

CANADIAN MUSICIAN

JUNE 1983 \$1.75

MM70900

LIONA
BOYD

THE SPOONS

RAFFI

PROFILE:
RATIONAL YOUTH



DO IT YOURSELF
PERCUSSION - PART 2





YAMAHA THE CHOICE OF PROFESSIONALS.



YAMAHA SINCE 1887

135 Milner Avenue, Scarborough, Ontario M1S 3R1 Telephone (416) 298-1311

Buff Stuff from TDK.



You, the audiophile, are the toughest critic we know when it comes to sound performance. You're very selective in deciding the perfect equipment for your recording and listening needs.

And you're just as selective in choosing your recording tape. TDK knows that. So we developed a line of high performance audio cassettes that meet your critical requirements.

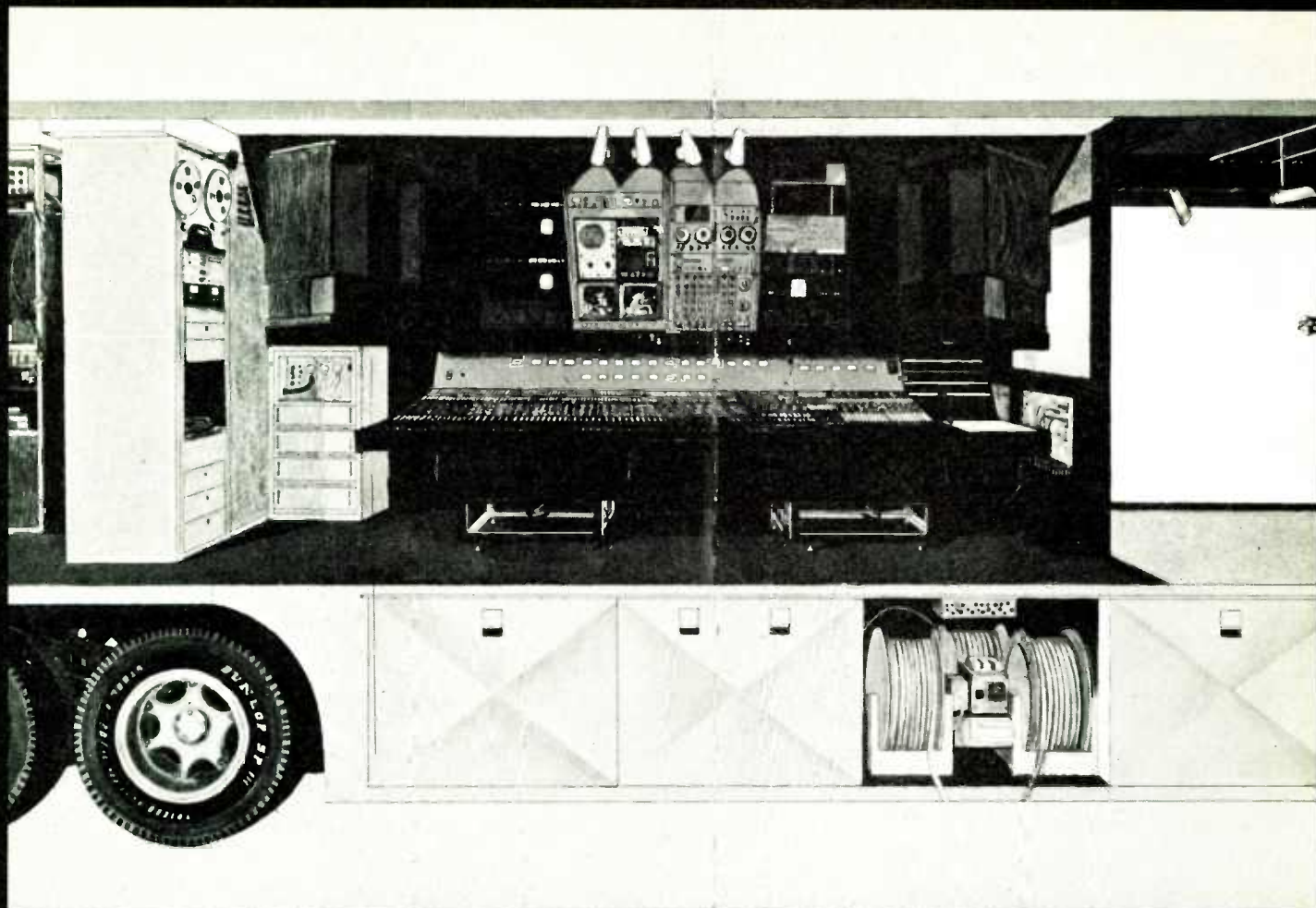
We call it the TDK Professional Reference Series.

You're probably using TDK SA-X high bias cassettes now because of their superior performance characteristics. In addition, TDK has developed normal bias AD-X which uses TDK's famous Avilyn particle formulation and delivers a wider dynamic range with far less distortion than ever before. Plus, TDK's unique metal bias MA-R cassette which features high-energy performance in a one-of-a-kind unibody

die-cast metal frame.

The TDK Professional Reference Series...it'll sound impressive to your ears. So share the pleasure with your friends; they'll appreciate it.

 **TDK**
THE MACHINE FOR YOUR MACHINE®



Note ceiling mounted BELLE KLIPSCH® monitors.

ENACTRON MIXES ON KLIPSCH®

Mobile recording is hot. And the Enactron Truck is a big reason why.

Just lately the Enactron Truck has delivered three Grammys and nine gold and platinum records. Enactron was the home for overdubs and mixing on Rosanne Cash's number one country single, "Seven Year Ache," and Willie Nelson's "Stardust" album. Enactron also provided location recording for Bette Midler's "The Rose," Willie Nelson's "Honeysuckle Rose," and The Band's "The Last Waltz."

There are a lot of good reasons why the Enactron Truck is producing such good work. One of those reasons is their choice of control room monitors - BELLE KLIPSCH®.

The BELLE KLIPSCH is characterized by an incredibly smooth and natural response. The tremendous efficiency of the BELLE KLIPSCH (104 db at four feet on one watt of power) results in virtually immeasurable distortion and an infinitely wide dynamic range.

Plus, BELLE KLIPSCH offers tremendous versatility in mounting. Floor, wall, ceiling and even free field installations can be accomplished with little effect on performance.

If you like the sounds coming out of the Enactron Truck, maybe you should consider their choice of loudspeakers - BELLE KLIPSCH.

A Legend in Sound.™

 **klipsch®**

AUDIOVIDEO SPECIALISTS INC.
2134 Trans Canada Hwy. S., Montreal, Quebec H9P 2N4

CANADIAN MUSICIAN

VOL. V NO. 3

MAY/JUNE 1983

COLUMNS

- 52 GUITAR
by Andy Krehm
- 53 KEYBOARDS
by Brian Harris
- 54 BASS
by Dave Young
- 57 PERCUSSION
by Pete Magadini
- 58 BRASS
by Don Johnson
- 59 WOODWINDS
by Pat LaBarbera
- 60 SYNTHESIZERS
by Bob Federer
- 63 VOCAL
TECHNIQUE
by Rosemary Burns
- 64 ARRANGING
by Jim Pirie
- 65 SOUND
& LIGHTING
by Jan Elliot
- 66 RECORDING
by Paul Zaza
- 67 TAKING CARE
OF BUSINESS
by Mona Coxson

DEPARTMENTS

- 8 FEEDBACK
Letters From Our Readers
- 10 NOTES
Shure Rock Music Poll Awards
- 21 RECORDS
by Bruce McPhee
- 30 PROFILE
Rational Youth
- 68 PRODUCT NEWS
The Latest in Equipment
- 70 MARKETPLACE
Classified Ads

COVER PHOTO: BRUCE
COLE - PLUM STUDIOS



28 LIONA BOYD

by Kathy Whitney

Having completed her eleventh album which will be released in the fall of this year, Liona Boyd intends to take a break from performing until early '84. Performances aside however, to keep up the momentum of her nine year career Liona will be taking care of business - behind the scenes as usual.

30 THE SPOONS

by Melinda Hughes

"If there's any mission or purpose to the band," explains Gordon, "it's to dispel some of the misconceptions about the music scene. We try to be positive, not stark, negative or down-putting. "Being clean-cut in our stage presentation and our music, because that's how we live."

32 RAFFI

by Mona Coxson

Raffi puts his songs where his heart is. Raffi's love, concern and respect for kids have brought him a flourishing career as one of Canada's top children's performers and the recognition of being one of this country's most successful recording artists.

35 DO IT YOURSELF PERCUSSION PART 2

by Steve Rimmer

CANADIAN MUSICIAN BACK ISSUES!

