawn heavily upon the more humorous aspects of big band Swing, Rock and double entendre Pop. Primarily a drummer and a percussionist, he has worked and recorded with the likes of Ann Mortifee, Susan Jacks, Paul Horn, Skywalk, and Jim Byrnes. Add vocals and a desire to play *his* kind of music, and you have the Wildroot Orchestra.

Wildroot seems to pop up where least expected. Their national hit of "In The Mood" started a string of releases that put them on the swing bandwagon. "Town Without Pity," the subsequent single from that album, featured the distinctive vocals of Peter Padden. The new sound was so different from "In The Mood" however, that some programmers were confused. Chart success for "Town Without Pity," and the next single, "Real Contender," was not to equal their first efforts and somehow failed to get the programmers *in the mood*. It was becoming obvious though, that the band had depth, and many sides to be explored. More than big band nostalgia nuts were being added to the growing number of fans.

As 1982 drew to a close, the second Wildroot album hit the racks, although only regionally (B.C.). It was a little late to take full advantage of the Christmas rush, for which the major labels had been meticulously planning and promoting. Various snafus and technical problems made it tough to get *Wildroot Two* out. Relentless work and financial daring on Jim's part made it come to pass. After a multiple album deal with Attic Records ground to a halt, Jim was forced to consider independent release on his own Cricetus Records

label.

Jim explains, "When it came time to do another album, Attic was supportive at first. One of the execs came out to hear the project-in-the-works and said that the company was buying whatever it was we had. However, they said they needed the finished master in two weeks. Needless to say we pulled out all the stops and moved into high gear. This was at a time when the industry was really terrifying. They started going, 'What is this?' and ultimately passed on the whole thing. In the end they weren't supportive at all and left me with a whole pile of bills. I don't think it was completely fair. I think they were counting on some of their other acts, and when they didn't pan out, things started to fall apart for everyone involved.

"In the beginning nostalgia played a big part in our acceptance but we were afraid of getting bagged as a novelty act. I felt the new album needed to be a little more important," Jim reflects, "but with my incredibly keen hindsight I may have been wrong. We probably should have recorded tunes that get that terrific audience response, tunes that capture the humour of it all. Sometimes it's so silly on stage that the tears will just be rolling down my cheeks!"

A mammoth project like this is the sum total of a whole lot of parts. A great bank of talent, with individual players' roles spilling over into the writing, arranging, and production aspects. A big contributor to this project has been Doug Edwards. Besides co-producing Wildroot with McGillveray, Doug plays guitar, bass, and is co-composer of several tunes.

"Undertaking an album like this is a lot of work, and doing your homework can save a lot of studio time," explains Doug. "There are times when we could

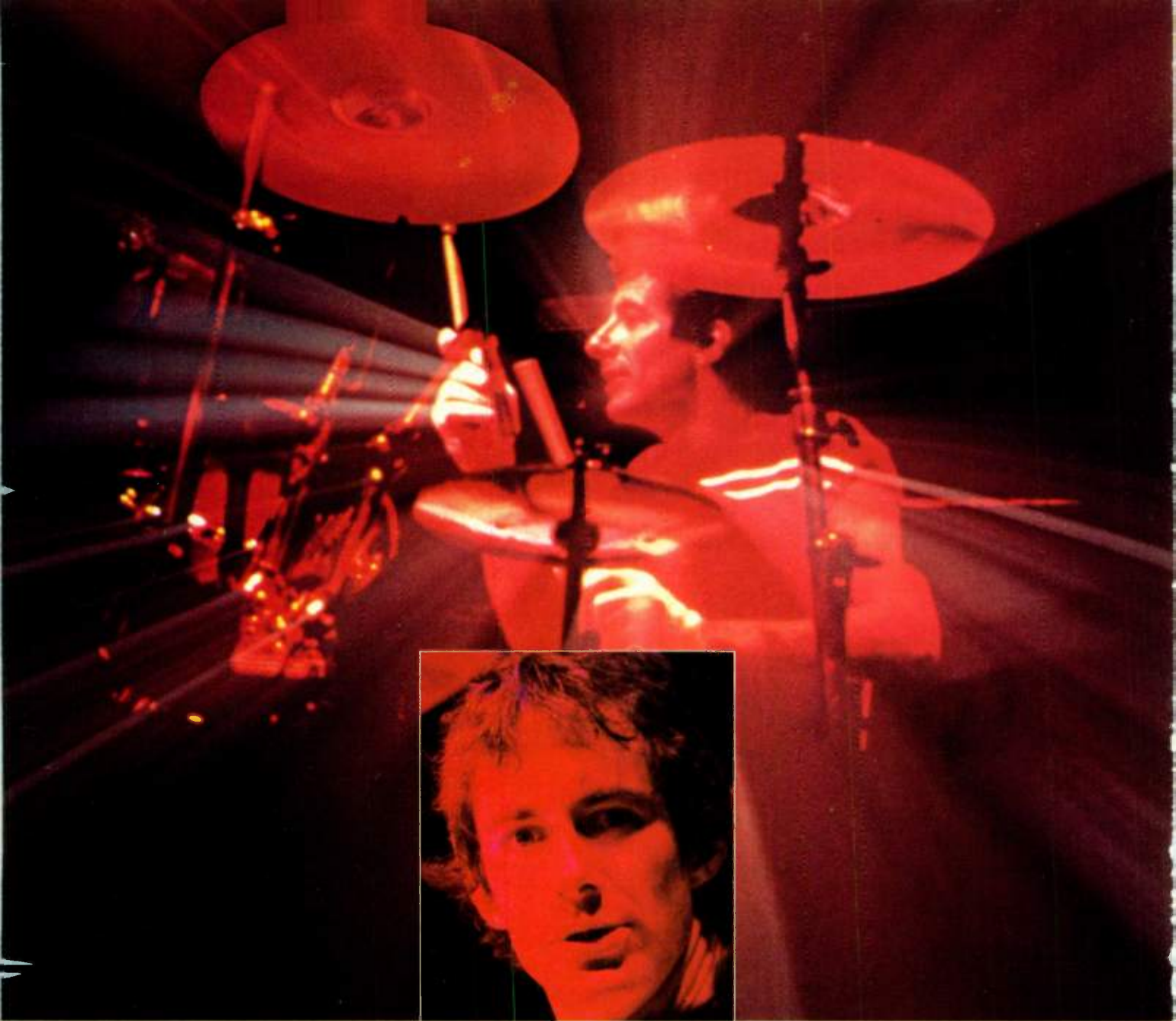
have cut a few corners in the studio by being a bit more prepared for a particular session, but part of the creative process is letting the material evolve in the studio. *Wildroot Two* was recorded over several months, utilizing several studios; sometimes marathon sessions, sometimes a few hours at a time. We approached the album with a session player point of view. Some of the material the band had been playing live already, but much of it was written, arranged and refined first in the studio, to be taken out and done live afterward."

Doug has a varied and successful tenure on the Vancouver music scene as guitarist, bassist, keyboardist, and producer. He has worked with Paul Horn and Ann Mortifee as well as co-writing "Wildflower" (with David Foster), which became a smash hit for their band Skylark several years ago. Doug is definitely at home in the recording studio, on either side of the mixing console, and this shows in *Wildroot Two*.

"I have to give a lot of credit to McGillveray for having the original concept for the band, but allowing me and the band to sort of run with the ball production-wise. This unit is made up of seasoned pros and not everything can be completely predetermined beforehand. Many things 'work' because of the concepts and rapport of the individual players. Because Peter Padden was the featured vocalist on many of the tracks, he had a lot of input.

"Fred Stride, at one time the arranger for the Raes, handled the lion's share of horn arrangements, with compositional and arranging contributions from Jamie Croil, Peter Bjerring, Bill Buckingham, and also Padden. The album reflects the diversity of the band," states Doug. "I

Continued on page 57.



"There are lots of drums out there. But there's only one I want up here."

— Alan Gratzer, REO Speedwagon

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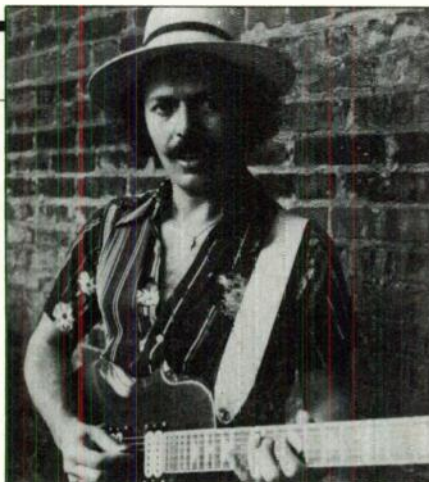
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IMAGE

PART 2



We conclude the two-part story on the image of the performing artist in Canada. As with the first part, the following are verbatim excerpts from recent interviews with the subjects.

SAM LEVINE
LONG-TIME PROFESSIONAL MUSICIAN

As a starting musician, he must first make a commitment to his music. This means that he has to erase an awful lot of other ambitions he might have and decide, right then and there, that he is going to try to make it in the music business as a professional. He's got to give it a really good try.

The image has got to come from a group's music - developing whatever talents they have and consolidating them. That helps to create an image. After that, the group would require assistance of people in the business who have done it before and know how to project a group into the public domain.

From where I sat as President of the local Toronto Musicians' Association, I could see that a group has to have a long-term objective that would include a commitment to their kind of music - Rock 'n' Roll, Blues or whatever. The only changes they would make over time would be to progress within that idiom. Not, one day they're a Blues band and another Rock... that doesn't work.

I think the video is important and has the same motivation and attraction of television, as opposed to radio. Groups have to give an awful lot of attention to the video aspects of their presentation.

I think that from my experience I've seen enough failures and enough successes to know what ingredients are necessary to succeed. Just plain, ordinary hard work and attention to business. The failures - when they got to my desk - showed a trust in those who were running their affairs that was beyond normal day-to-day relationships any businessman has with his staff or banker. These kids seemed to think that once they had a manager, they could leave everything to him and go about their music and not be bothered. It's an idealistic situation and doesn't work. They have to pay attention to business and know where the money they are earning is going. I think that's the best advice I could give them.

DOMENIC TROIANO
FREELANCE GUITARIST AND PRODUCER

I've never been all that concerned with image. I'm not saying that it's not important, but for me personally I've just never consciously thought about that end of it all that much. I've always been more interested in the musical end.

I guess I've never been all that interested in the entertainment part of it - the image and stage persona. I imagine for someone who is into doing that, they would decide what it is that they are attempting to put across in the marketing sense. I suppose people sit down and think about these things - it's hard for me to imagine.

For a lot of bands the video really enhances what they do, but we're talking about bands who are more concerned with what is the public persona of what they are or aren't. From a musical point of view, I'm not altogether sure what the video does. From the point of view of marketing, (and getting the people to know who the band is), obviously it makes a big dent. This is true especially with the younger audience when they see someone for the first time and it leaves an impression.

Now we have a very image-conscious period. It seems to go back and forth over time in the music industry. It seems to be a big deal again, maybe because of the video. It's the clean-cut, preppy look. It's neat - it's something for people to talk about. That's all. But it's such a transient thing. It's as quickly changing as the fashions each year. Three years later, who remembers one style of dress from another? You're either going to remember the record or you're not. I don't know whether the image is as lasting as the other part - aside from people like Elvis Presley, who was larger than life year in and year out.

No, image doesn't rate very high on my scale of one to ten. I see where it's important to certain people - especially for the younger musicians breaking into the business, who are trying to make an impression. But you've still got to have the music there. That's what it gets down to - you're still selling records and making music. Otherwise if you want to go totally with what you look like, you'd get into acting. The music is what's going to count the most. You can have the greatest image in the world and most fabulous videos, but if nobody likes the records, they're just not going to buy them.

BRIAN CHATER
**MUSIC PUBLISHER — AVENUE ROAD MUSIC GROUP/
AVALON RECORDS**

Without image, all you get is confusion in the public's mind as to what the artist is and what he does. This is the worst thing, especially for the new artist, but it's very common. A lot of musicians put out an album initially and say: "We'll do two or three styles and see which one works." But if one specific style happens to hit and someone buying the album responds: "Hey, this isn't what's on the single"... you've got to go for broke from the start.

As for the components in moulding of an image, it depends entirely on the group or performer. It must be somebody the artists really trust and can work with — the publisher, record company or manager — who helps them mould an image. It is the record company's job to stop the artist from getting off the track. "This is the line you should be going in — why suddenly record an album with turtle noises, just because it's the 'in' thing to do? If you want to do that fine, but not on our time or money, and yours, because this sort of thing will probably ruin your career."

It's the record company and publisher's job to know what's happening in the market place. The artists, by virtue of what they're doing, can't be that much involved in the marketplace. Obviously they play and know what reaction they're getting. Few know what the future trends are. It's just the nature of the beast. You can't be everything to all men. If you're an artist, you'll have to say: "Do I trust somebody?" If you do, you say: "That's what their job is... A manager's job is to get me organized. A booking agent's is to get me dates and a record company's is to sell the records."

Look at any big-selling act — it's the singles or consensus cuts (also called airplay items/hit songs) that sell the albums. If you've got three hit songs that have had airplay for nine or 10 months, you're going to sell a hell of a lot more albums than if you have one hit song that gets played for two months. It's as simple as that.

Advice to an aspiring musician — think it out. Decide what you want to do. Write hit songs. Put the package together and go and sell the package. That's basically it. Record companies want to see a well thought out package. Most in the U.S. wouldn't ever sign you unless you've got good management. They're not even interested otherwise because they know they're asking for grief.

It's so tough out there — it's a team effort. Everybody's got to be prepared to put up some bucks and really hustle and scream and shout because, otherwise, it isn't going to work. You're looking now at an investment of a quarter of a million bucks an album in recording and promotion, minimum in the U.S.

In Canada? A lot less. Maybe \$100,000 rather than \$250,000 but it's still not cheap and here you spend two-fifths of the same amount and you've got ten percent of the marketplace. So if you have a hit, you've spent forty percent of the money and get ten percent of potential sales.

... The trick is to be three months ahead of the current vogue — not three years. It takes a lot of thought, effort and desire. As somebody once said about selling real estate: "There're three things called location, location, location." In music, there are three things called persistence, persistence, persistence. That's really how it works.

CAMERON HAWKINS
VOCALIST AND SYNTHESIZER PLAYER — FM

The image is really a clue to the depth behind the music. It can provide clues to an awareness of psyche and make someone say: "I really like that band because I like more than the music." You're offering someone that chance to be creatively involved.

Video is incredibly popular now. It's also a more structured way for a band to present itself. You can become an actor, if you wish, or allow others to act out your songs. I don't know how long it's going to last. It's certainly a fad right now and is helping to break a lot of New Wave or Electro-Pop music. On the other hand, it's like watching the radio. It's not as involving as watching a live show.

But it's really up to the performer to find his or her own image. The way to do that is to look at which other images interest you to begin with. You're better off to go to a hip hair stylist or hang out at a New Wave club, if you want to find out what the trends and fashions are. These days, fashion dictates a great deal — the English Mod look, for example. I've found that whether or not record companies or managers want to have a say in image formulation, they very often don't have the answers.

In FM, we looked at the music that we were creating quite naturally — it was very spacey, but very synthesizer-oriented. Then when the lyrics come, you're talking to people about certain things. (If you're talking about headbanging, then you want to look real scuzzy, for instance.) In our situation, we got more into a fantasy and science fiction world, so we took a very spacey approach. The image did evolve out of the music but lyrics can really help to fill in the blanks. They let people know what you're saying, then the music affects them sort of subconsciously. The lyrics are a conscious part of the image.

What you really have to realize is that your image as a performer and as a person can very often be as much of a limitation as it is a form of expression. As a person, you may change, but professionally your image may remain the same. You might get a locked-in feeling — that you'd like to break away perhaps to try another completely different approach. But that's not always possible or advisable.

So it's important that when you're developing an image, to see it as a picture of you — but not necessarily the whole you. Don't take it too seriously. It can not only lead to severe identity problems, but lose you friends. Keep in perspective that an image is just the public part of you and it should never take over the private part.

Image is how you are seen. It's very important that an artist maintain some sort of control over that. You may have the best creative people in the world, but they're not necessarily the best people to determine how you should look. I really think it's up to the artist to make an effort to have a say in his image — coming up with ideas for the band shots, picking them out, checking up on record jackets... all those things. You have to make an effort to become involved in these processes, or you could be misrepresented. The responsibility is your's because it's your career.

Ninety percent of anything I learned, I learned under the gun. What I learned about performing, I learned performing and what I learned about recording, I learned recording. There's really no substitute for experience and no school that can teach you experience. So my advice is to keep your eyes open, but don't be afraid to go out and play and record and just generally expose yourself in as many different ways possible — without taking your clothes off.



BRIAN ROBERTSON
PRESIDENT OF C.A.R.A.S.

A band's image depends on the type of music it is into - how they perceive themselves and the market, and what it is aiming at. It should have a much greater awareness of marketing than in the past.

You've got to look at professional management, marketing areas, promotion, recording development in terms of A&R - all these things are very specialized. It's very difficult if not impossible for an artist to handle any or all of it, particularly when his skills should be within the music itself, either writing or performing. That's difficult enough to carry through without the artist having to be professional in all the other areas.

Some artists - Triumph is one example - have a very strong business sense and handle a lot of their own business. In general, most creative people are not necessarily business people. You've got to clearly identify where your strengths are and where your weaknesses are.

Where you have a weakness, you've got to shore it up and go out and discover who are the professionals in that area. It's not always easy, because it's expensive but, there again, if you're making wrong decisions... you're creatively wonderful with strong songwriting and performances... it's not good if you can't move that talent forward.

Really, Loverboy is as close to being what I call a packaged product with incredible success. All that is, in my view, symbolic of the maturity of the business here, in terms of the professionals (like Bruce Allen and Paul Dean) who were involved. They know the business and, having made the mistakes in their fifteen or so years of experience, know what had to be done. Loverboy has got to be a prime example of a bunch of professionals who know the market.

They really put it all together - the look of the band, the name, talent, music, performance and management. Everything was done right - all the way down the line. After two years, they were top of the heap. Incredible!

From a business point of view, there's no doubt that that's the ultimate way of doing it. In the last two or three years, I think Canada has been a world leader in the heavy metal type of music. You can rhyme off 10 or 12 bands that have been successful internationally in that area and are, no doubt, world leaders. If they can do it in heavy metal, they can do it in other areas.

Tips for beginners? They've got to make a really impartial judgement about where their strengths and weaknesses are. If they feel that their strengths are in performance, then they've obviously got to go out and get songwriting help. If both of those areas are covered, they've got to look for some management counsel.

They've got to look at it as a business - if they are serious about making music a career. In that way, they'll lessen their disappointments and speed up their growth, in terms of establishing themselves.

I've seen some wonderfully talented people go nowhere... that's because they tended to isolate themselves in creative pockets and not look at the total picture - what had to be done in all of the other elements.

PAUL BERRY
GENERAL MANAGER - CANADIAN MUSICAL
REPRODUCTION RIGHTS AGENCY LIMITED (CMRRA)

We deal with the performing artist as a composer-publisher. The side we see is a side that the performing artist as a composer doesn't see or very rarely sees - that is the revenue side of the royalties that are generated by his records. What we see in many cases is a total lack of involvement in the business activity of his own songs.

They should become more involved in educating themselves as to what goes on 1) when a recording company asks for the assignment of the publishing to a recording company and 2) what happens with the money that's generated by the sale of records, both nationally and internationally. In many cases, the performer-writer doesn't know or care to know - that's the thing that really should be corrected.

The Copyright Act has been in the process of being amended for probably 25 years. If the performer-writers were more involved in that process, it might make the difference between having an Act and not having one. With new legislation, the royalty rate that was set in 1924 would be substantially increased.

There are two things: image and substance. As a creative individual, whether you are talking business or talking their craft, there has to be substance. Artists have to have substance - to know how to play their instruments and write good songs. When they're dealing with the record industry, they are dealing mainly with salesmen. And, of course, salesmen are mainly concerned with image. Yet as artists they should be concerned as much with substance. If you're looking at the business angle of the substance side, they have to be concerned about how to add, subtract and multiply - and to make sure that they know the numbers that they and the record company are dealing with. We don't see any awareness of the business side here insofar as the artist as composer-publisher.

It's happening more and more that the artist writes his own songs and has his own publishing, yet he doesn't handle it well. The paper is not there, the numbers are not there. They don't know how to track the numbers through the system... It's not so much being able to do it yourself. Do it yourself if you're able to do it, and if not give it to someone else who does know how to do it.

On the song side, there has to be publishing activity - generating covers of the song, making sure that the royalties are collected, making sure that the legislation addressing that is good - and it's not. The legislation is something that affects them directly. It's as if they haven't had an increase in percentage for their work for sixty years. They will have to push to get any change - they will have to take an active role. The most popular Canadian artists active in the international market are the strongest voices in the lobbying for action from the federal government.

Each country has different royalty rates for mechanical royalties (the payment for the use of the song on the record). If a songwriter has an international hit, he collects mechanical royalties from the various foreign countries. Because these royalties in the other places are two and three times higher than they are in Canada, an international hit is very good.

But those Canadians who are starting out and are only able to sell in Canada, with no international exposure, are getting the

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Friday, Nov. 25/83

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Tony Mergel

DRUM SET/PERCUSSION ROUTINES – 7:00 p.m.
Roger Flock

Saturday, Nov. 26/83

SAXOPHONE – 1:00 p.m.
Eddy Sossin

GUITAR – 4:00 p.m.
Peter Harris

JAZZ KEYBOARD ACCOMPANYING – 7:00 p.m.
Brian Harris

Sunday, Nov. 27/83

JAZZ BASS LINES – 12 Noon
Lenny Boyd

JAZZ IMPROVISATION – 3:00 p.m.
Paul Read

SOUND AND LIGHTING

presented by Westbury Sound

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Saturday, Nov. 26 – 1:30, 4:30 & 7:30 p.m.
Sunday, Nov. 27 – 12:30 & 3:30 p.m.

SONGWRITING SEMINAR

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Saturday, Nov. 26 – 10:00 a.m.

HOME KEYBOARD WORKSHOP

presented by Technics Organs

Friday, Nov. 25 – 3:30 & 6:30 p.m.
Saturday, Nov. 26 – 1:30, 4:30 & 7:30 p.m.
Sunday, Nov. 27 – 12:30 & 3:30 p.m.

STEREO SEMINAR

Sunday, Nov. 27 – 1:00 & 4:00 p.m.

CAREERS IN MUSIC

presented by Canadian Musician magazine

Saturday, Nov. 26 – 1:00 p.m.
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HOME RECORDING TECHNIQUES

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lowest rate in the world - by far. It's less than half of the other lowest rate in the world. It's terrible. When you're starting out, you need every dollar you can get to assist you. Publishing income from mechanical royalties are virtually worthless to you in Canada.

The thing is the selling of the records and getting artists' royalties because they are a lot higher - about 15 or 20 percent. But for the mechanicals in other countries - from six to eight percent and here it's two cents per song sold.

If you're interested in generating mechanical royalties from the sale of records, your main interest would be in foreign territories - not Canada. From a cultural point of view, Canada is discouraging its own artists from selling and developing a Canadian market, because it is not paying them for their work.

It's the side that nobody is really aware of. The other side - there is an almost worldwide assumption that the creative person can't think straight - that an imaginative mind can't think concretely. But really all they have to do is add, subtract and multiply, and it's one of the things they should do well when they're in this business.

JACK RICHARDSON FREELANCE PRODUCER

You have to be labelled as something if you're going to make any impact, but you can't be a jack-of-all-trades. There would be no way that you could establish any kind of an identity for your music or group. If you are the type of act that runs through the gamut of material, you invariably become a bar band. My personal feeling is that there has to be some stamp on any artist that says where that artist is and what he does.

You've got to rely to some degree on your producer because he's the one that establishes the atmosphere of the music that is going to be part of your image. You certainly have to get into management and booking, then take a look at what the act is - what is its image as far as the type of music it is doing is concerned, and develop whatever kind of profile that seems to work. The music is the thing that really determines where the act is going to be and what kind of image it's going to project. It always has.

It still boils down to the fact that if you're a Heavy Metal band, you develop a Heavy Metal image. The same thing with Punk or New Wave. There's a certain area that every band falls in within the idiom that they're playing in and it becomes a question of

pulling out those items that will be applicable to that particular band and hopefully give them something that's a little bit different from everyone else in their stage presentation and stage image.

Video, if it's properly done, can be very important. I think that some of the finest video programs coming down the pike in the past six months have done amazing things for various bands. The problem is that video is a very costly venture (between \$5,000 and \$40,000). Whether or not a band starting out or trying to develop some sort of image can afford to get into what I call good video clips is a moot point.

If you can provide at least sufficient video clips to get someone interested in seeing the band or talking to them about recording, that's great. It is something that any A&R director can sit and have a look at in his office. He doesn't have to go traipsing all over town. If he gets any kind of buzz there, he can pick up on it and find out more about the band.

Advice...if you're actually on the verge of acquiring or negotiating a record contract with a label, you should of course get a lawyer. You've got to have someone who can talk for you - a manager. The problem with that is that at the point in time when you really need management skills, you can't get them because you don't have a track record. You quite frequently wind up with someone who has the best of intentions but not necessarily the best of credentials...in terms of being an actual manager. I would suggest not to get tied down, to the point of someone owning you for the next five years - until there is some sort of performance bond placed on the manager.

"If you do the job, then you get to be the manager; if you don't do it, then you don't get to be the manager just because you've got a contract I've signed...because I don't know what you're going to do."

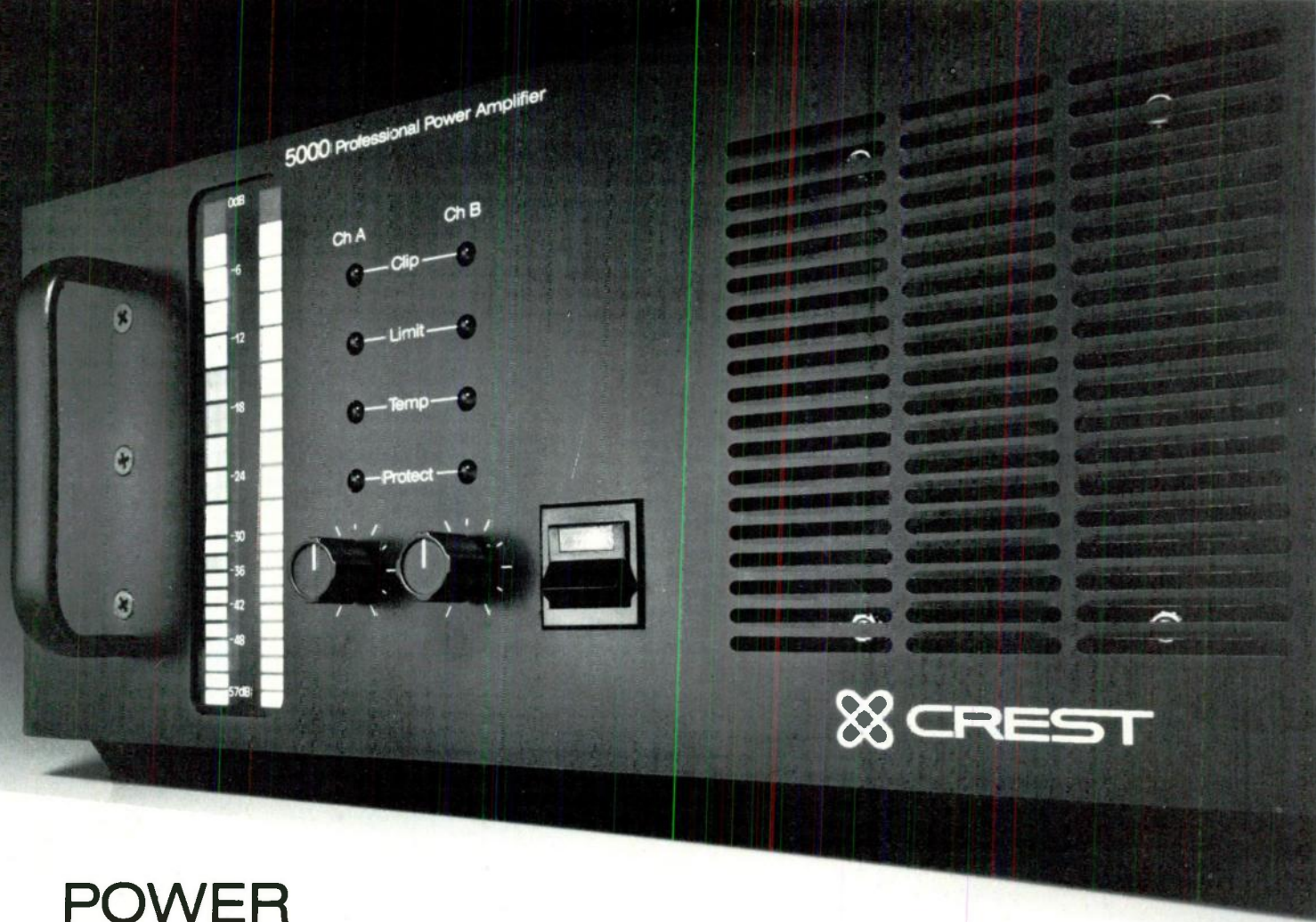
All too often, these kids get into contracts and commitments with managerial types that just don't work. I feel people are too ready to get into contractual commitments, in order to take advantage of the heat of the moment. When they wake up the next day, it's sort of like a hangover.

It's something that should be gone into with a great deal of research - who the devil are you getting into bed with? I think that's the most important situation - assuming that they have their music pretty well pulled together and know where they're going insofar as the musical idiom is concerned.

But that, unfortunately, is only the start of the game. The business aspect then comes into it and a lot of mistakes are invariably made. The band winds up selling a lot of records maybe but still owing a lot of money definitely - and everybody wonders what's going on.