- | | | | |
|----------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------|
| <input type="checkbox"/> M/A '79 | - Burton Cummings, Murray McLauchlan, Shopping For Synthesizers, Recording Studio Design, Notables' Stereos. | <input type="checkbox"/> M/A '81 | - Ronnie Hawkins, Rough Trade, Liona Boyd, Brian Harris, Building a Mini Practice Amp, Ram, Buying a P.A. Mixer. |
| <input type="checkbox"/> M/J '79 | - Rush, Vally, Randy Bachman, Making A Demo, Summer Festivals, Drummer's Choice. | <input type="checkbox"/> M/J '81 | - Kim Mitchell, Wonderful Grand Band, Michaele Jordana, Don Johnson, Building a Fretless Bass, Claire Lawrence, Songwriters' Market Guide. |
| <input type="checkbox"/> J/A '79 | - Gino Vannelli, Sylvia Tyson, Phil Nimmons, University of Toronto Jazz Ensemble, Copyright Law, Street Musicians. | <input type="checkbox"/> J/A '81 | - Bruce Cockburn, Loverboy, Offendbach, Tommy Ambrose, Paul Horn, The Teddy Boys, Building a Fretless Bass. |
| <input type="checkbox"/> S/O '79 | - Domenic Troiano, Prism, The Irish Rovers, Moe Kolfman, Canadian Studio Guide, Keyboard Combinations. | <input type="checkbox"/> S/O '81 | - Pat Travers, Martin Deller, Neil Peart, France Joli, Mike Holland, Canadian Recording Studio Guide. |
| <input type="checkbox"/> N/D '79 | - Anne Murray, Max Webster, Minglewood Band, Maynard Ferguson, The Nature of Arranging, Guitar Collections, The Nylons. | <input type="checkbox"/> N/D '81 | - Rush, Don Francks, Bob Federer, The Wilno Express, Powder Blues Horns. |
| <input type="checkbox"/> J/F '80 | - Trooper, Segarini, Ronnie Prophet, Andrew Davis, Vintage Organs, John Panchyshyn, Managers. | <input type="checkbox"/> J/F '82 | - Toronto, Goddo, Lenny Breau, Marek Norman, Spotlight on Halifax. |
| <input type="checkbox"/> M/A '80 | - Triumph, Record Piracy, Jerry Doucette, Ginette Reno, Tom Mawhinney, Show Playing for Guitar, Buddy & The Boys. | <input type="checkbox"/> M/A '82 | - Saga, David Mcley, B-Girls, Pat LaBarbera, Battery. |
| <input type="checkbox"/> M/J '80 | - Frank Marino, Cano, The Diodes, Songwriters' Market Guide, Playing for Guitar, Holger Peterson, Building a Home Studio. | <input type="checkbox"/> M/J '82 | - Chilliwack, Shari Ulrich, Performing Rights, Songwriters Market Guide, Daniel Lavoie. |
| <input type="checkbox"/> J/A '80 | - Dan Hill, FM, Henry Cuesta, Powder Blues, Show Playing for Guitar, Morgan Davis, Radio Airplay. | <input type="checkbox"/> J/A '82 | - Tommy Hunter, Bryan Adams, Leroy Sibbles, Performing Rights, Chris Krienen. |
| <input type="checkbox"/> S/O '80 | - David Clayton-Thomas, Downchild Blues Band, Nash the Slash, Canadian Recording Studio Guide, Jazz Clubs, Arthur Delamont, Hearing Loss. | <input type="checkbox"/> S/O '82 | - Diane Tell, David Wilcox, Doug Bennett, Linda Manzer, Anvil. |
| <input type="checkbox"/> N/D '80 | - April Wine, Dianne Heatherington, Buffy Saint-Marie, Bobby Edwards, Troubleshooting Your Gear, Bass Players' Choice, Harlequin. | <input type="checkbox"/> N/D '82 | - Loverboy, Andrew Hermant, Wayne Rostad, V.E.J.I., Canadian Recording Studio Guide |
| <input type="checkbox"/> J/F '81 | - Streetheart, Martha and the Muffins, Dutch Mason, Tom Szczesniak, Troubleshooting Your Gear, Whiskey Jack, Songwriting Seminar '80 | <input type="checkbox"/> J/F '83 | - Payola\$, Kate and Anna McGarrigle, Figgly Duff, Mary-Lu Zahalan, Shopping for a Cassette Deck |
| | | <input type="checkbox"/> M/A '83 | - Rough Trade, Rob McConnell and the Boss Brass, Dick Damron, Do It Yourself Percussion, Terry Crawford, Sam Moon |

TO ORDER, CHECK OFF THE ISSUES OF YOUR CHOICE

KEEP YOUR COLLECTION OF CANADIAN MUSICIAN COMPLETE

SEND ME THE ABOVE _____ ISSUES. \$1.75 each (including postage and handling)

ENCLOSED IS MY PAYMENT FOR _____

NAME _____

ADDRESS _____ CITY _____

PROVINCE _____ CODE _____

Clip out ad & send to: **CANADIAN MUSICIAN** 832 Mount Pleasant Rd., Toronto, ON M4P 2L3

CANADIAN MUSICIAN

Publisher
JIM NORRIS

Editor
KATHY WHITNEY

Art Director
JANET CHRISTIE

Art Assistants
DON HULL
MARGARET WAIT

Photography Director
BRUCE COLE

Advertising Coordinator
CARMELA SPANO

Administrative Assistant
LISA DONNELLY

Dealer Representative
BRUCE MCPHEE

Contributing Editors
MONA COXSON
MELINDA HUGHES
STEVE RIMMER
PAUL SERRALHEIRO

Columnists
ROSEMARY BURNS
MONA COXSON
JAN ELLIOT
BOB FEDERER
BRIAN HARRIS
DON JOHNSON
ANDY KREHM
PAT LABARBERA
PETE MAGADINI
JIM PIRIE
DAVE YOUNG
PAUL ZAZA

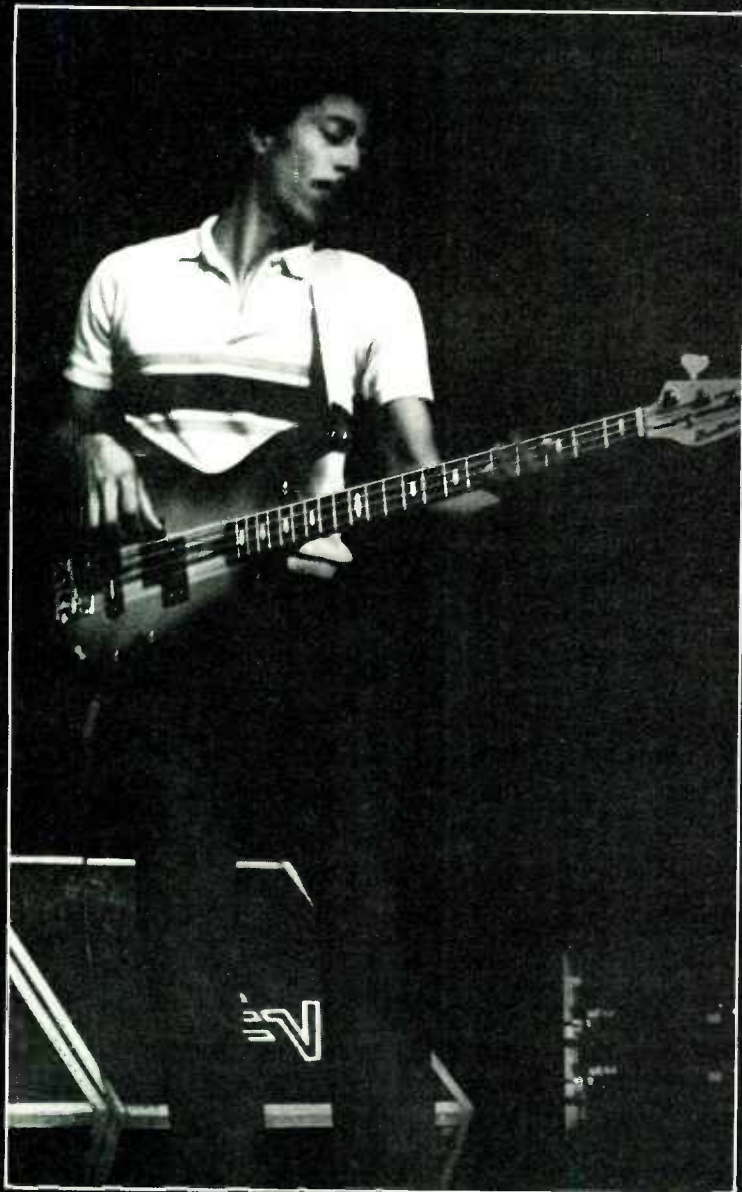
Advisory Board
PAUL BERRY
LIONA BOYD
LIZ BRAUN
BRIAN CHATER
RIK EMMETT
RICHARD FLOHIL
CAMERON HAWKINS
BARRY KEANE
MOE KOFFMAN
MURRAY LAUDER
TOM LAVIN
SAM LEVINE
KATHRYN MOSES
JACK RICHARDSON
BRIAN ROBERTSON
DOMENIC TROIANO

Canadian Musician is published bi-monthly by Norris Publications, a division of Norris-Whitney Communications Inc. at 832 Mount Pleasant Rd., Toronto, Ontario M4P 2L3. All rights reserved. Contents may not be reprinted without written permission from the publisher. Subscription rates: Canada 1 year \$10.00, 2 years \$19.00, 3 years \$27.00. Outside Canada: 1 year \$13.00, 2 years \$24.00, 3 years \$34.00. Single copies \$1.75. To change your subscription address, please send your new address with your old address (including former postal code) to Subscription Dept., Canadian Musician at least six weeks before moving. Canadian Musician editorial, advertising and circulation offices: 832 Mount Pleasant Rd., Toronto, Ontario M4P 2L3 (416) 485-8284. Please do not send unsolicited manuscripts, artwork, photos. Query only in writing. Canadian Musician takes no responsibility for return of any unsolicited material. Member, Canadian Association of Music Merchants, National Association of Music Merchants, Canadian Academy of Recording Arts and Sciences, Canadian Music Educators' Association. Printed in Canada. Second Class Mail Registration No. 4666. Postage paid at Toronto, Ont.

ISSN 0708-9635

Obsession with Excellence...

David Wofford
Bass Player with Spyro Gyra

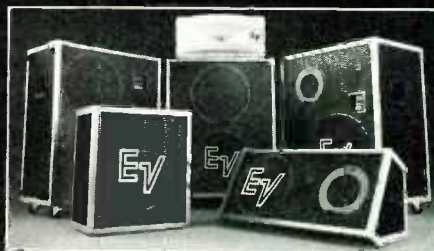


Spyro Gyra and I have some pretty tough standards. Night after night the sound of my bass must prove itself. Getting a tight sound makes all the difference. That's why I use Electro-Voice speakers.

Electro-Voice has captured depth and clarity all in one cabinet. I use two E-V B215-M speaker cabinets and two Intersound IVP preamps with an A-B footswitch. I can change from a fat and funky sound to a percussive popping sound, and it will all be clear.

Don't think that good equipment isn't important just because you may be playing for 300-seat clubs instead of 5,000-seat auditoriums. I've played clubs too. Believe me it's just as important. When your bass speakers are *the* bass speakers, you need the best you can get.

With Electro-Voice speakers I can hear it tight and play it loose. That's what the groove is all about.



Electro-Voice®

Div. of gulton Industries (Canada) Ltd.

345 Herbert Street, Gananoque, Ont. (613) 382-2141

The Original Original

Introducing the Billy Cobham 767

A new original original from the world leader, Pro-Mark, the newest of the Billy Cobham heavy-duty rock collection. It's 16" long (406 mm) with a 5/8" diameter (16 mm), with a ball tip and very short taper, just perfect for heavy rock performance.

**When You Find
a Good Thing,
Stick With It!**

We help you sound better.
pro-mark
A Division of Remo, Inc.
10706 Craighead
Houston, Texas 77025
713-666-2525

FEEDBACK

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

After reading the feedback column of the Feb. issue I must say I was quite surprised at the flak directed towards Mr. Federer. In all the years that I have been a musician I have never paid full list price for any piece of equipment. As a matter of fact, the store I deal with makes it a practice to discount off the list price anywhere from 15% - 20%. (This store started selling equipment out the back door more or less and is now one of the bigger and indeed the most reputable stores that I have ever dealt with).

I have always understood a sticker price to be a starting point in negotiations or transactions. I wonder if Mr. McKay of Roland Canada paid full price the last time he bought a vehicle?

The practice of charging what the market will bear is one of the things that has made our economy what it is today; lousy. I hope this letter is printed because I know it speaks for every musician trying to cope with the ever increasing costs of equipment. Incidentally, I have seen the Juno 60 priced as high as \$1899 in some stores out here in the west. Just because we have oil does not mean everyone's rich.

G. Hildebrand
Saskatoon, Sask.

I thought since you are pretty good experts in your field, perhaps you could help me. I am interested in becoming a sound/audio engineer. I have been able to get information regarding courses given in the United States, but I'm having trouble finding information on courses given in Canada. First of all, do such courses exist in Canada? Secondly, would I need a background in electronics?

Betty A. German
Digby Co., N.S.

ED. There are several facilities in Canada that offer courses on

Recorded Music Production and Engineering. Closest to you might be Trebas Institute of Recording Arts, 1435 Bleury St., Suite 301, Montreal, PQ H3A 2H7 (514) 845-4141.

Fanshawe College of Applied Arts & Technology, 1460 Oxford St. E., P.O. Box 4005, Terminal C, London, ON N5W 5H1 (519) 452-4470, has a two year program.

Columbia Academy of Radio, Television & Recording Arts, 342 Water St., (penthouse), Vancouver, BC V6B 1B6 (604) 688-8621, also has branches in Calgary and Edmonton.

As Columbia uses the facility of a professional recording studio, there are probably other studios closer to home which may offer courses. I suggest calling the studios in your area and making inquiries.

Also along these lines, I recommend that you assess the fees of these courses and the cost to you in re-locating, then compare them to the studio time which you could buy for the same money. In some situations, it can be as beneficial to hire the studio and engineer for a number of hours and treat it as tutoring for yourself. The effectiveness of this will depend on the capabilities of the engineer and the facilities of the studio. Be aware that some courses can cost up to \$3,000. Depending upon the commitment you are able to make, a few hours of studio time (at say, \$50 per hour or less) will aid you in making your decision.

I'm just another one of those Loverboy fanatics, and your interview with Paul Dean was great. I didn't realize that they were that popular in the U.S. Paul sounds like he has really got it together and an avid concert goer like me recommends Loverboy's as one of the best. Keep it up, we love ya!!

John Collins
Blenheim, Ont.

INVEST IN A SOUND FUTURE

YOUR CAREER IN THE
**MUSIC RECORDING
INDUSTRY**

TREBAS INSTITUTE OF RECORDING ARTS
WILL PUT YOU ON THE RIGHT TRACK



in a 2 year professional training program in the

RECORDING ARTS AND SCIENCES

80 courses in

- RECORD PRODUCING
- SOUND ENGINEERING
- MANAGEMENT

80% of graduates placed. For Day or Evening courses starting October 1983

APPLY NOW!

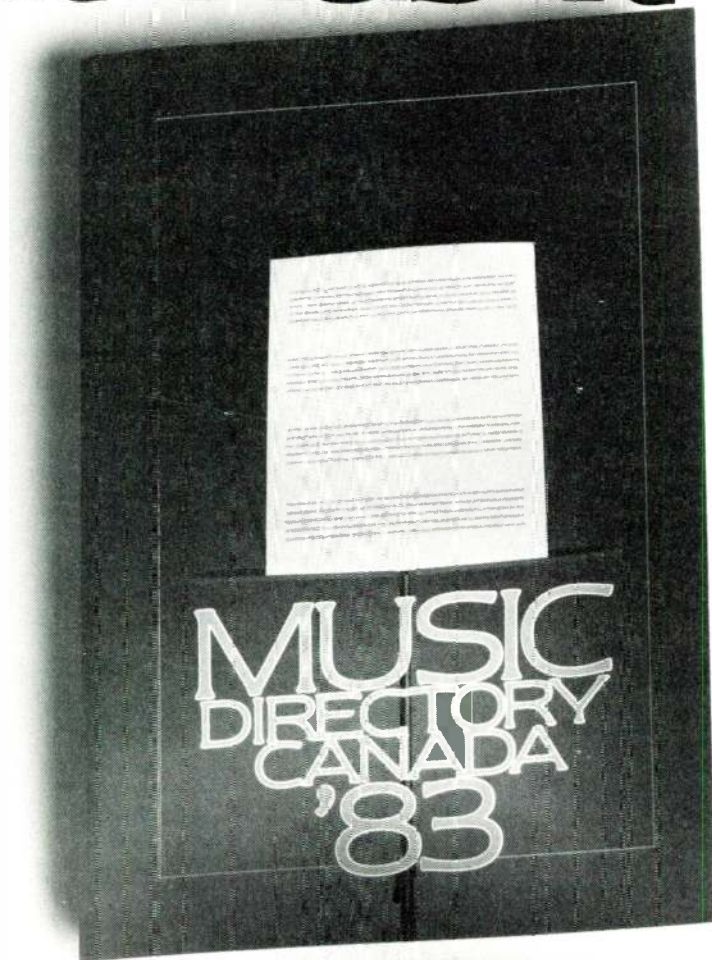
For application and FREE brochure describing courses, contact:

TREBAS INSTITUTE
225 Mutual St.
Toronto, Ont. M5B 2B4
(416) 977-9797
Campuses in Montreal and Ottawa, too.
Member, Music Industry Educators
Association



TREBAS INSTITUTE OF RECORDING ARTS

The Book That Has It All...