Image is fine with a contemporary musician or band, but you must realize that before the image comes, the music has to come. If the music is not there, the image will not be successful. The concentration should be in honing their craft - being musicians. You can hire people to do the other jobs that you have to have done. If you screen them properly, you'll get very good people but if you don't, it's your own fault. If they look into their craft, to the point where they have something really different and exciting to offer, the rest of it quite frequently will fall into place.

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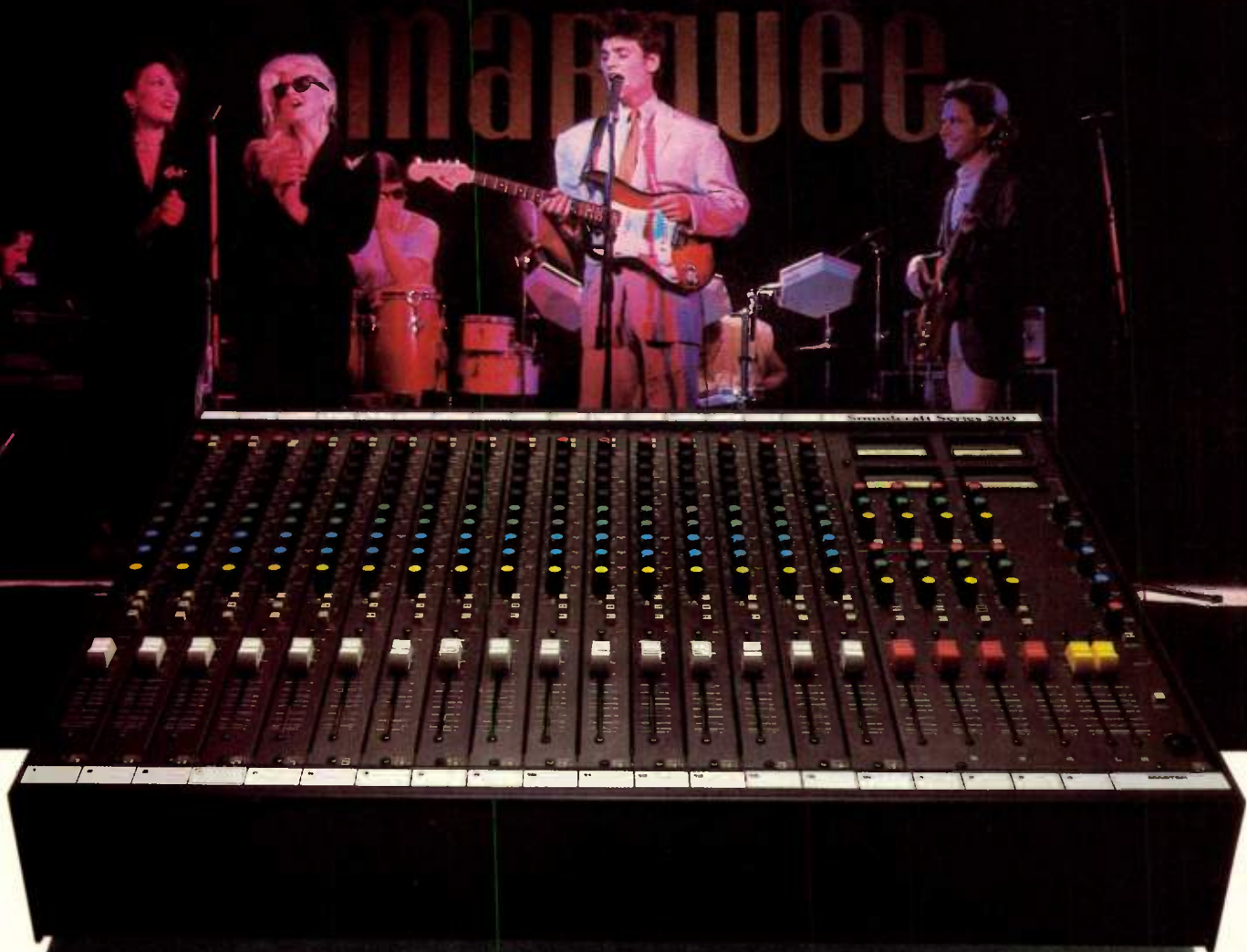
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World Radio History P.A.

Oscar Peterson

Continued from page 29.

been asked literally hundreds of times) thoughtfully and graciously. At the same time, if a subject comes up that he feels strongly about, he speaks out quietly but firmly.

Would he enjoy teaching again? "A certain amount. Teaching takes a lot out of me. The problem is that I get so absorbed in it that it can be almost debilitating. I tend to get involved with each and every student. Possibly more than I should. I find it very draining and given the opportunity to teach full time, I don't feel I could physically stand up to it."

Since he's already done a few TV commercials, would he be interested in doing more? "Yes, but not just for myself. I'm a little brassed off with some companies here, and certainly with the beer companies who deal primarily with sports figures but rarely admit we have a fair share of Canadian black stars. This is what Europeans think - that Canada is a totally white civilization.

"But it's more than that. Those Canadian companies don't admit to any other minorities. If you look at the screen you'd never know that a Japanese person drives a Canadian car. You'd never know that a Chinese person drinks beer. You'd never know that a black owns a car or drinks Pepsi-Cola. I think it's a very wrong way of doing things and especially all the beer companies, because they're on the most. They're polluting the minds of the children more than anyone else. Any ethnic children would have a hard time relating to their place in society because of this thing in this country and I'm seriously thinking of boycotting all of those companies because I think it's time."

What led him to switch from the Baldwin piano to the Bosendorfer? "I can't disparage Baldwin in any way. They went out of their way to provide me with the best pianos, but this is just the piano for me. It's somewhat like falling in love - just one of those things."

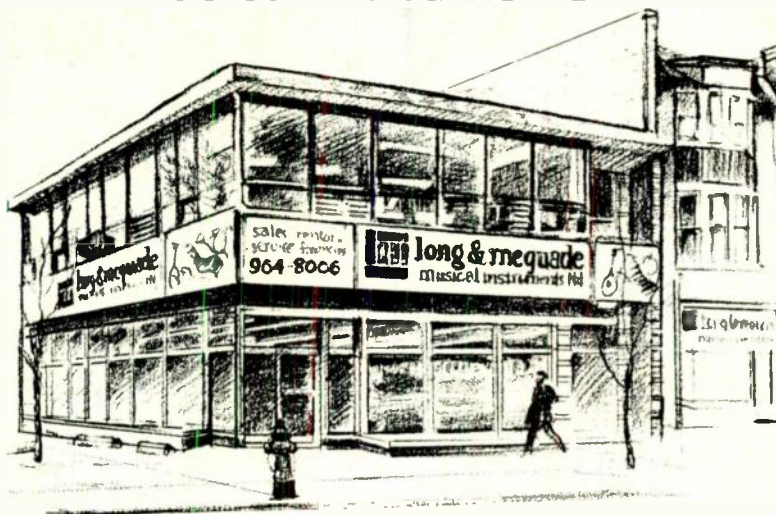
Of all the countries he's played, have there been any he's missed? "I'd like to play more countries in Africa and I'd like to play the mainland in China."

And Peterson likely will - but not in the immediate future since he's already booked well into 1986.

It's been 34 years since Peterson first walked up to the stage at Carnegie Hall and he's had international acclaim since. Along the way he has accepted honorary degrees from four universities, won the prestigious *downbeat* award for 12 consecutive years, been named to the Order of Canada, won



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three Grammy awards, was inducted into the Juno Award Hall of Fame and in 1978 was made an honorary member of the Canadian Music Council.

But as any musician will agree, the most important tribute comes from one's peers. Lalo Schifrin, the Argentinian writer of movie scores - and a proficient pianist himself - spoke for many when he told *High Fidelity/Musical America* in 1975:

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THE LINCOLNS

Continued from page 30.

gig instantly. Having grown up with a family of musicians I knew the technique involved. I knew your hands had to be shaped one way and if you wanted to go lower on the instrument you moved your hand down towards the pegs and to go higher towards the bridge. Armed with this vast knowledge I set out on my bass career. Fortunately the guitar players knew only basic barre chords and I figured out that if I followed their hands I knew what to do.

"Of course I was not allowed to talk about rock music at home or even mention that I was involved in any way. I had to do all my playing and listening when I had the opportunity. That made me value my time and concentrate a lot more so that my progress far exceeded everybody else's. They had their parents to buy them guitars, 'Oh, isn't that cute, they're playing in the attic,' meanwhile I'm a refugee from my own home."

From this point Prakash progressed quickly. Within three months he was in his first union band and from there he joined George Olliver (who had just left The Mandala) in the Children. It was a nine piece band (6 horns) that played mostly in Massachusetts in clubs that had ownership kindly designated as belonging to the syndicate. After a year of this (we're now in 1969) Prakash was approached by Dom Troiano and Whitey Glann of The Mandala. The band was planning a change. They wanted a bass player and to get away from Toronto and reform. Prakash was invited and off he went to L.A. (via rehearsals in Scottsdale, Arizona) to play with the band ultimately called Bush. "I was very flattered. These were my idols. I wasn't foolish enough to turn them down, but I had my misgivings about whether I could cut it."

Bush lasted for about a year and one album; a victim of great expectations, being a little ahead of their time, and not quite having the writing to back up the virtuoso playing.

After Bush, Prakash stopped playing for awhile. "I thought I'd better start concentrating on being a human being first - being the jerk I was. Even my biggest detractors would have to say I've mellowed out a little... I'm glad I took the time off. I realized that all the practicing and technical proficiency meant nothing. I had to develop as a feel player - as a player with a lot more heart. I know I had awesome technique then. I have nothing like that now, but I can play a hundred times better. I don't practice. The last time I practiced I was in Bush. I am ashamed as a musician to say that. Music is a business to me now and I'm happy. I would not have the band now if I hadn't learned a little bit about business."



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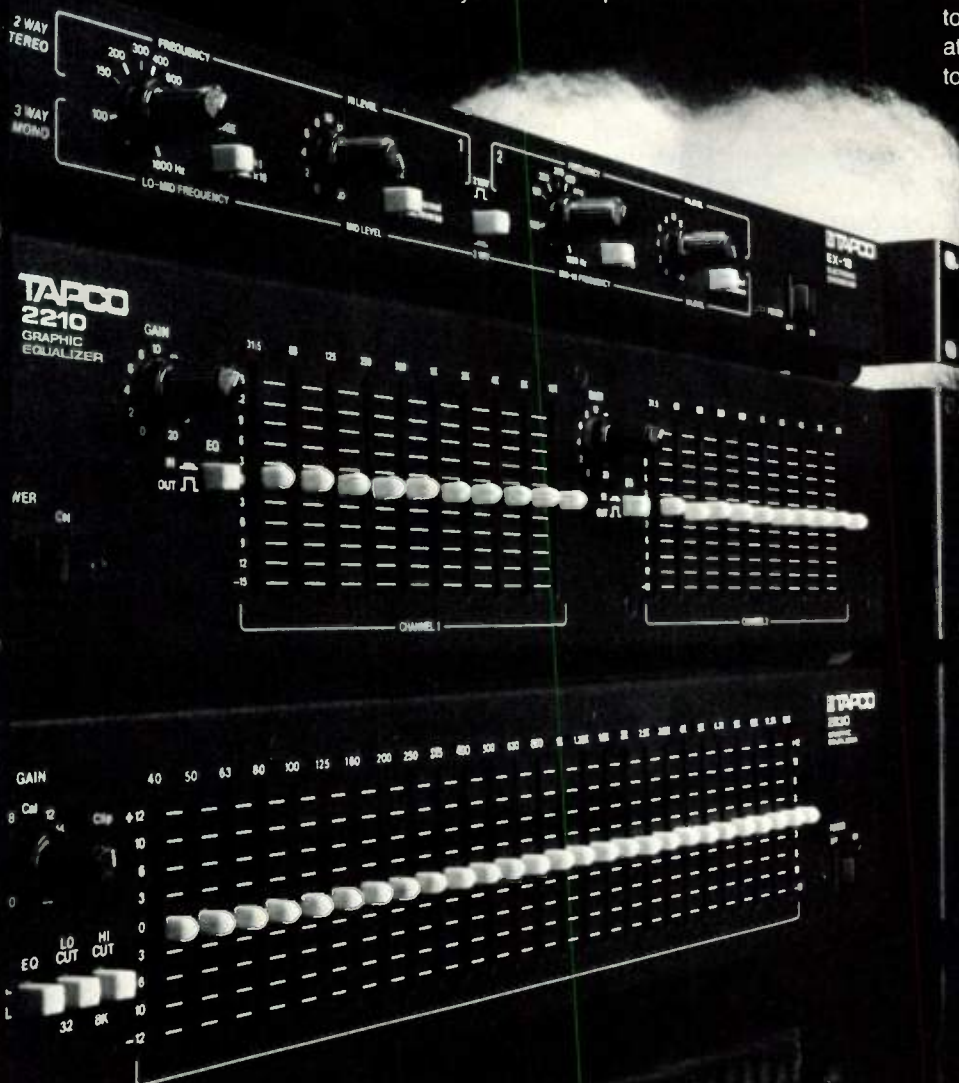
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After a couple of years out of the active music scene he ended up in George Clinton's Funkadelics. "I learned the importance of groove in that band." After the Funkadelics he joined Lou Reed's band with his old partner Whitey Glann. He played with Reed for two years. During this time they recorded the classic *Rock 'n' Roll Animal* album. Then Reed's entire band, courtesy of Bob Ezrin, ended up backing Alice Cooper. After five years of arenas and Cooper's brand of Rock, Prakash found himself in Toronto, recuperating from an injury to his arm and longing for R&B - hence The Lincolns.

Four years ago R&B was not exactly a big force on the Toronto club scene. In fact, only one band existed, playing infrequent gigs and making an extremely meagre living. Prakash was advised heavily against the idea. He says, "Agents are the last people with imagination, followed closely by radio people." But he persisted and soon enough the first version of The Lincolns was born. "I think it took an aggravator like myself to use my background and influence to my advantage and bring R&B back. I opened up a lot of venues that would never take R&B. We've proven that the club owner doesn't just make his money by Heavy Metal. There's a big market for R&B. I think R&B needs to be re-evaluated and presented in a contemporary style, so that those who have never heard it before, and older people like myself, can share this music and enjoy it. As a businessman I've been able to bring this music back."

What makes The Lincolns so successful? From a fan's point of view, it's the music, the look and the consistency of the band. The members may change (and change they do) but The Lincolns have consistently delivered a style of R&B that is exciting to listen and dance to. It's not R&B for purists. A lot of liberties have been taken. The old chestnuts have been worked and re-worked with an abundance of good solos, vocal harmonies, vamps and general fooling around that opens up new doors as it entertains. The one aspect that comes through is that every guy onstage has a passion for the music. This is not a bunch of worn-out musicians going through the motions. For all of Prakash's business concerns there is one decision that had nothing to do with business.

"I chose R&B because of love. It was the music that inspired me and influenced me to pick up the bass in the first place. I find it the most challenging to play." Prakash has stuck with his original concept over the years. "I took the approach that rather than changing material I would change arrangements, placements of solos and personnel. I knew the personnel would change and I've encouraged it over the years.

"I've stayed with the same material and image - baggy, pleated pants, suspenders, shirts and skinny ties. We may look square, but it works."

The one member of the band that has been there since the beginning is vocalist



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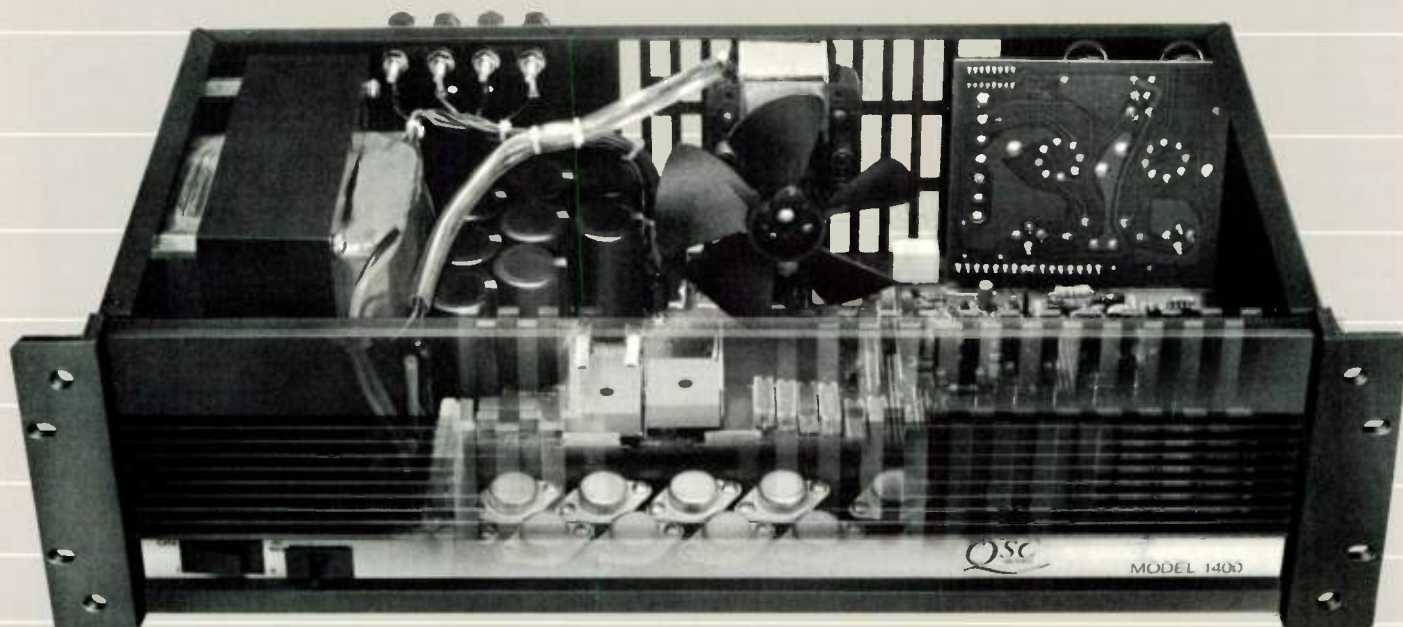
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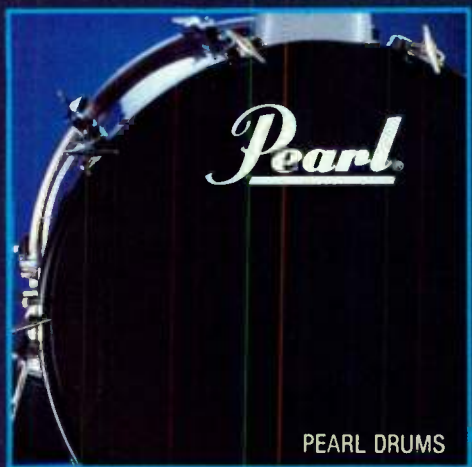
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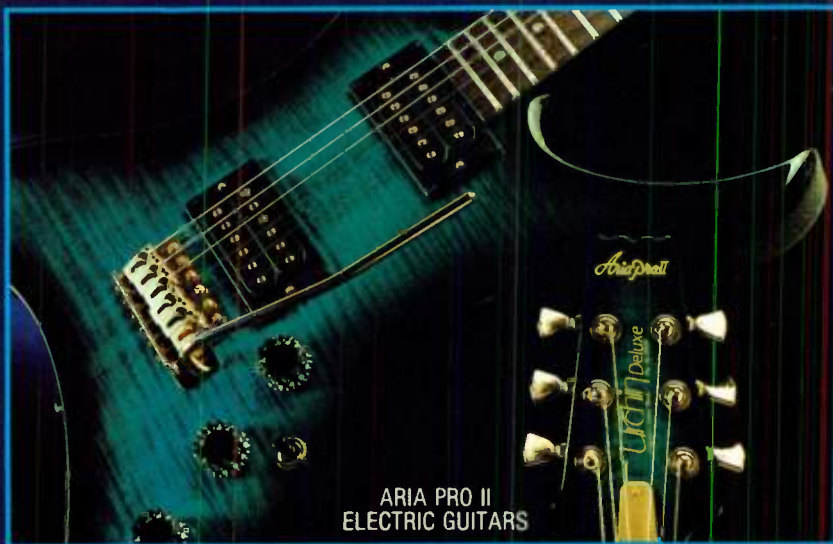


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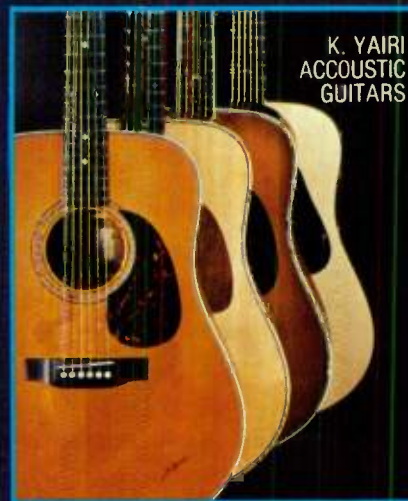
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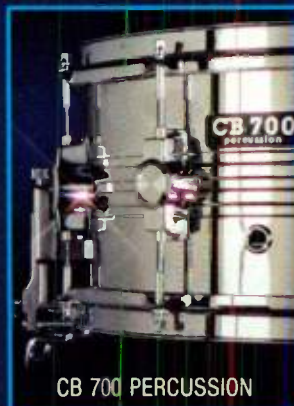
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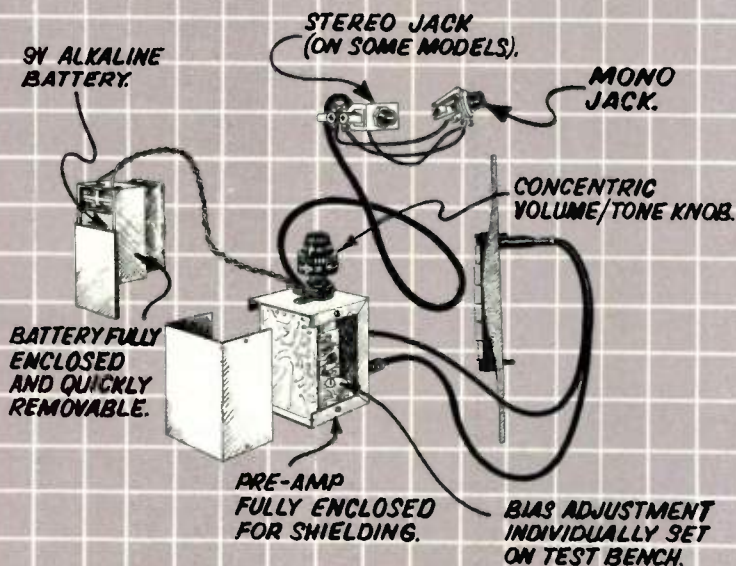
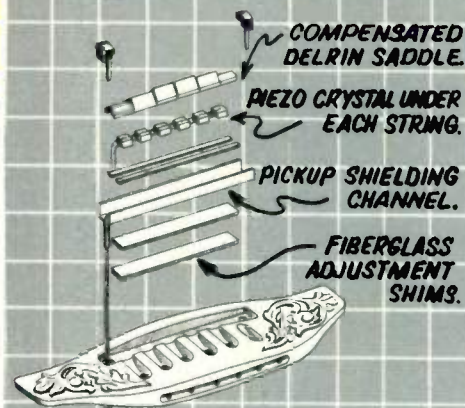
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Steve Ambrose. This is Steve's first band; his singing experience had been limited to a lifelong association with gospel music. Steve, gives all of us latebloomers some new hope. His distinctive stage presence and singing style have as much to do with defining The Lincolns as anything else. Steve's stage manner is nothing if not eccentric. One minute he is diffident and uninvolved wandering around the stage, fooling with the piano or drums, counting his fingers, and the next minute he's singing the lyrics of "I'm Gonna Make You Love Me" with an intensity and style that is unique and individual.

As Prakash says, "There's no point in having one of the old guys singing because then it would be an R&B schtick band. You have to have an oddfellow like Steve. I want people to either love him or hate him. They'll always remember him." On Steve's part, he's fully aware of what he wants. His tastes run from Captain Beefheart to Dionne Warwick but it's his admiration of Stevie Wonder, which borders on worship, that most defines his goals. Steve is committed to The Lincolns as a career and he stresses his desire for growth and change artistically. He views Stevie Wonder as the most mature example of his goals and counts on Prakash's desire and integrity to push the band in that direction.

Michael Fonfara has a history that's worth an essay itself. From his beginnings with the Checkmates in Toronto in the '60s, he has been involved with The Electric Flag, Rhinoceros, Lou Reed, Tycoon, Foreigner, and Rough Trade to name a few. His superb keyboard playing has graced The Lincolns for two-and-a-half years and he has become an integral part of the band.

Peter Mueller on guitar, a graduate of Humber College, has seen duty with Marc Jordan, Buffy Ste-Marie and Ian Thomas. He's been with the band since August '83 and has had the unenviable task of replacing veteran Danny Weiss. As The Lincoln's sound evolves, he should become more and more of a defining voice within the band.

Rick Gratton has been the drummer since the New Year. His solid style developed over the years during his work with Long John Baldry, David Bendeth, Marc Jordan and assorted studio projects.

Prakash comments, "The soloing, the image and the arrangements seem to have a good effect on people. There are those who think of us as flawless musicians but we do have our dance steps. They're not rehearsed and never will be. We do them to show we are human; that we're buffoons when it comes to choreography - and it works. People either laugh or they like it."

All of these ingredients have carved out a distinct space for the band. Coast to coast they have garnered reviews usually reserved for original recording acts. The credit has to go to Prakash. He takes full responsibility for everything offstage. In four years The Lincolns have gone from less than \$1,800 per week to packages in

excess of \$7,500 per week. While other bands, earning far less, surround themselves with agents, managers, and road crew, Prakash does the booking. He is also the road manager, light man and manager - in short, he has assumed the burden. Money has been spent in few places. Two factors have been priorities. The first is sound. The Lincolns carry a top of the line double Martin P.A. operated by one of the best soundmen in the country, Tec Ewasiuk (formerly with Streetheart, Chilliwack and Headpins). The second priority has been decent wages for the band. As a result, frills like a light man have been by-passed and Prakash operates those from the stage.

The success of The Lincolns demonstrates that a few other concepts besides R&B have not gone out of style. All the clichés about the need for discipline, professionalism and perseverance have proven true in regards to The Lincolns. Prakash has constantly improved the product. He has fine-tuned the band without jumping around in too many directions. He has kept his business dealings straight and above-board. Prakash approaches club owners with a package that he sees as mutually profitable and then he keeps his word.

Where do The Lincolns go from here? Well, recording is one item of business planned. The Lincolns released an album, *Take One* (Attic Records), earlier this year. It received airplay and sold respectively in the east and west but failed miserably in the Montreal and Toronto areas. Despite favourable critical response, it received almost no airplay. To make matters worse, their single "Under The Boardwalk" was also released as a single by both Rickie Lee Jones and The Tom-Tom Club. Predictably the little Canadian label lost out to the U.S. releases; a fact that causes Prakash's frustration to show itself. "The market is so small in Canada and when you have to do without Montreal and Toronto your chances aren't good. The encouraging thing is the airplay and media attention we got in other parts of the country."

The Lincolns are approaching their biggest change this fall according to Prakash. "I've stuck with my concept. I didn't change my mind mid-stream. Now after four years we are in a period of transition. We're starting to work on original material that will fall into the "New Beat" style - or whatever you want to call it. That's only because so much of it has its roots in '60s R&B. We'll have an R&B rhythm section and the contemporary sound will come from the synthesizers and drum machine - and the writing will probably be a little bit 'poppier.' But the style of the band won't shift as the focus will be Rhythm and Blues."

So perhaps within the year we'll see an album of originals and if things remain true to form, possibly a personnel change. But one thing is for sure - there will always be Rhythm and Blues. **cm**

Folks liked them. Then John split for a gig with Neptune Theatre's production of *18 Wheels*. Alex Reitsma of Ottawa was the eventual replacement.

Alex, who had worked around Halifax for a couple of years with pianist Bill Stevenson, had to raid the record collections of all and sundry to get a good fix on the roots of the JBQ's sound. A whole lot of fiddle music had to be absorbed pronto.

The quartet's own idiosyncratic sound continued developing.

It's not bluegrass, even though the band is always welcome at bluegrass festivals. "There's a lot more improvising in bluegrass," Louis says, "more jamming on the banjo chords. Our music is more structured, especially because we don't sing. If we had good voices, you'd hear them, but the voices aren't there."

So the quartet has concentrated on the acoustic repertoire that's built largely on Jarvis' seemingly endless collection of Celtic and Acadian tunes. Some are familiar, others are so rare Jarvis only heard them when his mum sang them. These tunes are combined with old swing songs like "Get Up and Get Under the Moon" and "Dill Pickle Rag," and what Louis calls "little gimmicky things like 'Knitting Needles'."

JARVIS BENOIT QUARTET

JBQ GEAR:

Alex Reitsma - "It's an Anton Wilfer double bass. I bought it in Ottawa about five years ago. It was made by him when he was still in Germany. I like it."

The bass is miked by a Sony SM 50 and also wired up with an Underwood pickup.

Jarvis Benoit - Jarvis' favourite of six fiddles is an Amati style that was handmade by H.S. Stults of Stratford, Connecticut. His bow is nothing fancy. The fiddle is miked with a Beyer, the group having no satisfactory experience with fiddle mikes.

Louis Benoit - Louis' main guitar is a '69 Martin D-28. His mandolin is a mid-20s Gibson Snakehead A-Model. Shure SM 57 mike.

Andrew Russell - Andrew's Gibson Mastertone 5-string banjo is a thing of beauty. But so is his '68 Martin D-18 and his 1918 A-model mandolin. Shure SM 57 mike.