MUSIC DIRECTORY CANADA '83 is a new 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, Lighting & Special Effects, Management Companies, Music Education, Music Festivals, Musical Instruments, Music Libraries, Music Publications, Music Publishers, Musical Instrument & Sound Equipment

Suppliers, Opera Companies, Packaging & Labelling Companies, Performing and Mechanical Rights Societies, Promotion & Publicity, Rack-jobbers, Radio Stations, Record Companies, Record Distributors, Record Manufacturers, Record Producers, Recording Studios, Rehearsal Studios, Sound & Lighting, Symphony Orchestras, Touring Organizations, Video Production Houses.

Each Source lists the contact, address, phone number, and all information relative to the function of the individual or company.

MUSIC DIRECTORY CANADA '83 single copy price is \$19.95 plus \$1.00 for postage and handling.

ORDER YOUR OWN MUSIC DIRECTORY CANADA '83 TODAY!

Dealer enquiries invited.

PLEASE SEND ME _____ COPIES OF MUSIC DIRECTORY CANADA '83.

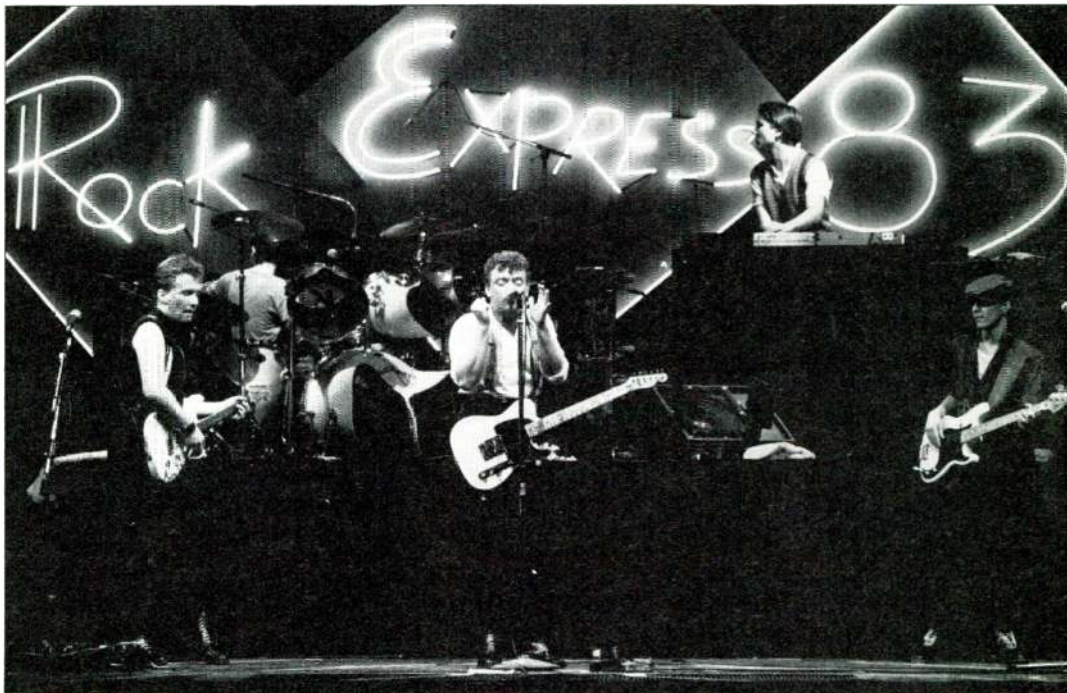
Name _____
 Address _____
 City _____
 Prov./State _____ Code _____

AT \$ _____ /ea.
 SUBTOTAL _____
 POSTAGE & HANDLING _____
 TOTAL _____
 Enclosed is my cheque for _____
 Charge to my MasterCard
 or Visa
 (please check one)

Complete and mail to:
NORRIS PUBLICATIONS
 832 Mount Pleasant Rd., Toronto, Ontario M4P 2L3



Card No. _____
 Expiry Date _____
 Signature _____



Payola\$

SHURE ROCK MUSIC POLL AWARDS

As Martha Johnson of Martha and the Muffins observed, it was "quite an affair." Quite an affair indeed! *Music Express* hosted the SRMP awards ceremony which took place at the Spectrum in Montreal in late February. The winners of the awards (sponsored by A.C. Simmonds, suppliers of Shure microphones) were chosen by the readers of *Music Express* magazine. All of the winners received a Shure gold microphone,

courtesy of A.C. Simmonds.

This year the awards (hosted by Long John Baldry and Nanette Workman featuring performances by Martha and the Muffins, Corbeau and the Payola\$ were presented in Montreal.

Next year they will be presented in Vancouver, to "spotlight the diversity of the Canadian music business."

Among the winners of the first Shure Rock Music

Poll awards were:

Top Canadian Group - Rush
 Top Male Vocalist - Bryan Adams
 Top Female Vocalist - Darby Mills
 Top Live Group - Rush
 Top New Group - Headpins
 Top New Artist - Aldo Nova
 Top Canadian LP - Loverboy, *Get Lucky*
 Top Canadian Song - Payola\$, "Eyes of a

Stranger"
 Top Quebec Group - Corbeau
 Top Quebec Male vocalist - Claude Dubois
 Top Quebec Female Vocalist - Diane Tell
 Top Local Group - (Montreal) Leyden Zar
 Top International Group - The Rolling Stones
 Top International LP - Men at Work, *Business as Usual*
 Top International Single - Men at Work, "Who Can it Be Now"

Paul Serralheiro

TRIUMPH SIGNS WITH POLYGRAM

Attic Records and Triumph announced in March that "the group will no longer be recording for the Attic label." All rights to Triumph's recordings and publishing rest with the group.

Triumph announced further that the band and PolyGram reached an

agreement whereby their albums will be re-issued on the Polydor label in Canada, available through PolyGram.

Triumph signed with Attic in 1975 and released six albums, the latest being *Never Surrender*. The band is expected to tour Canada in June.

WHISKEY JACK GETS U.S. EXPOSURE

The Tommy Hunter Show, where Whiskey Jack are regulars on "The Back Porch" segment, has been sold to a pay TV network in Nashville, Tennessee. A series of 26 episodes began broadcasting in April. This is Whiskey Jack's first television exposure south of the border

while in Canada they have appeared on several television shows including *Alan Thicke*.

Currently the band is involved in two recording projects at Inception Sound in Toronto. Although release dates are not finalized, Duncan Fremlin, co-founder of the

STAY TUNED IN



WITH
CANADIAN MUSICIAN

Stayed Tuned In by ordering your personal subscription to Canadian Musician today. Gift subscriptions are also available.

It becomes more evident all the time that today's musician has to do more than just play an instrument. The musician-in-the-know needs the extra advantage of arranging skills, knowledge of recording methods, songwriting,

sound reinforcement technique, and above all...business savvy.

Canadian Musician is the only magazine that rolls all of this valuable information into each and every issue.

Canadian Musician hasn't overlooked the need for "good chops".

Of great importance in every issue are the regular columns on guitar, percussion, keyboards, bass, woodwinds,

brass, synthesizer and vocal technique. Plus a special guest each issue in Sittin' In.

You can't afford to miss any of these regular departments along with feature articles on prominent music personalities, recording innovations, equipment breakthroughs and the business of music. And let's not forget industry news, record reviews, product news and classified ads.

TUNE ME IN!!!



Name _____

Address _____

City _____

Prov./State _____ Code _____

(Please check one)

Inside Canada 1 yr. \$10.00 2 yrs. \$19.00 3 yrs. \$27.00

Outside Canada 1 yr. \$13.00 2 yrs. \$24.00 3 yrs. \$34.00

Enclosed is my cheque or M.O. for _____

Charge to my MasterCard or Visa (please check one)



Card No. _____

Expiry Date _____

Signature _____

Complete and mail today to:

MUSICIAN

832 Mount Pleasant Rd.
Toronto, Ontario M4P 2L3



NOTES

group, says that they have just completed a demo for a children's album that they hope to release in the next six months.

Work on the children's

album will delay the release of their other project for about a year. However, Whiskey Jack have successfully been doing a "children's perfor-

mance" at festivals for some time and realize the potential of the children's album market.