This is not beer drinking music. It could be, I think. Nevertheless, the band's best gigs are festivals and concerts. They draw a mixed bag audience that crosses more than a few generation gaps.

"It's very arranged," Louis says. And it's pretty wide ranging since Jarvis is that rare thing in fiddling, a non-specialist as happy with Don Messer's Down East style as with the raunchier Cape Breton style.

"We're slow, slow in getting a piece together. We never get one down in less than three or four rehearsals. We get lots of ideas and reject most of them. For a while arrangements got more and more complicated, with four independent lines. Now we're sort of going back to a simpler approach."

The band's second record, on Salt, is a fair sample of the band's prowess. Recorded in two days, mixed in two more, the album was well received and sold well whenever people could find it.

But whether or not the record companies can get behind the records doesn't seem to have first priority with the Jarvis Benoit Quartet. They seem to have an awful lot of fun together, besides as Louis says, "there's never been much money in traditional music."

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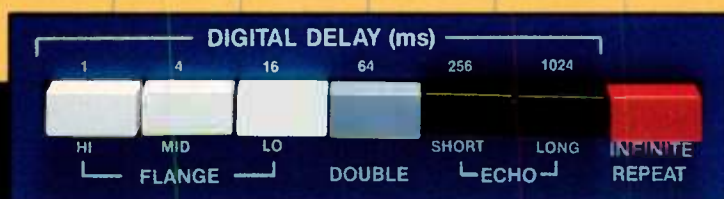
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WILDROOT ORCHESTRA

Continued from page 33.

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mean there are so many kinds of influences invested in the individuals involved. So much creativity to be utilized.

"Fred listens to Jazz mostly and his writing is influenced by that," adds McGillveray, "whereas Peter Bjerring listens to Rock and works in a jingle production company as well, so his writing is influenced in that manner." Doug continues, "Producing a project like this is in part a process of sorting through all the good ideas and knowing when a particular take is good enough. No one wants to release something that they are not proud of, and that responsibility ultimately falls on the producer."

Both of the Wildroot albums have displayed a wide spectrum of musical styles, and the band has taken some flak for this 'sampler' approach. "We are working towards developing a personal sound, something that is identifiably ours," Doug indicates, "a sound that is all ours regardless of the tune we are playing. A live album is next, hopefully capturing the energy and appeal of the band in action. There are some great tunes that the audience goes nuts for, and they would be wonderful to record with all that listener response. It is difficult to capture the fun of that kind of situation in the confines of a recording studio. Anyway it sure is great having such a palette to work with, in the form of this highly creative ensemble. So many things are possible!"

Making a living is pretty much confined to facets of the music industry, although it can be tough keeping a band like this working. "We think about touring a lot, and have done some touring regionally," McGillveray recalls, "but the band is so big it is almost prohibitive. We have made it to Vancouver Island and the interior of B.C., but mounting a big tour is a tough nut to crack. In the old days everyone used to pile into a big bus and away you went. Bands could even rehearse on the bus before all those amps started showing up. Now you're talking about a big truck for a P.A. and your gear, and several cars...getting a dozen or fifteen people around the country isn't easy. Airfare for a band our size would be phenomenal."

Wildroot's moderate success story has a promise of better things to come. The talent is there, but there are some kinks in the band's direction that have to be ironed out. The original Wildroot was borne out of a band curiously enough named Sweet Beaver. Already

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the sense of humour was showing. Playing a kind of musical goulash (anything you wanted) with good musicians and having the audiences like it. What more could one ask for? Eventually the band evolved however, and Charlie Faulkner was brought in from Toronto leaving Mother Tucker's Yellow Duck. Charlie is still with the band that has since then called itself Wildroot. Aside from a three year hiatus, W.O. has been around about 13 years, and is still going strong.

Jim seems confident of the next step for Wildroot. "I've got to keep payin' the bills, to keep working. We will be doing a live album next, probably out by the end of the year." He feels that all the excitement of the music is present when it is being played live. "It's great fun not being tied to the drum kit (he did all the drumming at one time) or being the only focal point. I can jump around and stir things up and conduct more." Jim still sings "In The Mood" and some of the other tunes, but is often moving around the stage, percussion instrument in hand, looking for the world like a modern day court jester. The wit and comedy that seems ever-present in Jim is sharply contrasted by the serious artistic side which he has displayed in his work with Paul Horn and Skywalk. He is even taking a bit of time off from Wildroot to tour with Ann Mortifee, whom he has worked on and off with for the last four years. At this time his affiliation with Ann will allow him to work with the Symphony in Vancouver, then off to a cross-Canada tour with Ann and Harry Belafonte. To Jim McGillveray it may be all in a day's work, but he always makes sure the music has some life in it - some fun! cm

Wildroot Personnel

Jim McGillveray - vocals, percussion, producer
Doug Edwards - guitar, bass, producer
Charlie Faulkner - bass
Kat Hendrikse - drums
Peter Bjerring - keyboards
Fred Stride, Jamie Croil - trumpets
Herb Besson - trombone
Tom Keenlyside - sax
Peter Padden - vocals

Additions for Wildroot Two album:

Dave Pickell - keyboards
Bill Buckingham - guitar
Don Clark - trumpet
Nancy Nash, Jane Mortifee, Henri Lorieau, Mark LaFrance, and Joanie Taylor - background vocals
Marty Hasselbach, Brian Campbell, Alan Perkins - engineers
Rick Davis - executive producer

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ANDY
KREHM

GUITAR

AN EQUIPMENT OVERVIEW FOR THE CONTEMPORARY GUITARIST - PART 3

If you own a stock one-piece amp and feel that it has some deficiencies, here are a few ideas to help you improve it.

The most obvious is to change the speaker. There are many brands of high quality replacement speakers on the market. Some offer better tonal qualities than your standard speaker; others will expand your tonal range (ie: more highs or richer bass response) or perhaps improve your amp's power through increased efficiency. Popular replacement speakers are made by Electro-Voice, J.B.L., Altec Lansing, and Celestion. However, check with your music store; there are several other good choices.

Make sure that the speaker is matched to the power output and the cabinet of your amp; a change of speaker isn't always an automatic improvement. Keep your old speaker, so that if you decide to sell later, you can offer original equipment. I have found that original equipment usually sells faster. Also, a good replacement speaker, like the J.B.L., is easier to sell separately.

If your amp's tone controls are limiting your tone quality, or tonal range, consider using an external equalizer. Something like the MXR 10 band E.Q. is a good choice, both sound and budget-wise. It could provide you with a significant improvement in tonal range as well as the potential to cut, or boost, specific bands of frequencies. Although designed as a floor pedal, you can leave it on all the time, keeping the device on top of your amp for quick adjustments.

Another budget idea is the MXR Micro-Amp which is a power boost/pre-amp in a pedal. The extra gain provided by the Micro-Amp will boost your amp's overall power. Similar devices can be wired into your guitar. I use a Bartolini Chip pre-amp in my Les Paul, with switch and separate volume control which I find handier to use than the floor models.

A power boost/pre-amp set low to moderate will give you a clean, richer sounding volume boost, but use at higher settings can cause distortion. You can use this to your advantage as one of your fuzz effects. In any case, be sure the extra power doesn't cause your speaker to be damaged when playing through these devices at high volume.

A combination of these ideas is found in the Boss GE7. This pedal has 7 bands of E.Q. with the addition of a gain control. The switch turns the pedal on or off. So, you can either leave the E.Q. and normal

gain on all the time, or have a pre-set level and tonal shape ready to go with a flick of your foot. This can be extremely handy for soloing. Unfortunately, as with all pedals, the controls are on the floor which may be limiting if you plan on changing the settings extensively during performance. Aria has just released a similar device featuring *parametric* E.Q. with a gain control (the pedals previously mentioned both have *graphic* E.Q.). Again, check with your music store; there may be other interesting products.

For Fender enthusiasts, Mesa Boogie makes replacement tubes. These are reputed to offer longer life and better tone quality than your originals. Groove tubes are a similar product with a good reputation.

If you are planning on moving into a component system and can't afford to do it at one time, buy a rack mountable pre-amp first. It can be effectively used directly into the input of your present amp; but, it works even better if you can by-pass your amp's internal pre-amp stage. This is because some of the stock internal pre-amps tend to overload easily. That is, they tend to distort when a heavy signal is received (like a hard hit, fat chord) or when used in their upper volume range. A few amps have an input which will allow this by-pass; otherwise, check with your music store to see if they can modify your amp to achieve the same results. It's worth the bother because a rack mountable pre-amp is usually a high quality, clean, piece of equipment and could make significant improvements to the sound and power output of your present amp. In addition, many component pre-amps, like my Ashly SC40, have a wide variety of tone controls, plus useful input/output features, that are beyond the scope of most stock amplifiers.

Your next purchase should be a high quality replacement speaker. Now, you are almost halfway to owning a component set-up, needing only the power amp, speaker enclosure and road case. Leave the reverb unit 'til next year. (For more information on component set ups, see October '83 issue.)

Before you plan your system, you should decide what kind(s) of music you will be playing and where and with whom you will be playing. Although most of the ideas discussed in this series are easily adaptable to other fields of guitaring, my main focus is on equipment for the freelancer, in other words, the guitarist who, ideally, combines good musicianship, versatility and reading skills into a long career.



BRIAN
HARRIS

KEYBOARDS

A LOOK INTO THE FUTURE - DIGICON '83

I had originally planned to do part two of our series on gospel piano in this issue, but if you don't mind, we'll temporarily put that on the shelf and discuss a very interesting conference I recently attended.

Digicon '83 was an international conference on the relationship of the computer to the arts. It took place in Vancouver from Aug. 15-17 and dealt with music, sculpture, photography, video art, etc., although my primary interest of course was in the music portion.

Participants were attracted from around the world and included many people well known in the synthesizer and computer music fields. Some of the notable speakers were Canadians Ralph Dyck, Bill Buxton, Barry Truax, John Celona and Jean Piche, and Americans Bob Moog, Roger Powell and Andy Moorer. Auditors included the well-known synthesist Herb Deutsch and Jazz great Herbie Hancock.

Many of the latest advances in regard to the musician's use of the computer were discussed at the conference. One of the most interesting speakers for me was Ralph Dyck. Originally from Winnipeg, Ralph later moved to Vancouver and began to work in 1963 as an arranger-composer for many top groups including the Dave Robbins band. He experienced a lot of the problems that frustrate most arrangers and composers: not always having enough instruments; too little rehearsal time; compositions often not sounding the way they sounded in his head, etc.

Most arrangers (including myself) just got frustrated when these sorts of things happened. Ralph was a different story. He had been involved with electronics since his childhood and set about starting his own recording studio. Interested in controlling the composing process to the nth degree, he developed his own digital sequencer in 1973. The Roland Corp. of Japan, at about this time, was looking to expand their line of synthesizers and came to look over Ralph's invention. They liked what they saw, bought the design and his digital sequencer was soon produced by Roland as the MC8 micro-composer. A later version of this was the MC4 and still later came the MC202. These instruments were among the first to use computer technology (micro-processors provide the memory) with the exception of some very expensive instruments which were far beyond the budget of most musicians.

In 1971 Ralph began a long term relationship (still in existence) with Paul Horn's group. He recently joined the Roland Corp. as a design engineer and also finds time to work as a freelance musician and electronics/synthesizer consultant with people like Oscar Peterson, Elton John and Toto.

Much of Ralph's work now deals with the ways a musician can utilize a micro-computer. It is important to realize that all a computer really does is to receive, store and process information which is fed into it. This information is fed into the computer using a binary code. Most of the synthesizers which

have appeared on the market in the last four or five years are now using digital technology which means that information is processed and stored inside the instrument using a binary code. Since a computer works with binary information, the digital synthesizer and the computer naturally work together perfectly. If you are into synthesizers, you will know that the computer can be used for storing programs, creating waveshapes and many other things. But for me the most interesting thing is that it can be used as a multi-track tape recorder.

Ralph feels in the next year or so we will be seeing software made available for this very purpose. As long as the synthesizer you use is MIDI equipped you will be all set.

For those of you who are not familiar with the term MIDI, this stands for Music Instrument Digital Interface. What this means to the player is that any instrument that is MIDI equipped can be interfaced or tied together with any other instrument so equipped. (In the past without the MIDI system this was often not possible.) What you'll be able to do is to have your own multi-track studio for a fraction of the cost of a normal (analog) studio. It is expected that other instruments such as guitar, saxophones, trumpets, etc. can be adapted to utilize this system.

There are some distinct advantages to this digital method of recording: there is no background hiss; reproduction of sound is exact and clear; you can alter the speed of the playback without altering the pitch; using another digital recorder, you can make copies without any loss in sound quality; with the proper software and a printer, the music could be printed out; using a modem the recording could be sent by telephone to anyone else with a modem and a digital recorder.

Let's say you want your favourite bass player to play on your next recording session but he's 3000 miles away. No problem! As long as he has a modem and a digital recorder, all you do is send him the recording (minus the bass part, of course) via the telephone. He will put on the bass part and send it back to you again, of course, by telephone. (Ma Bell will love this one.)

Ralph predicts several interesting things for the future in this field: the trend will be toward more use of digital technology with *some* use of analog. We've really only scratched the surface so far in our use of digital technology and the potential for growth in this area is astronomical; synthesizers will become more powerful - that is they will have a greater memory capacity and therefore be capable of doing more things, with greater control; instruments will be user friendly. This is computer jargon which means you won't have to have a Ph.D. to understand how to operate it; we can look forward to more accurate synthesis of acoustic instruments.

I hope this has given you an interesting idea of what keyboardists might be doing in the future. In the next issue we'll catch up on some reader's correspondence and later get back to some more gospel piano. 'Til then, take care.



DAVE
YOUNG

BASS

THREE POPULAR STRING BASS PICKUPS

This is a follow-up to an earlier article which I did on string bass pickups where I gave a general evaluation and rating on several popular pickups. This time I have chosen three pickups and evaluated them more thoroughly with a final test given at Manta Sound, Toronto. Recording engineers Hayward Parrot and Cy Potma assisted me in evaluating and recording the three different pickups.

Underwood (\$140)
Distributed by Don Thompson,
12 Flanders Road,
Toronto M6C 3K6.

This pickup has a very strong gain i.e. volume output. No preamp is necessary. Pizz has plenty of attack - actually an electronic click to each note. The mid to high range - C on the G string and up - tends to thin out significantly. Mid to low range is reproduced very well especially on the A and E strings. The high range sounds a little bit too electronic, metallic and not a natural resonant sound.

The arco sound is nasal and bland, not full. This is partly because of the muting effect of the pickup as it is inserted into the slots on each side of the bridge. You don't hear the resin on the bow hair or the timbre of the instrument. Also the volume has to be increased from the pizz level to achieve the same volume arco. Generally, less than good for arco work. Overall, however this is a very good pickup, especially in 'live' performance where you have to play at a high volume. There is very little feedback and the sound is direct, clear and not boomy.