HOWARD CABLE HUMBER COLLEGE DIRECTOR OF MUSIC

Howard Cable has been the Music Director of the Royal York Hotel in Toronto since 1974. One of Canada's finest arrangers, composers and conductors, Cable's compositions include many scores for CBC radio and TV. His

musical arrangements of Broadway shows adapted for band and choral use have been published by Chappell Music.

In February Cable was appointed the Director of Music at Humber College in Toronto.



Whiskey Jack

ROB McCONNELL AND THE BOSS BRASS APPEAR AT CANADIAN STAGE BAND FESTIVAL

Rob McConnell and The Boss Brass will be featured at the eleventh annual National Finals of the Canadian Stage Band Festival from May 16-20 at the Jubilee Auditorium in Calgary, Alberta.

McConnell and the

band will hold a big band jazz workshop on Wednesday, May 18 at 3 p.m. in the Jubilee Auditorium - open to jazz fans and students alike.

On Thursday May 19 at 8:30 p.m., again in the Jubilee Auditorium, the

ENGINEERED FOR THE '90s

HEAD-WATER INDUSTRIES

635 Caron Ave.,
Windsor, Ont., N9A 5B8
(519) 256-5665 Canada
(313) 961-3196 USA

ALL MIXERS AVAILABLE IN ANY CONFIGURATION
THROUGH SELECTED DEALERS ACROSS CANADA

LONG & McQUADE
Victoria, BC Toronto, ON
Vancouver, BC Windsor, ON
Winnipeg, MB

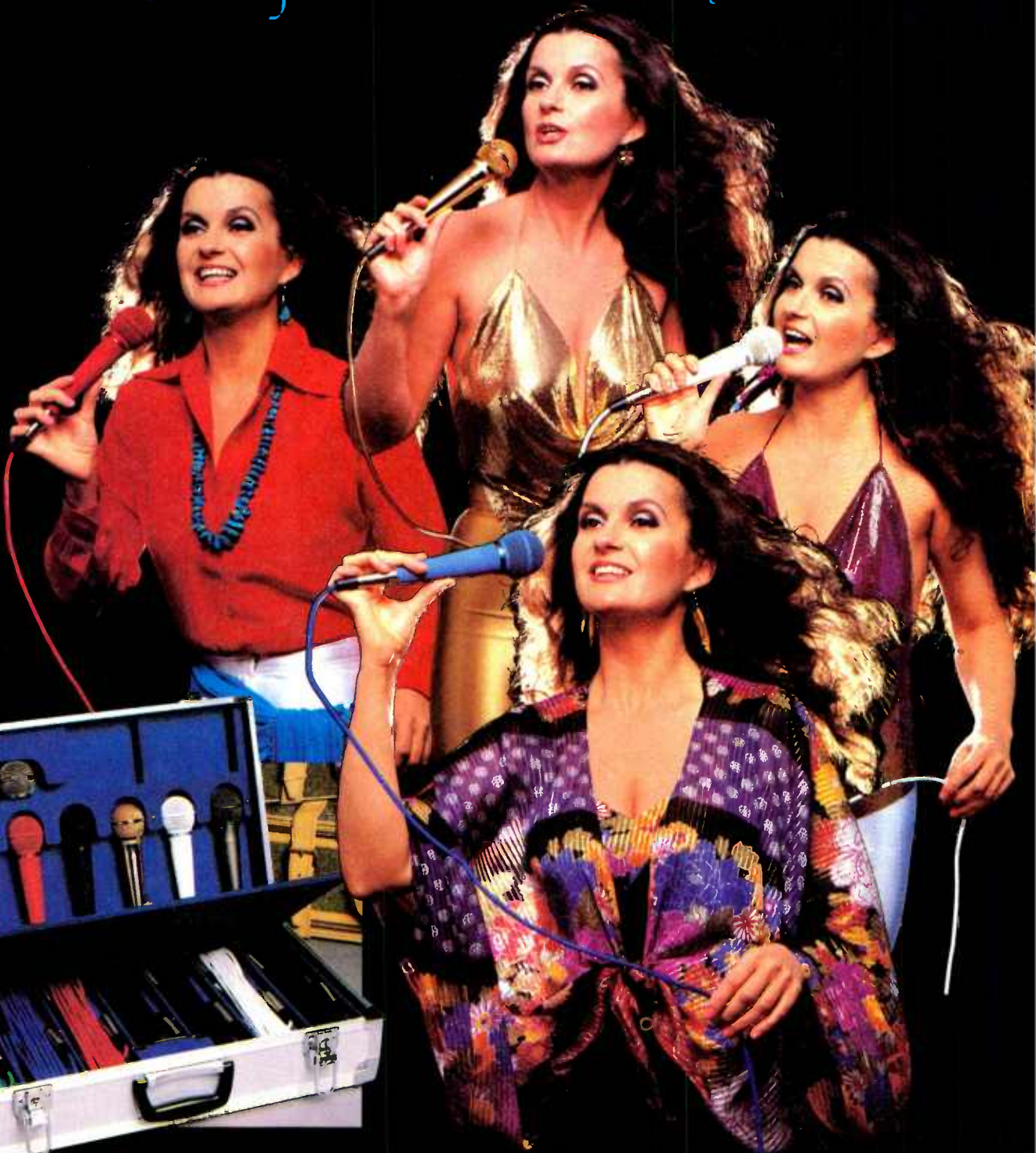
P.A. SHOP
Edmonton, AB
Calgary, AB
1-800-661-7335

WALL SOUND
Ottawa, ON

B-2
16x4x2
24x4x2
16x8x2
24x8x2

| | |
|-------------|-----------|
| J-2 (SHOWN) | MONITOR-2 |
| 16x4x2 | 12x4 |
| 16x8x2 | 16x6 |
| 24x8x2 | 24x8 |
| 32x8x2 | 32x10 |

Sylvia Tyson
Her Voice is Special
Her Performance is Incredible



Her Microphone Wardrobe
by



audio-technica

AudioVideo Specialists Inc., 2134 Trans Canada Hwy. S., Montreal, Que. H9P 2N4

World Radio History

CSBF presents Rob McConnell and The Boss Brass in concert. Nineteen year old "Rising Star Award" winner, Kevin Turcotte from Sudbury, Ontario will solo with McConnell and the band in a guest spot. Seats can be reserved for the events on May 18 and 19 through Calgary BASS outlets.

From Calgary, McConnell and the band head for

the Banff Centre where on Saturday, May 21 they give a concert at the School of Fine Arts. Then they fly to Vancouver to perform at the Four Seasons Hotel from May 23-25. Their final concert on this west coast tour takes place at the Northern Alberta Jubilee Auditorium in Edmonton on Friday, May 27.

CANADIAN MUSIC SHOW

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

The annual consumer show will feature exhibits of musical instruments, recording and audio equipment, music books, sheet music, radio stations, records, music associations and

other music related products and services.

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

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

styles, and will be free of charge to attendees.

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

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

BILL AMESBURY RETURNS TO STUDIO

After spending the last few years in Los Angeles and London, England where he devoted most of his time to songwriting, Bill Amesbury has returned to Toronto.

Amesbury's self-titled album is his first in over five years. Originally scheduled for release in

April, Cliff Hunt of Falcon Productions, explained, "the release has been delayed because of interest from the U.S."

In Canada, Amesbury's album will be released on the Passport label through A&M. This will be done simultaneously with the U.S. label.

ENTERTAINMENT TODAY BROADCASTING ON ONTARIO AIRWAVES

Entertainment Today began broadcasting in February. The 12 minute segments which feature Canadian entertainment industry news plus profiles on performing artists air once a day, six days a week on 15 Ontario radio sta-

tions.

George Klowak and Lorraine Clark developed this concept of reviewing Canadian Show business. Klowak serves as announcer/interviewer for *Entertainment Today* and Clark is the writer/researcher for the show.

cher for the show.

Entertainment Today has the potential to be marketed nationally which is the intention of Klowak and Clark. They are in the process of adding new stations and welcome press material, news releases



FANE

Towards Perfection

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

BELISLE ACOUSTIQUE INC.
80, Ste-Marguerite Est, Mercier, PQ, Canada J0L 1K0 Tel: (514) 691-2584 Telex: 05-25700

Roland

WE
DESIGN
THE FUTURE.



THE
FUTURE APPROACHES

ROLAND CANADA MUSIC, 6691C Elmbrook Way, Richmond, BC V7C 4N1

NOTES

and any information of a national scope that would be of interest to their listeners.

For details, contact:

Entertainment Today, 40
Gerrard St. E., Suite 3004,
Toronto, ON M5B 2E8
(416) 977-1203.

CAPAC '83

The Sir Ernest MacMillan Awards, The William St. Clair Low Awards and The Hugh Le Caine Awards are offered by Composers, Authors and Publishers Association of Canada (CAPAC) to young composers as an incentive in their musical career.

The Sir Ernest MacMillan Awards are for an orchestral composition for no less than 12 performers up to a full symphony or-

PARTY WITH THE ROVERS

The Rovers have secured a new series with Global TV to be aired in September.

Twenty-four half hour shows have been scheduled with such guests as Rita Coolidge, B.J. Thomas,

The Nylons and Brenda Lee.

Les Weinstein is the executive producer with Jack Richardson as musical director of *Party With The Rovers*.

chestra, with or without vocal participation, in the amount of \$3,000.

The William St. Clair Low Awards go to a chamber music composition up to a maximum of 12 performers, with or without vocals, in the amount of \$3,000.

The Hugh Le Caine Awards acknowledge compositions realized on tape with electronic means (synthesizers, computers

etc.), where the intended performance is through audio transmission (amplifier, loud speakers), in the amount of \$1,500.

For additional information, contact CAPAC: 1240 Bay St., Toronto, ON M5R 2C2 (416) 924-4427; 1245 Sherbrooke St. W., Suite 1470, Montreal, PQ H3G 1G2 (514) 288-4755; 1 Alexander St., Suite 401, Vancouver, BC V6A 1B2 (604) 689-8871.

VOCAL/VIDEO PERFORMANCE CENTRE

In 1982, Rochelle Stern founded the Vocal Performance Music Centre. However, she recently expanded this operation to include video performance thereby changing the name to Vocal/Video Performance Centre.

The program is 16 weeks long and covers such areas as: voice development; microphone techniques; audience analysis; working with an accompanist; sight singing; lectures on

agents/contracts and from performing artists.

The new Video portion of the company is run by Pat Belanger. Pat will produce video tape demos for vocalists who wish to promote themselves via this popular medium.

For more information, contact: The Vocal/Video Performance Centre, 269 Queen St. W., Toronto, ON M5V 1Z9 (416) 593-5240.

WORLD POPULAR SONG FESTIVAL IN TOKYO '83

The dates have been set for the 14th WPSF in Tokyo's Budokan - October 29 and 30, 1983.

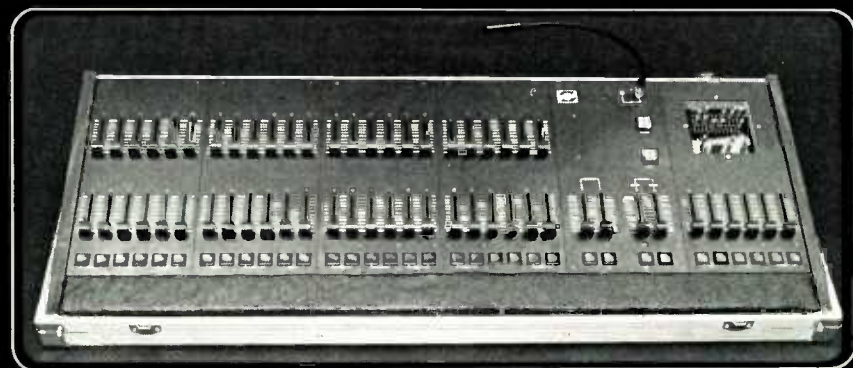
Songs for this Festival must be original pieces,

unpublished anywhere in the world prior to September 15, 1983. Entrants should be aware that they are required to be in Tokyo a minimum of one



\$ 3150.00

PERFORMANCE LIGHTING CONSOLES



FEATURES

24 Channels
2 Scene Variable Preset
6 Scene Pin Matrix Preset
Full-on Button c/w Output LED
On All Functions
Dead Black-out Switch
Touring Case
Variable Control Voltage For Use
With any Professional Dimmer

SC2426M Matrix Control Console

OPTIONS

Auxiliary Input Capabilities
Full-on Defeat Switch
Scene Cross Fade
Output Line — Drive Amplifier
For Multiple Dimmer Control
Gooseneck Lamp

Lighting by Monty, 9170 Yellowhead Trail, Edmonton, Alberta T5B 1G2 (403) 477-5077
Half Nelson Systems, 257 Regent Street South, Sudbury, Ontario P3C 4C6 (705) 674-1450
Tour Tech East, 16 Crosby Street, Bedford, Nova Scotia B4A 1G5 (902) 835-3674
Westbury Sound & Lighting, 763 Warden Avenue, Unit #3, Toronto, Ontario M1L 4B7 (416) 752-1371

Stage Tech, 275 Berkeley Street, Toronto, Ontario M5A 2X3 (416) 368-0839
Ultra Stage, 6680 Leeming Street, Niagara Falls, Ontario L2G 5J1 (416) 356-0499
Lunasee Lighting, 425 First Street, London, Ontario N5W 5K5 (519) 451-2481

"Untwisting all the chains that tie the hidden soul of harmony."

Milton, 1608-1674.

Knowledge is the key to unequalled audio equalisation — and Klark-Teknik's DN60 Audio Spectrum Analyser is a rack-mounted, laboratory standard instrument that provides instantly usable information for an enormous range of applications. With continuous measurement and display of signal levels at 30 points across a broad audio spectrum from 25Hz to 20KHz, this cost-effective microprocessor-based analyser adds new standards of accuracy to the audio professional's vocabulary.

For easy equalisation, the 30 measurement frequencies of the DN60 exactly match the control frequencies of our latest two-channel DN30/30 equaliser. Add the inexpensive RT60 Reverberation Analyser to untangle structural reflections. Result: exact knowledge permits exact adjustment of response levels for total control of sound consistency. DN60 has got the features you need, because it is:

The most powerful audio-analyser on the market today — and because it is microprocessor-based, not only accurately monitoring the full audio band from 25Hz to 20KHz but also offering three memories plus a peak hold memory.

Options include X/Y plotter, dot matrix printer, the matched RT60 Reverberation Decay Analyser and a calibrated measuring microphone.

It is a tough but compact rack-mounted instrument with easy operation and superb 'lights-out' readability, and it is tested rigorously to Klark-Teknik's usual high standards, with a long burn-in period to ensure maximum reliability on the road and in the studio.

ALL THESE USES!

- Tape recorder alignment
- Room acoustical analysis
- Microphone/loudspeaker design and testing
- Reverberation checks
- Continuous system quality control
- Audio components research and development
- Fast semi-automatic production testing
- Selective noise level checks and environmental analysis
- Quality assurance for VTR audio channels
- Broadcast programme quality monitoring
- Music content analysis and level monitoring
- Level optimisation in disc cutting

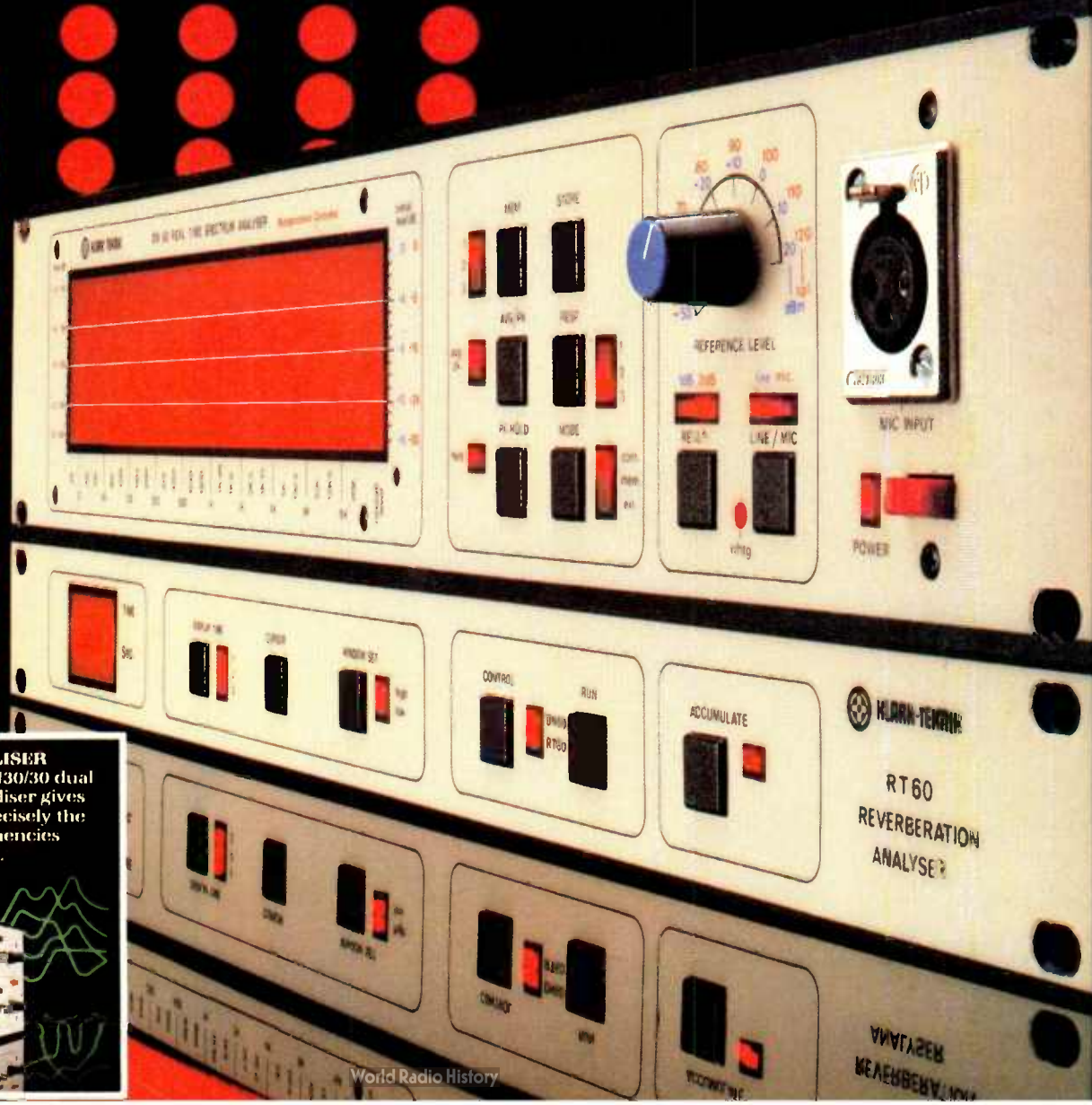
For technical details ask for: Our DN60/RT60 Data Sheet. Our DN30/30 Data Sheet.