Kolstein/Dual transducer pickup (\$220)
Distributed by Geo. Heintz & Co.,
209 Church St., Toronto

This pickup has medium gain volume output. No preamp is necessary but the pickup is stereo and requires 2 output jacks into the amp. The pizzicato sound is very mid-range with almost no edge to the notes. The sound could be described as mushy. This can be improved slightly by tightening the pickup in position between the top of the bridge and the top of the instrument. We experimented by removing the sponge rubber at the ends of the pickup. This gave a bit more clarity but the pickup would not fit snugly to the instrument and would damage the finish of the instrument. The sponge rubber tends to muffle the sound reproduced through the amp. The arco sound is well reproduced at low volume but becomes boomy at medium to high volume. The resonance of the instrument is well reproduced but

there is little edge to the sound. Generally, the sound for pizz and arco is good at low volume level but becomes boomy with little attack at high volume levels. For recording work where the pickup is plugged into the board the sound has little point or clarity and has too much mid-range quality.

C Tape (\$110)
Distributed by Steve's Music,
415 Queen St. West, Toronto.

This one has a medium-strong output gain and a preamp with 2 9-volt batteries is necessary. The pickup is an 8 inch piece of tape with adhesive backing which sticks to the top of the instrument parallel to the feet of the bridge. Care should be taken in removing tape from the varnish. Pizz sound is very good - the notes have point and some width and the sound is even from bottom to top. The sound is clear, with the resonance of the instrument coming through. The sound was very even going from F on the E string to F on the G string. The arco sound is full and resonant with no muted effect since the pickup does not mute the bridge in any way. The arco sound reproduced was the most accurate of the three pickups tested.

The major disadvantage of the C Tape occurs in 'live' performance when the pickup begins to feedback plus the sound is boomy at high volume levels.

You can't run this pickup at loud volume and feel comfortable. The major advantage is in a recording situation where the pickup is plugged directly into the board resulting in a controlled, well-defined, rich sound.

Conclusion

Once again the Underwood seems to be the best overall pickup when considering both recording and live playing situations. The sound of the bass is reasonably reproduced - clear, even, with no feedback at high volume. The C Tape is best for recording situations with very good pizz and arco sound when plugged directly into the board. It is not so good for live performance because of feedback and boomy sound. The Kolstein, in my experience, wasn't very good in either situation. The sound for recording had too much mid-range quality and little edge or point. In live performance feedback resulted at high volume along with boominess.

Remember this is only one man's opinion but I did make a tape of the three pickups for sound comparison and tried to evaluate fairly for the different playing situations. Now it's your turn.



BARRY
KEANE

PERCUSSION

INTRODUCTION

As announced in the last issue of CM, Barry Keane is the new percussion columnist.

Barry has been playing the drums for 18 years; eight of those touring with Gordon Lightfoot performing in such places as Carnegie Hall in New York, Greek Theatre in LA, and Royal Albert Hall in London, England.

As a studio drummer and percussionist, Barry has done sound tracks for several films, over 1,000 jingles and over 150 albums. For 13 years he worked for Quality and RCA record companies with responsibilities ranging from sales, promo, producer, A&R and studio manager, to president of music publishing.

In addition, Barry is the inventor of The Keane Machine, an electronic drum interface.

First of all, I'd like to thank *Canadian Musician* for giving me the opportunity to write this column. I'd also like to thank Paul Robson and Pete Magadini for setting the standard by doing such a fine job here in the past. Such a good job, in fact, that I am going to assume that if you've been reading this column since its inception in '79, that you now know, among other things, the rudiments of drumming. With that thought in mind, I'd like to use this space to examine some other areas of drumming concerns that hopefully will help you to apply the aforementioned knowledge.

Whether you play the drums for a living, or just for fun (or both), you have players that you look up to and try to emulate. In fact, you probably have several. You'll like one because of his killer snare drum sound, another because of his tasteful approach to fills, and still another because of his unbelievable chops. Because we all have our own personal tastes and because music is such a subjective field anyway, there are many heroes for many diverse reasons.

If there is one thing I have learned over the years in the music business, it's that just as there are many wrong ways to do something, there are *many right* ways to do the same thing. The trick is not to get hung up on one method, but rather try to examine several proven ways to achieve the same result, experiment with them, and find the one that works for you. I'm speaking in very general terms here, because this theory can be applied to so many

areas: playing technique, reading, selecting a drum set, drum heads, foot pedals, drumsticks etc!

What I will do in the coming months, is deal with one topic per issue, offer my opinion on it and then offer a range of views on that topic from other players by way of mini-interviews. As far as the guest players are concerned, I will try to cover a wide variety of musical styles and environments. From bars to studios; from concert halls to hockey rinks; you'll get a chance to hear from the pros and find out how and why they do what they do so well.

And just in case the topics we cover don't answer those burning questions that you have had lingering all those years, then ask them yourself. If you have a question that you'd like to ask of your favourite Canadian drummer or percussionist, then please do so. Write to me in care of *Canadian Musician* and include your question and the name of the professional that you'd like to have answer it. We will feature one or two questions per issue as space allows. Of course, if you have questions at any time (or if you have suggestions for future topics) please feel free to write to me and I will be happy to answer them if I can.

Until next time, one more thank you and that goes to one of the foremost drummers in the world today, Neil Peart of Rush, for helping us kick off our pro question section.

To: Neil Peart - "Rush"

● *What different types of heads have you used on your last three albums and why?*

Dean Rivers, Toronto, Ont.

I have used Evans heads on my toms for quite a while now. Lately I am using the "heavy duty rock" model on the batter side, and the "tom tom" model on the bottoms. I find the hydraulic heads are a little too dead for me, but these ones have a nice combination of tonality, resonance, and excellent durability. I like the Remo "clear dots" for the snare and bass drums, and the "black dots" for my smaller concert toms. All of these different types of heads follow the contemporary trend of being slightly damped, but when well-tuned they will produce a nice round tonality too.

That's what I like!

Neil Peart



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DON
JOHNSON

BRASS

SOUND CONCEPT - Part II

"The art of listening."

In Sound Concept Part I, I stated that initial Sound Concept is formed by musical environment and listening habits.

It stands to reason that if young players are not listening to examples of good tone quality, there is no way that they will produce it.

There are very few examples of good brass sound in most of the music that is on the air today, consequently it is imperative that teachers feed their students a well selected list of good recordings and examples of sound richness.

One of the most pleasant listening events for me happened during the week following last Christmas.

My family had travelled west to visit relatives and during their absence I invited seven of my college students to my home for a steak barbecue. I live in the country, approximately 50 miles (82 km) north of Toronto, amidst fresh air and artesian wells.

The evening was beautiful with a slow lazy snowfall and a covering of snow on all the trees, with ideal winter temperature for a barbecue.

The porterhouse steaks were a work of art, with full undercuts and over an inch in thickness. With no modesty whatsoever I must admit that I cooked them to perfection (WET).

Peter, (the brain) made a superb salad while I was cooking - there was enough for an army. With an ample supply of red wine, the meal was a huge success. I'm afraid there was little left for Bach my German Shepherd, although I suspect we all gave him treats under the table. Bach had a good time during the snowball fight later in the evening and also when Bruce got lost in the woods.

The previous account is really a setting for the highlight of the evening. Eventually we settled around a blazing fireplace and without any lights we listened to Thomas Stevens of the Los Angeles Symphony play a concerto.

The intensity and concentration of listening, plus absorption, was phenomenal. A perfect listening environment with only the glow of the fireplace.

For one hour there wasn't a word spoken. Eight pairs of dedicated ears absorbing a flawless performance and a perfect example of sound richness in all registers.

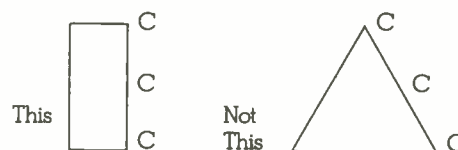
It was thrilling, and a night I will long remember; I hope the same for my students.

.....

"The Legit Syndrome" - Richness of sound in one register.

As I mentioned about Thomas Stevens and his rich sound in all registers, the same may be said about most of the better players. Unfortunately, there is a trait amongst many classical players that creates an imbalance of sound in their registers, which could be rectified if they taped themselves and listened.

What I refer to as the Legit Syndrome, is a player that has a rich sound in the middle register and when he descends to the low register makes a crescendo creating notes that are twice the volume of the middle register, and when they ascend to the upper register they do not increase air pressure or speed of air, thus creating a small sound in the upper register. Consequently they play low C with a huge sound, the next C with a normal sound and the next upper C with a tiny sound.



During my holidays in the Maritimes this past summer, a trumpet player asked me if I would give him an analysis of his embouchure and playing capabilities. He was an accomplished player who had studied with good teachers and he had a good conception of sound. His excellent rich sound, unfortunately, happened only in the middle register. He was concerned about his lack of strength in the upper register and his endurance.

The problem was a perfect example of the Legit Syndrome. Because of his habit of not increasing air pressure when ascending into the upper register, he had never taxed his corner embouchure muscles or developed them. With weak endurance muscles in the embouchure he always pulled back air when ascending which compounded the problem.

I sometimes refer to this habit as the low C hero.

The remedy for this problem is to make certain that you make a crescendo in all your exercises such as double 8ve scales or harmonics going into the upper register.

(This does not mean a blast.) Also in reducing the speed of air into the low register.

This problem is not prevalent with Pop (for lack of a better term) players because of the constant demands for the upper register, but it certainly is with many classical players and I suppose it happens because of their concentration of pure sound in most of their exercises which are centered around the middle register and low notes.

On August 13th, in a motel room in Prince Edward Island after driving all day, I was relaxing watching CTV Circus on TV. The brass parts were perhaps some of the most demanding that a player could ever encounter.

Russ Little and his band should receive medals for the incredible job that they did for the show. It would be quite impossible to write enough superlatives to describe how well the brass players covered some of the most difficult parts I have ever heard.

It was without a doubt a magnificent example of endurance, range and SOUND CONCEPT.



PAT
LABARBERA

WOODWINDS

SOME HELPFUL HINTS ON LEARNING TUNES

One of the most helpful things a young player can do to improve his musicianship is to learn tunes. Often they are so overly concerned with learning patterns and exercises that the learning of tunes is put on the back burner. When I do clinics I am amazed that so many young players can't play tunes. I think that it starts in the high school system where the emphasis is on Big Band part playing. The school band director would do well to start young players playing tunes from memory rather than concentrating fully on section work or playing parts. When a player can play melody by himself with small groups or records he will make the parts sound better because he or she will have confidence developed by playing a melody alone. Learning standard tunes also helps in understanding the way chords move and how Jazz harmony developed. Plus a player who knows tunes can always work. Below are some ideas you can use to learn tunes and to hear how the chords of the tune progress.

1. The first thing to do is to learn the melody, learn it by singing it with the piano first or by singing it with a good recording of the tune. Once you have it with the voice it will be so much easier on your horn. You can also have a written sheet of the tune handy but make sure it is a correct copy of the song. So many fake books have wrong melodies and changes.
2. After you have learned the melody try to embellish the melody the way a Jazz player would. Most written melodies were written for shows and are very straight. See Example 1. Try to improvise the melody without using the chords - most melodies spell the changes in the written line.

Exercise 1



3. You should use a metronome or play with a record. Do not practice out of time.
4. The next step is to learn the lines or guide tones that go through the harmony. Example 2 will give you some idea on finding these guide tones. Play them in whole and half notes first, then improvise in time with a metronome around them.

Exercise 2



5. The next step is to be able to spell all the chords up from the roots adding tensions where they are called for, then adding your own. See Example 3.

Exercise 3



6. Work out all the chord scales on the song. See Example 4. Play on the scales with the metronome trying to connect from change to change.

Exercise 4



7. After you have worked out all the chords and scales, practice walking bass lines through the changes. Try to make them connect smoothly from change to change. Example 5. Do this with a metronome. Remember a bass line will usually have strong chord tones on 1 and 3, and passing or chromatic tones on 2 and 4 of the bar.

Exercise 5



8. Then you are ready to start improvising on the tune. Try eighth notes, first at a very slow metronome marking. Sixty is a good place to start, try not to rush. If you can play between 60 and 100 MM. and really swing, it will be so much easier to play at medium- to up-tempos. At slow tempos you have plenty of time to see what chords are coming up next and to create melody in your chorus. Then try a chorus using triplets. So many players become eighth note machines. Try various rhythms also.

Remember, knowing a tune means to know melody and harmony. Try this method on some new tunes and see if it helps.



BOB
FEDERER

SYNTHESIZERS

THE SYNCLAVIER II - PART 2

The basic unit includes a 16-bit computer with at least 32K RAM memory and digital synthesizer boards, the keyboard unit, one or two floppy disk drives plus software which includes the operating system and various other files which will be discussed later.

Once the computer is booted, the creation of all patches and sequences may be done at the keyboard using one control knob and an array of function select buttons. Let's examine some of the various groups of controllers and modifiers in the system.

ENVELOPE GENERATORS: Parameters include initial delay, attack, initial decay, final decay, peak and sustain. All parameters, except peak and sustain are functions of time and may be set between 0 and 9999 milliseconds (ten seconds). Peak and sustain may be set from 0.0 to 100.0 percent. The two envelope generators are typically routed to control the volume and harmonic content respectively. Since each patch, or timbre as New England Digital calls it, may consist of up to four partial patches or timbres, very complex arrangements of harmonic content may be achieved.

VIBRATO: Any one of ten selectable wave shapes may be assigned to each of the partial timbres of the patch. Different rates, depths and attacks may also be specified.

PORTAMENTO: Portamento or glide may be added to each partial timbre and its rate is set from an arbitrary scale of 0.000 to 1.000. A setting of 0.000 will set the travel time of the glide to almost a minute from one end of the keyboard to the other. The portamento or glide rate is switchable and may be linear or logarithmic. A linear glide will travel at a constant rate while a logarithmic glide will accelerate as it approaches its destination point.

ADDITIONAL GOODIES: Tuning of this instrument is completely variable. Middle A, for example, may be tuned anywhere between 0.0Hz to 1760Hz in 0.1Hz increments with the rest of the keyboard implicitly following the tuning shift. On power-up, the system automatically tunes itself to the A440 tuning standard. Other tuning options include modifying the octave ratio to establish quarter-tone, whole-tone scales, etc. and changing the relative tuning of individual notes within a scale to produce special temperament conditions. Keyboard split can, of course, be programmed to occur anywhere on the keyboard. The optional control pedals may be programmed to affect a wide range of parameters including attack times, portamento rate, sustain, decays, etc. The Synclavier II may be synchronized to external equipment such as multi-track recorders. Additional programmable and non-programmable control voltage outputs are available to the user.

CREATING TIMBRES: With conventional analog

synthesizers, subtractive synthesis is usually used to create a desired timbre. With this method, a raw waveform such as a sawtooth or square wave shape, for example, is routed through one or more filters to deaden unwanted harmonic partials within the parent waveform. Most digital synthesizers use a method called additive synthesis to create the desired timbral colour. Using additive synthesis, a number of sine waves, each with its own specific amplitude, are added together to produce a particular timbre. With the Synclavier II, up to 24 harmonic components may be combined. Additionally, a procedure called frequency modulation may be employed to further build the structure of the timbre. Since an entire column could be filled with the description and explanation of frequency modulation, we'll leave that discussion for some future article. Once the timbre of each partial patch is assigned, including envelope settings, etc., the partial timbres are combined to create the final patch. A chorus feature is available which automatically doubles the number of voices and duplicates the existing partial timbres with different tuning. It is possible, then, to create a timbre or patch consisting of eight voices per note.