KLARK TEKNIK
sound science

Distributed in Canada Exclusively by:
Omnimedia Corporation Limited
9653 Cote de Liesse Rd.
Dorval, Quebec H9P 1A3
(514) 636-9971

Manufactured by Klark-Teknik Research Limited, England.



THE PERFECT EQUALISER
Klark-Teknik's new DN30/30 dual channel Graphic Equaliser gives fingertip control at precisely the 30 measurement frequencies displayed on the DN60.



"THERE ISN'T AN INSTRUMENT TODAY THAT PUTS IT ALL TOGETHER LIKE THE HOHNER C86."

Says Joe Hedgecock,
Gig Musician

"What a guy like me needs today is a keyboard that gives me more than just an electric piano," says popular New York gig musician Joe Hedgecock.

"I get that with the Hohner C86.

Big organ sound, *plus* a five-octave piano.

And a keyboard that can be split for two octaves of gutsy string bass.

"I play an affair,

then pick up and go to another. Sometimes it's three in one day. And many of them one-man dates, because the five and six piece band is getting priced out of the scene.

Today's keyboard sound must replace two or three instruments.

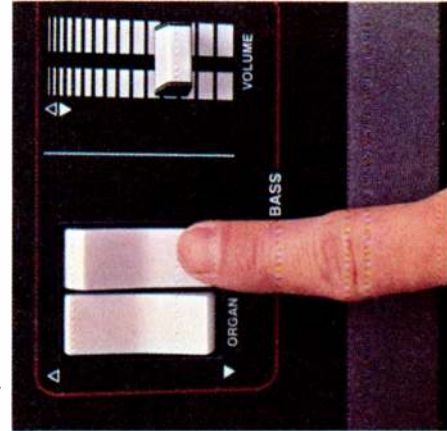
"This makes the C86 perfect. It weighs just 50 lbs. So I don't need a moving company to lift it. Try carrying one of those heavyweight organs plus piano to dates in order to get the sound variations a C86 gives you and you'll end up with a slipped disc.

"The Hohner C86

is super tough, too. I don't

spend my weekends playing and my week nights repairing with Elmer's glue anymore. And this one comes in a neat, beautifully designed package that sells for surprisingly little."

Thanks, Joe Hedgecock. Hohner made the C86 just for you and other gig musicians with your ear for great sound and eye for great value. Try it at your music dealer.



HOHNER
CANADA INC.

Toronto: 1969 Leslie Street
Don Mills, Ontario M3B 2M3
Tel. 449-0040 (Area Code 416)
Telex 06-986724

week (October 25-31) in order to attend the welcome party, rehearsals at Yamaha Studio, stage rehearsals at the Budokan etc.

The WPSF is open to all singers and songwriters regardless of professional standing or nationality. Entry songs will be judged

according to their "total musicality with the accents on creativity, originality, arrangement and vocal performance."

Complete applications should include demo tape, entry form, biography of the singer and songwriter(s), photographs and lead and lyric sheets.

For further information on the rules and regulations, contact: Mr. Yoshio Nakatani, Festival Committee '83 Yamaha Music Foundation, 3-24-22 Shimomeguro, Meguro-ku, Tokyo 153, Japan. Phone: Tokyo (03) 719-3101.

BERNIE PILTCH 1927-1983

On April 7th Bernie Piltch died of a heart attack at age 56.

Bernie was an accomplished saxophonist, clarinetist and flutist, and one of Toronto's busiest session players.

His career spanned a good forty years: playing in Jack Evans' Toronto

dance band in 1943; soloist in the jazz groups of Rob McConnell and Nerman Symonds in the '50s; saxophonist with the Toronto Symphony from 1968-75.

In recent years, Bernie also performed with his two sons, Rob (guitarist) and David (bassist).

C-JAY-FM CALGARY JAZZ SPACE

Jazz Space hosted by John Reid celebrated its 2nd anniversary on April 10th. Originating on Monday nights, *Jazz Space* currently airs every Sunday at 10 p.m.

This weekly show presents albums, artists' profiles and special features such as Women in Jazz, Grammy, Juno and *downbeat* awards. *Jazz Space* offers a variety of

jazz styles including fusion, big band and mainstream, latin, vocal jazz and European music. Reid gives a weekly run-down of local and regional events.

Also a professional musician in Calgary, Reid performs and records on saxophone, flute and clarinet with the John Reid Quartet and the Saturday Pro Band, a 20-piece jazz

orchestra.

Jazz Space is a vehicle not only for classic and current recordings but also for brand new music and artists. Reid welcomes any news, press releases and recordings so that he may bring them to the attention of his jazz listeners. Bio material, jazz festivals, clubs, awards, workshops, tours and jazz societies are also of interest on *Jazz Space*. Contact John Reid c/o *Jazz Space*, 2027 Bowness Road N.W., Calgary, AB T2N 3K9.

INTERNATIONAL CONFERENCE ON THE DIGITAL ARTS

Digicon '83 is to be held August 14-17 in Vancouver. Events include an exhibition of state-of-the-art technologies; concerts; a computer animation festival; and lectures, seminars and workshops.

The topics of the conference include graphics, digital music, animation,

fabric arts, commercial and graphic design, and sculpture.

For more details, contact: Digicon '83, Computer Science Programs, Centre for Continuing Education, University of British Columbia, 5997 Iona Dr., Vancouver, BC V6T 2A4 (604) 224-3283.

cm

TASCAM'S FASTEST PRODUCTION BOARD

Tascam's M16 Mixing Console has everything you need for creating first class 16 track masters, and for mixdown to the final format. You get 16 or 24 input positions with 16 VU meters, 8 main and 4 aux busses for submixes: cue, effects, separate 16-track tape monitor, and other aux/monitor mixes.

M16's stereo solo in-place and special remix mode normally are found in only the most expensive boards, yet this clean sounding board is exceptionally affordable. It's also highly versatile with patching that lets you completely re-route the signal flow. Let us show you how quickly you can install and mix on an M16.

TASCAM
TEAC Production Products

"Where Professionals and Technology meet."

TELE-TECH ELECTRONICS LTD

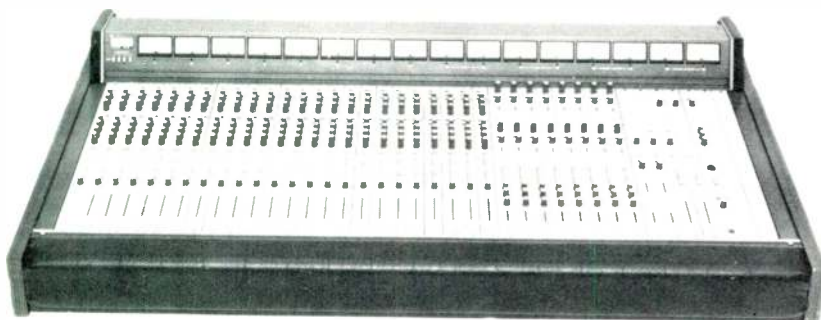
920 Denison St., Unit 11, Markham, Ontario L3R 1C1

(416) 499-3242

931 Leathorne St., London, Ontario

NSZ 3M7

(519) 685-6561



M16

KORG INNOVATIVE

SDD-3000

PROGRAMMABLE DIGITAL DELAY

9 memories; frequency response, selectable up to 17 kHz; delays from 1 ms to 1,023 ms; low frequency modulation.