16 TRACK RECORDER: The Synclavier II includes a 16-channel polyphonic sequencer as part of its basic package. Up to 16 different timbres may be recorded, one track at a time. A 32K system can store a maximum of 1000 notes while a 56K system can handle up to 9999 notes. Since the Synclavier's computer will automatically reassign voices currently not in use, the full 16-track capability of the sequencer can be in force even with an 8-voice system. Separate tracks of the same timbre may be merged or bounced and 'punching in' can be used to erase or correct partial tracks. Individual tracks may be transposed at any time and timbres may be replaced while maintaining recorded sequences. All sequences and timbres can be stored onto floppy disk.

One of the most important considerations in purchasing any electronic equipment today is the obsolescence factor. My advice is if it isn't software-updatable, think twice before you buy it. The Synclavier II is primarily a software-based system that is continually under development at New England Digital. After the purchase of a system, the user can expect a number of software updates free of charge as the system is typically upgraded three or four times a year. If the user chooses to pay a minimal fee per year for user's membership, all software updates will be sent automatically.

The features of the Synclavier II described in this article represent only a fraction of the features that can be found in the basic system. In the next issue I'll discuss some of the options available including digital sampling, the terminal, printer, CP/M, hard drives as well as additional software for the complete Synclavier II Digital Synthesis System.



ROSEMARY
BURNS

VOCAL TECHNIQUE

NODES

From Gary Davis, Longueuil, P.Q.

A year ago I discovered I had nodes. It was not as serious as it could have been, but I had to refrain from talking for over a month. Two doctors, one speech therapist and two singing teachers later, I am now able to work again. Not, however, without the nagging doubt that I may be doing damage to myself every time I sing.

Can you suggest any books or other sources I might contact for information on vocal technique? Do you know of any teacher here in Montreal that you could recommend? Have you published any books?

So many people talk about nodes in hushed voices and how they can be the worst thing that can happen to a singer, but they really have no idea what nodes are all about.

What are they? What causes them? If you get them what do you do? How can I keep from getting them?

Let's go back and explore how we make sound - the triumvirate of energy, vibration, and sound board. I have said that air is energy. This air as it passes through the vocal chords sets up frequencies. The function of the vocal chords is to set up frequencies so that we get pitch. But these frequencies become waves, in fact, vibrations and we know what sound vibrations can do to the ear drum when you sit in the middle of a room with blaring stereo speakers.

Friction is created and friction can be very irritating whether it involves the ear drum, a blister on the foot, or blisters caused by vibrations on the vocal chords. In time, the vocal chords begin to swell and

the vocal chords can no longer vibrate freely - they start hitting against one another. When vocal chords vibrate freely, they never touch. When they do not vibrate freely they hit each other subsequently causing nodes. So the cause is irritation.

Many things can cause irritations, the first being tension in the neck area. One of the reasons I have suggested that we learn how to transfer tension from the throat to the legs is to get rid of this problem. Another reason for nodes is not having enough strength in your air supply as it passes through the vocal chords setting up frequencies to be carried to the mask. If the frequencies are not carried through the mask they fall back on the vocal chords and cause friction.

In most cases, if you do get nodes you have to do exactly as you did, Gary. They have to be scraped off just like a callus on the foot. Frankie Lane had to keep silent for over a year before he could go back to singing. Then he took lessons again and continued with his spectacular career.

You must learn not to create tension at the vocal chords and learn to control the supply of air or energy so the frequencies at the vocal chords will not fall back and cause irritations.

One of the reasons that it takes so long to be able to talk or sing again is that the doctor does not want any irritation in the throat. To prevent this, he tells the patient that he must not talk. In some cases it takes a long time for the vocal chords to get back to normal as in any healing process, and once the healing has occurred you must not go back to the same old habits that caused the irritation in the first place.

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JIM
PIRIE

ARRANGING

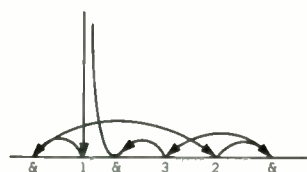
CONDUCTING CONTINUED

Remember, from the last issue, to subdivide any tempo that is too slow to maintain a steady, regular flow of the main counts.

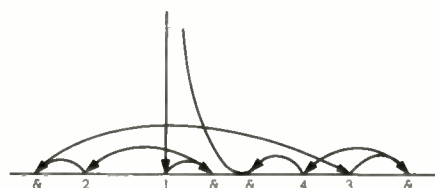
Example:



To conduct divisions, simply keep the shape of the basic pattern but beat two counts at each beat point. For example:

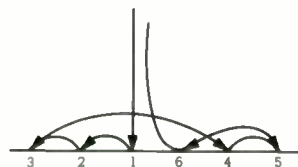


DIVIDED THREE

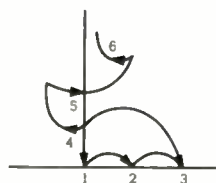


DIVIDED FOUR

To this point I have concentrated on patterns in either three or four since most popular music of the day is in either 3/4 or 4/4 time. However, come Christmastime you may find yourself having to conduct "It Came Upon A Midnight Clear" which traditionally is written in 6/8, so here is your basic six (two versions no less).



GERMAN SIX

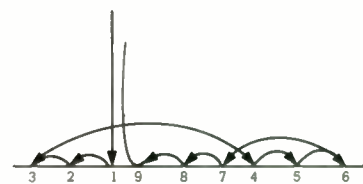


ITALIAN SIX

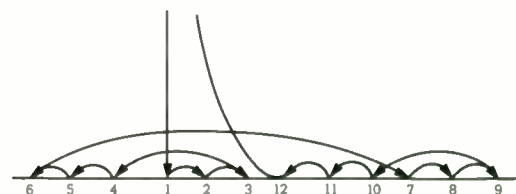
Quite often 6/8 tempos are fast enough to conduct in two (a good example is "On Christmas Day in the Morning"). For this, simply think ONE - two - three, FOUR - five - six. Conducting in two, you are emphasizing the down-beat and the natural secondary accent.

Finally, here are a couple of the more common compound meter and asymmetrical meter patterns.

COMPOUND METERS



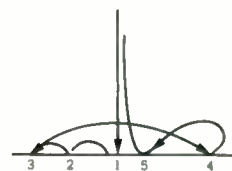
NINE



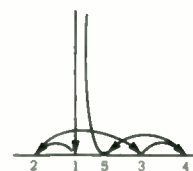
TWELVE

ASYMMETRICAL METERS (depending on how beats are grouped by secondary accent)

FIVE

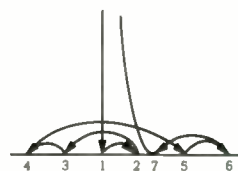


3+2

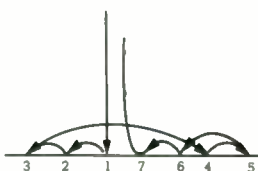


2+3

SEVEN



4+3
(2+2+3)



3+4
(3+2+2)



IKE
ZIMBEL

SOUND & LIGHTING

GET YOUR KIT TOGETHER

As the title suggests, my topic deals with that most sacred of Roadie institutions... the Toasted Western... oops, I mean your Road Kit.

Let's begin with one of the basics - Tools. Very briefly, it's a good idea to carry all of the standard tools (pliers, screwdrivers, wrenches, etc.) plus any Specials you may need. Specials are tools like Allen keys, nut drivers and anything else you may need to repair specific pieces of gear. For example, if you owned or used a SELECT Lighting Desk you would need two Allen keys and a 1/4" nut driver for service and maintenance. Incidentally, *Modern Recording* published a great article called "Inside a Soundman's Tool Kit" by Jim Ford, which you can still find if you dig for it.

Necessary Items

- (1) Flashlight. I've been using a Brightstar #1618 for four years, it's very rugged and you can get them at Cam Gard and Safety Supply stores.
- (2) DURACELL Batteries. (It's All True!)
- (3) Continuity Tester. A very handy little gadget which can be used to quickly test: Speakers, speaker phasing (when the cone is visible), horns, (dynamic) mic cartridges, fuses, cables, transistors, diodes, PAR lamps and many other things. They're cheap, easy to make yourself and I believe there's even one that comes as an add-on to the Brightstar flashlight.
- (4) A U-ground AC tester. The first step in solving any hum problem is making sure that all of your AC plugs are wired properly.
- (5) Patch cables and adapters. Any combination you can think of. Make them yourself; if you use good parts and do a good job, they should last for years.
- (6) Plastic covered clothesline wire. The ideal stuff for hanging snakes and lighting cables etc. It's light, strong, easily re-used, lasts forever and absolutely won't cut or damage snakes. Any hardware store. Cut into one foot lengths.
- (7) VOM or Multi-meter. Essential for doing AC tie-ins safely. Good for trimming dimmers and lighting desks, checking batteries, electronic repairs etc. You may as well get a good one, the cheap ones won't last on the road.
- (8) A Clip light. To see your console and rack during the show. Also useful for afternoon repair sessions when it's pitch black in the bar, (usually occurs when the stripper steps between you and the two 100 watt bulbs. This is known as an Eclipse).
- (9) Spares. Batteries, jacks, plugs, rack screws, flashlight, continuity tester, meter and clip light bulbs, mic clips and parts, fuses, fuses, fuses... at least one for every piece of equipment. Anything and everything else you can think of.
- (10) A good Contact cleaner. CRAMOLIN (TM. Craig Labs) comes highly recommended. Read the instructions and use sparingly. Nothing is worse than inheriting a sound system from a spraying demon. Also a head cleaning kit if you carry a tape echo or tape deck.
- (11) Ground-lifts: Audio and AC types. Use the Audio ones first. (Lifts pin one on an XLR.) If they don't work use the AC lifts with discretion. For example lifting the (AC) ground on some out-board gear or a power amp is pretty safe but lifting the ground on Joey's Marshall can be downright dangerous.

Our next section deals with things you can carry to help develop your own Sound.

I have three direct boxes which I like the sound of. As well as one Sennheiser 421, a personal favourite, two RE-11s, good general purpose mics - they will also plug directly into the Talkback socket on most consoles which is handy and saves a mic cable.

I carry one mouse - a foam gadget that fits an RE-11 - to be used as a floor, ceiling or piano mic. (The Original PZM!) Another angle to explore is your own effects rack. Try to buy things that a band is not likely to own. This includes such items as compressor/limiters, noise-gates or a good digital delay or a reverb.

Equalizers and crossovers are not a great investment since every band's P.A. system should already have them.

I'd like to close this edition with two valuable tips:

Always power your mixer and effects rack from the stage. Preferably on the same phase or circuit as your power amps. If you are not already doing this I suggest you go out and buy a 100 foot extension cord... YESTERDAY. This is an essential step in cleaning up buzz, hum and ground problems in any P.A. system.

And finally... remember, west of Winnipeg, a toasted western is called a Denver.



PAUL
ZAZA

RECORDING

TEST TONES

This time out, I'd like to delve into the phenomenon of those strange noises you sometimes hear at the beginning of a tape. They are more technically referred to as "test tones."

Test tones by definition are tones used to test the calibration of the machine relative to the tape, heads and guides. Now this may seem all very confusing to the musician who isn't too far into it yet, but, I'd like to compare this to a concept I think you can relate to. Let us consider the new guitar tuners that are on the market. Many of them put out a steady note (tone) like an A, or an E etc. Here, you are tuning the instrument relative to the reference tone or test tone. When all your strings are in tune, you dispense with the tone and go about your music.

In much the same way, engineers tune their machines to similar reference tones that are either played back off of a test tape or created live by a tone oscillator in the console. I will now describe (simply) a standard line-up procedure with a series of test tones from a tape.

1000Hz - A tone used for *general* calibration of 0 VU or +4dbm on your machine.

500Hz - Used to check gain setting.

8Hz - Course set azimuth and phase. This involves the left/right tilt of the playback and record heads.

16Hz - Fine set azimuth and phase. Again, the technician is looking for the ultimate peak from the head by rocking it from right to left. The phase is described as the peak on a scope, phase meter, or mono buss that shows the maximum output from the head. This procedure should not be done until the 10Hz high frequency equalization alignments are completed.

10Hz - High frequency equalization settings. Here the engineer is setting the High Frequency Playback Equalization traps to show a 0 VU or flat response, relative to the 0 VU tone set at 1000Hz. This really means that the machine will play back frequencies at 10,000Hz just as loud as it will play back frequencies at 1000Hz. It's a good idea to set these eq. pots and go back and check azimuth settings.

100Hz - Low frequency equalization setting. This low tone is used to set the low fre-

quency equalization traps. Again, the technician goes for 0 VU at 100 cycles, so that frequencies played back at 100Hz are just as loud as those played back at 1000Hz and 10,000Hz.

Now, you have the playback side of your machine calibrated, it's time to worry about the "record amplifier" section and bias generator.

From A Tone Oscillator

Record on virgin tape.

1000Hz - Set record calibrate trimmers to 0 VU with the machine in "repro."

10,000Hz - Set bias adjust pots. Follow tape manufacturers recommendations. If these are unavailable, I suggest 3 db over-bias at 10,000Hz at all speeds. Use a reduced level of 10 VU for 7½ and 3¼ i.p.s.

Totally confused? Well, let me try and simplify. Let's talk about 15 i.p.s. first.

- 1) Load a roll of blank tape. Apply a signal of 0 VU at 10kHz.
- 2) Adjust bias pot for a peak reading on your VU meter. You will note that there is a peak and a fall-off at both the left and the right of your peak. Continue turning clockwise past the peak until you are 3 db below that peak.
- 3) Now reset your 1000Hz record calibrate again.
- 4) 10,000Hz set high frequency record equalization pots to read 0 VU. (The peak should now be at +3 VU or a full-scale deflection.)
- 5) 8kHz - course set record head azimuth.
- 6) 16kHz - fine set record azimuth.
- 7) 500Hz - check gain setting.
- 8) 10,000Hz - check gain setting.

(For slower speeds, repeat steps 1 to 8 at 10 db below 0 VU.)

In conclusion, you can see that, generally, you are tuning the tape recorder for a flat response on all frequencies across the spectrum. This really means that your music is not altered or coloured in any way by the electronics on the heads of your machine.

Ideally, your VU meters should stay at 0 VU on all tones from 20Hz to 20,000Hz. While this never happens, it is the goal the manufacturers strive for. If you can attain a flat response within one or two db (depending on the age of the machine), you're doing well. If you're a guitar player and you attain a flat response, it's time to either replace the batteries in your tuning device, or take up another instrument.



MONA
COXSON

TAKING CARE OF BUSINESS

NAMING YOUR BAND - PART 1

A good name keeps its lustre in the dark
John Ray - 1670

There are a number of issues to consider when it comes to choosing a name for your band. The name should:

1. Be original.
2. Be distinctive enough to make you stand out from the scores of bands who are trying to make it.
3. Appeal to the audience you want to attract.
4. Lend itself well to graphic arts. Translated, how will the name look on an album cover, on posters, on T-shirts, etc.

Above all, if you're in for the long haul, once you've chosen a name that everyone in the group likes, you should make certain it's protected.

Choosing the Name

There are no hard and fast rules for choosing a name. Some groups just stumble on one as Max Webster did when Mike Tilka (who was their bassist at the time) suggested the name. "Mike used to play in a band called Family of Max," explained Kim Mitchell. "They did a song called 'Song For Webster' and one day Mike said 'Why not call it Max Webster?' and everybody thought it sounded great so that was it."

Other groups do some heavy brainstorming. Whiskey Jack tossed names around for months before deciding on theirs, which they took from whiskey-jack, a North American bird also known as the Canada jay. Toronto did a complete market research, right down to investigating the Indian derivation of the name, which means 'meeting place,' before deciding to run with it. As a result, not only has the name been well received, it's tailor-made in that all of the members of the group met in Toronto.

If you're fast enough, you can appropriate the name of your home base in much the same way as Chicago, Chilliwack, Boston and America did. In 1969, one band made up of local musicians in Nashville used their telephone area code, 615.

The Strawbs took their name from the Strawberry Hill district in which they used to record; The Guess Who was invented to be deliberately confusing with The Who in an attempt (and one that worked) to sell records; Iron Maiden's name was taken from the mediaeval torture device; XTC is thought to be an acronym for "ecstasy"; REO Speedwagon is the name of a classic truck; Pink Floyd (originally called The Pink Floyd Sound) was inspired by a blues record lead guitarist Syd Barrett (who subsequently left the group) owned by Pink Anderson and Floyd Council.

Boss Brass evolved from a recording by Gene Allman called The Best of the Bossa Nova; Lover-

boy's name came after considering 'cover-boy'; Martha and The Muffins was made lightly and quickly because they had a gig but no name for the group; Chubby Checker's name is a pun on the name Fats Domino.

Other groups hit the books for names. Uriah Heep (a Dickens character); Steppenwolf (a Herman Hesse novel); Styx, from a writing by Dante about the mythological river. Legend has it that the members of UB 40 met in a Birmingham dole queue and took their name from the Unemployment Benefit form.

It may take resourcefulness to come up with a unique name for your group but the possible sources are endless. Just keep in mind that, although ultimately success will lend it validity, the name you choose should help establish your identity and imago to a certain degree. For example, if you're going to be playing elegant lounges that cater to a conservative crowd of over Thirties (yes, we're still alive and well), stay away from names like The Chain Gang and if you're a heavy metal group, I wouldn't take a chance on a name like The Pink Powderpuffs.

Researching the Name

Make certain, to the greatest extent you can, that the name you've decided on is not a name previously used. You may have come up with a name and, having done it independently, decided that it's the most creative thing since sliced bread. But once your band gets rolling, you may suddenly be hit with a "cease and desist" order by another band that was just as creative, has prior use to the name, and can prove it.

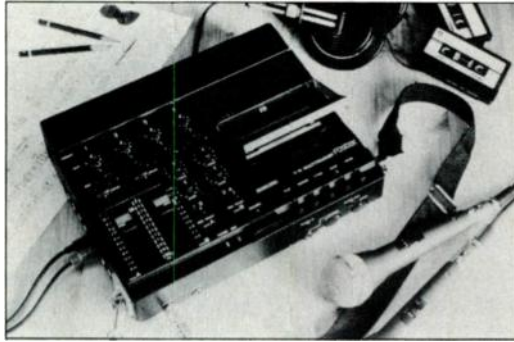
Unfortunately, when you're researching names yourself, resources are somewhat limited. The names of high profile groups are no problem. For others you might, for example, go through record catalogues (if you have access to any), rock encyclopedias or *The Billboard Book of Top 40 Hits - 1955 to Present* (Billboard Publications) by Joel Whitburn. Reading the leading trade publications can help as well and if you happen to be in an area that has a good reference library, you may find they have copies of back issues.

You could also check the name you've chosen with the head office of the American Federation of Musicians in New York or with your nearest local. In some cases, they may have a file of names already being used.

Once you've exhausted your own resources, if you have national or international aspirations and your group shows definite potential, your best bet is to get professional help - if you have the money. A lawyer who specializes in patents and trademarks or a trademark agent would immediately do a thorough search both in Canada and the United States.

PRODUCT NEWS

FOSTEX MULTITRACKER AND 16 TRACK RECORDER



The X-15 Multitracker is a 4-track cassette recorder with built-in mixer. The X-15 can record up to two tracks at a time with individual tone and level controls: a 4x2 mixer is used for monitoring during recording and for setting pan and gain for each track during remix.

The Fostex B-16 is a 16-track recorder/reproducer using 1/2"

tape. The size is 17"x17"x9", weighing 66 lbs. The B-16 was designed for commercial use - the SMPTE interlock facilitates video post-production - yet is suited to the professional artist and may be operated without assistance.

For more information: Erikson Music, 378 Isabey St., St. Laurent, P.Q. H4T 1W1 (514) 738-3000.

LOFT QUAD LIMITER AND NOISE GATE

The Loft model 400 is a four-channel feed-forward limiter and noise gate. It was designed as an out-board signal processor for recording, broadcast or sound reinforcement applications.

The front panel controls include: noise gate

threshold, limiter threshold and limiter attack/release time (1 ms - 1 sec). A phase reversal switch is also included on each channel.

For more information: Nova Sound, 2106 Charrier Ave., Dorval, Que. H9P 1H2 (514) 631-5787.

RONIQUE GUITAR HOLDER

The Ronique guitar holder fits under the carrying handle on an amplifier, wedges between speaker box and amplifier head or can be installed with accompanying inset screw. The holder is made of acrylic resin and is available in assorted colours - red, blue, yellow, black and frosted

white. Two contoured end caps hold its durable, acid-free, plastic bumper in place.

Suggested retail price is \$9.95.

For more information: Ronique Guitar Holder, 967 Cadillac St., Windsor, ON N8Y 2T3 (519) 254-6307.

FURMAN CROSSOVER

The Furman TX-5 crossover is configured for four-way stereo operation. The lowest band, the sub-woofer, can be adjusted over a single range (20-200 Hz) while the other two crossover points in each channel can be tuned over the full audio range (20Hz-20kHz). There are also separate input level controls for each channel and separate output level controls for each band.

An additional feature is the sub-woofer stereo/mono switch which allows the user to combine the outputs of the lowest band of each channel together for use with a single power amp or deal with phase cancellations in the "extreme" bass.

For more information: S.F. Marketing Ltd., 312 Benjamin Hudon, Montreal, P.Q. H4N 1S4 (514) 337-6113.

ELECTRO-HARMONIX DIGITAL LOOPING RECORDER

The 64-second digital looping recorder is rack mountable with built-in click track, sound-on-sound with Infinite Hold, reverse playback, double or half speed capability and digital chorus and flanging.

Other features include: four digit display of total loop length, reading from 8.0 seconds to 64.0

seconds; echo tap control for short echos in time with beats of a rhythm machine; a fast erase button that records silence throughout the entire memory in four seconds.

For more information: J.E. Davis Ent., 379 Adelaide St. W., Suite 208, Toronto, ON M5V 1S5 (416) 368-4427.

SHADOW PICKUP FOR VIOLIN AND BANJO

In addition to Shadow's 910 and 900 pickups there is now a recording bridge pickup for violin and banjo. These pickups are built into standard wood bridges for instruments of classic design. Each contains a volume control and a vario impedance fre-

quency response control.

In the future Shadow plans to introduce a recording bridge pickup for acoustic bass.

For more information: N.A.M.E., 1175 Appleby Line, Unit C7, Burlington, ON L7L 5H9 (416) 336-1160.

HAMMOND AURORA CLASSIC

The 1983 Aurora Classic spinet organ features "Compose-A-Chord-Plus" with two different methods of one-finger play. Seven new voices supplement the Hammond tonebars. Other features include: Auto Vari 64 rhythm unit; a new string bass; phil-

harmonic strings for orchestral sound; Melody Maker; Fascinating Fingers.

For more information: Hammond International Canada, 20 Commander Blvd., Agincourt, ON M1S 3L9 (416) 293-2447.

BALDWIN PIANOPRO

Baldwin recently introduced an electronic piano that uses digital and analog technology providing for a dynamically responsive keyboard, realistic piano sound and automatically generated accompaniment patterns.

The PianoPro contains three single-chip microprocessors which control the keyboard dynamics, store the automatic patterns and interrogate all

push-button switches.

The PianoPro comes with a six-volume home study course that instructs on fundamental piano techniques including finger placement, counting and how to play approximately 50 songs.

For more information: Baldwin Piano Co., 115 Norfinch Dr., Downsview, ON M3N 1W9 (416) 663-8090.

PAISTE FORMULA 602 CYMBALS

The Formula 602 cymbal line offers a clear, soft and sharp sound with pure and controlled vibrations for delicacy and precision.

The 602 heavy bell is available in 8", 9", 10", 11", 12" and 13". Suggested for use with sticks, felt beaters and mallets.

The extra heavy hi-hat is available in 14" and 15" offering great volume,

strong chick and roaring open sound when played with heavy-weight sticks.

The heavy flatride comes in 20" or 22". Reportedly this cymbal produces a definite ping within a deep sound body and no overtone build-up.

For more information: Erikson Music, 378 Isabey St., St. Laurent, P.Q. H4T 1W1 (514) 738-3000.

CROWN DELTA OMEGA 2000

The Delta Omega 2000 power amp features a charcoal front panel coated with textured polyurethane, black anodized aluminum chassis and covers. This unit includes an LED dynamic range indicator, based on a full-wave rectifier. Other indication systems include signal present, standby, power-on, and a 70.7 volt reference system. The

Delta Omega control itself is a rotary potentiometer, screwdriver adjustable from the front panel. The amp is a monaural power source with balanced input to a three-post screw terminal panel.

For more information: A.C. Simmonds, 975 Dillingham Rd., Pickering, ON L1W 3B2 (416) 839-8041.

AMPEG V7SC AMPLIFIER TUBE

The V7SC features: 100 watts RMS; remote switching of each channel and reverb; three-way foot controller with LED indicators; dual-in-line, full length reverb; EQ shift and mid boost.

Speakers in the V7SC are provided by Celestion of England - the G-1265 is standard.

For more information: H&A Selmer Ltd., 95 Norfinch Dr., Downsview, ON M3N 1W8 (416) 667-9622.

NEW FROM B&J MUSIC

Takamine has introduced a series of arch top acoustic/electrics featuring cutaway design in 6-and 12-string models. The Takamine four-band controls encompass gain, treble, bass and mid-range. Suggested retail is \$729.50 (6-string) and \$779.50 (12-string).

Phoenix has a new line of electric guitars and basses - the Vintage series. Complete with DiMarzio pickups the Phoenix line ranges in price from \$469.50 to \$549.50 (guitars). The 1066 bass is suggested at \$429.50.

DiMarzio has released their Signature series pickups designed for and in co-operation with such artists as Steve Morse, Al DiMeola and Rick Derringer. These pickups feature a gold-plated base



stamped with an engraving of the signature of its respective artist.

DiMarzio has also introduced Jumper Cables (JC2M, JC3M, JC25F and JC40F) designed for use

with guitar and bass (stacked) amps, and for PA runs.

For more information: B&J Music Ltd., 469 King St. W., Toronto, ON M5V 1K4 (416) 596-8361.

AUDIO TECHNICA AUDIO STORE MICROPHONES

Audio-Technica has added three new models to the 9000 series of audio store microphones.

AT9200 is a unidirectional electret condenser mic. A protective windscreen reduces wind noise and popping sounds when used close up. An on/off switch extends battery life.

The AT9400 is a one-point stereo unidirectional condenser mic featuring

twin unidirectional electret condenser elements, housed in a single, high impact case. The AT9400 includes a slip-on desk stand and AA battery.

The AT9500 is a miniature omnidirectional condenser mic suggested for use in lectures, on-camera video and sound reinforcement.

The compact AT9500 is powered by a single mer-

cury cell housed inside the body. It also includes a foam windscreen, tie clip and 1/4" screw-on phone plug adapter that converts the mini phone jack needed for most portable recorders.

For more information: AudioVideo Specialists, 2134 Trans Canada Hwy. S., Montreal, P.Q. H9P 2N4 (514) 683-1771.

ELECTRO VOICE STAGE SYSTEM



The Stage System 200 is reportedly a "high power handling" sound reinforcement loudspeaker in a lightweight enclosure.

The two-way S-200 mates a Super-Dome tweeter and high frequency Direktor to Electro-Voice's EVM Pro-Line 12S low-frequency driver. This combination

offers a frequency response of 90 to 18,000 Hz ± 3 db. Using the optional S-200 Active Equalizer allows for a higher output level with bass response extended down to 50 Hz.

For more information: Gulton Canada, 345 Herbert St., Gananoque, ON K7G 2V1 (613) 382-2141.

MARKETPLACE

FOR SALE

Attention All Electric Guitarists - ROLAND announces GUITAR SYNTHESIZER conversion KITS! Now your favourite axe can be modified to operate with ROLAND'S GR SYSTEM. For list of installation centres, contact: ROLAND CANADA MUSIC LTD., 6691A Elmbridge Way, Richmond, BC, V7C 4N1.

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Electronic Organ Kits. Obtain one of the most advanced musical instruments at significant savings by building it yourself. No experience required. Free details. W.W. ELECTRONICS, 35 Southbridge St., Leamington, Ontario N8H 4N4.

Punch A Chord Chart for the TRS-80 MOD I and II computer. Done in graphics with frets and keyboard simulations, with 115 guitar chords and 180 piano/organ chords. Can be used as a teaching tool or just as a guide to be sure you are doing things right. Send \$12.00 to ED-COMP, 1144 Premier St., North Vancouver, BC V7J 2H3.

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Thompson Guitars: professional restoration and repair services, custom handcrafted acoustic and electric guitars. Tel. (604) 352-3324 or write: 415 Kootenay St., Nelson, BC V1L 1K7.

Canada's Most Renowned Guitar Refinishing & Repair Service. United Fretters Ltd., 111 Isabella St. East, Saskatoon, Saskatchewan S7J 0B1. Phone (306) 653-3260.

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Creative graphic design for album covers, brochures, catalogues & promotional literature. Whitney Graphics, 832 Mt. Pleasant, Rd., Toronto, Ontario M4P 2L3 (416) 483-9712.

PUBLICATIONS

Music Directory Canada '84. A comprehensive guide book to the Canadian music scene. \$19.95 plus \$1.00 for postage and handling. CM Books, 832 Mt. Pleasant Rd., Toronto, Ont. M4P 2L3.

MARKETPLACE RATES

50¢ per word. Minimum \$10. Payment must be received in advance. For Visa or Mastercard, include Account No., Expiry Date and Signature. Frequency Discounts: 3 ads - 4%, 6 ads - 8%, 12 ads - 12%.



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