POLY - 61

PROGRAMMABLE POLYPHONIC SYNTHESIZER

6 voices; 12 digital oscillators (DCO); 64 memories; 5 octave keyboard; numerical display of programmes and parameters; cassette interface; sequencer.



KPR - 77

PROGRAMMABLE RHYTHMER

9 drum sounds; 48 memories; 6 chains; up to 512 bars in a chain; liquid-crystal display; stereo outputs.



See these products at your nearest Korg dealer.

ERIKSON MUSIC REG'D
7750 Trans Canada Highway
St. Laurent, Quebec H4T 1A5

TIME WARP

TIME WARP
C-Note 821039

*Recorded at: Nova Sound Studios, Markham, Ont.
Producer: Rory Slater
Engineer: John Ebata*

Time Warp is one of the few examples in modern jazz where impressive technique is funded by emotion. Bob Brough on tenor sax is particularly expressive - seemingly more concerned with finding the right note than throwing piles of modal scales at our ears.

Alan Henderson on bass is a hard, driving, aggressive player whose inventive swinging style lends an edge to each piece. His solo on the title track is especially in-

teresting.

The drums of Barry Elmes are sensitive and imaginative. One moment they are restrained and disciplined, the next, explosive and free-wheeling and always in concert with the rest of the trio. Although Barry makes a good argument for the drum solo, it is his ensemble work which is the most captivating.

In general, it would have been preferable if the band had been a little more selective in its solo offerings. When the band is working as a unit, rather than when one member is occupying space alone, it is at its best.

MARTHA AND THE MUFFINS DANSEPARC

Current Records Wave 1
*Recorded at: Grant Ave. Studio, Hamilton, Ont.
Producer: Daniel Lanois with Mark Gane and Martha Johnson
Engineer: Daniel Lanois*

Martha and The Muffins, after a period of inner conflict, appear to have resolved their personnel problems and have produced their best album yet.

With *Danseparc* they have aligned themselves in the forefront of contemporary popular music with bands like the Talking Heads. The result is an album of dense urban funk, jam-packed with rhythm. It is the thinking person's dance music.

Mark Gane has developed a driving, hard

rhythmic guitar and Martha Johnson's vocals continue to grow in depth and shading. The addition of Jocelyne Lanois and Nick Kent, on bass and drums respectively, has provided a solid, inventive underpinning for the Muffins' sound. It culminates in, and encourages, an angular awkwardness that constantly wrestles with the basic pulse.

The lyrics explore a number of topics and moods and are often witty and effective but occasionally seem affected and contrived. The word play on "What People do For Fun" with the phrase "I am using you. Am I amusing you?" tends to become tiresome and cute.

Essentially, the album is a thoughtful evocative



HIWATT

As a good craftsman deserves fine tools, a good musician deserves fine amplification.

Since their conception in 1964, HIWATT tube powered amplifiers have always been handbuilt with this thought in mind. Each amplifier is as carefully assembled and tested as the first was 19 years ago. During this time a whole generation of great musicians have proven the reliability of HIWATT amplifiers. Tour after tour, session after session — the professionals depend on HIWATT.

Please write for your nearest dealer and an illustrated brochure on the full Hiwatt line.

Distributed in Canada by:

RMS

2000 Ellesmere Rd.
Unit 7 Scarborough, Ont.
M1H 2W4 (416) 439-0261

THE RODAM CONNECTION



YOUR LINK
TO BETTER MUSIC

Guitar Cord



Y. Cords



Microphone Cord



RODAM MANUFACTURING LTD., 1980 DAVENPORT RD., TORONTO, ONT. M6N 1C4 • TEL: [416] 656-8462

MANUFACTURERS OF

- 35 Different types of Cables (Speaker, Microphone and Instrument Cords • Active and Passive Direct Boxes
- Active and Passive Microphone Splitters • Cable Testers • Snakes, Bulk Cable (Belden) and Connectors (Switchcraft and Neutrik)
- CUSTOMIZED SNAKES, WALL MOUNTS AND PATCH BAYS.

World Radio History

RECORDS

piece of work. The attention to detail found in the odd atonal excursion, Pygmy chants and Ron Allen's catchy sax riffs all contribute to the overall sound.

ROB CARROLL

ENSTASIS

Umbrella UMB GEN 1-14
Recorded at: Grant Ave. Studio, Hamilton, Ont.
Producers: Rob Carroll and Ron Allen
Engineer: Daniel Lanois

There are seven tunes offered here, all penned by Rob Carroll. Five are in the setting of a quintet featuring Ron Allen on sax, Ted Moses on piano, Dave Pilch on bass, and Mike McClelland on drums. All involved are accomplished musicians with a wealth of experience and each contributes performances that live up to expectations.

On "Miquel" and "Ron's House" Rob demonstrates a facility on the acoustic guitar with Ron Allen on tablas; both tunes have a captivating flavour. "Lydian Five" is a pleasant flowing piece featuring Rob and the band (minus Ted Moses) with Rob dubbing electric leads over his swinging acoustic rhythm playing.

Overall the ensemble work lacks personality, with the exception of the two acoustic tunes.

FIST

IN THE RED

A&M SP 9089
Recorded at: Le Studio, Morin Heights, Que.
Producer: Steve Vaughan
Associate Producer and Engineer: Nick Blagona

This Ottawa based band, a veteran of the bar wars, presents another entry in the heavy metal

sweepstakes.

The band features the vocals of Dave McDonald, an obvious graduate of the gerbils-on-speed school of vocal technique. The rhythm section is a tight if unspectacular unit with competent heavy guitar riffs dished out by Ron Chenier. Yvan Tessier's keyboards growl and swoosh away underneath it all providing an occasional interesting texture.

The songwriting and arrangements owe debts to many influences (but then the best heavy metal always sounds vaguely familiar in some manner). The tunes, like "Gimme Love," offer everything there is to love about heavy metal: tons of echo on vocals; guitars grinding away like an armoured division; lead breaks coming out of left field; and a bass drum lifting your skull off.

CHRIS HALL

HYPNOTIZED

Capitol ST-6493
Recorded at: Sounds Interchange, Toronto, Ont.
Producers: Fred Mandel, Ron Chapman, Chris Hall
Engineer: Gary Gray

This is a catchy, hook-laden album covering the middle ground that AOR programmers seem to prefer. It features dense guitar based rock dressed up with background vocals, keyboards, saxes and drums filling in just about every space possible.

Lyricaly the album is almost exclusively concerned with love and its difficulties and high points. There are no new insights offered; the lyrics work in conjunction with the music, although they don't stand up under close

examination.

At its best, *Hypnotized* is a well-crafted collection of mainstream rock. At its worst, its an awkward, sometimes dated attempt at the same.

DOUG AND THE SLUGS

MUSIC FOR THE HARD OF THINKING

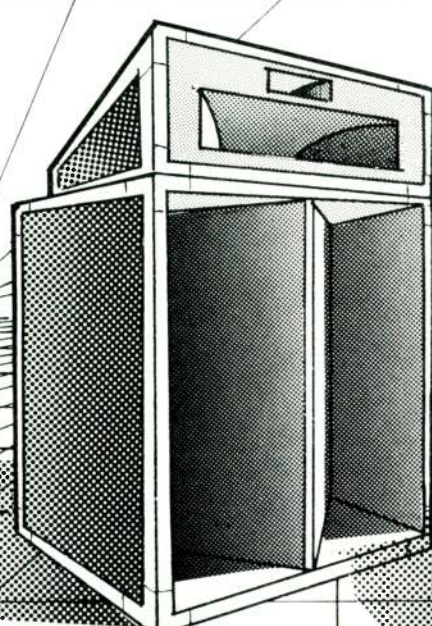
RCA KKL1-0480
Producers: Ritchie Cordell and Glen Kolotkin
Engineer: Glen Kolotkin and Ron Cote

Doug and the Slugs continue in their established vein, this time around having made a few concessions to commerciality. This manages to dilute their unique, eccentric sound to a certain extent and leave us with a mixed record and the odd power chord. Still there is character here you'd be hard pressed to find

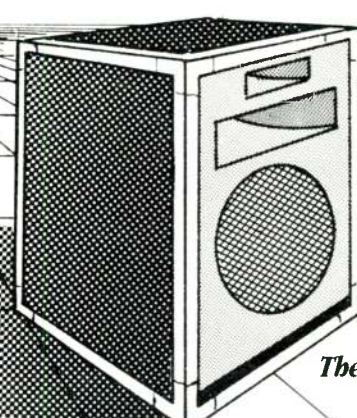
Compact + Rugged + Efficient

Value =

KLIPSCH®




The KLIPSCH LA SCALA

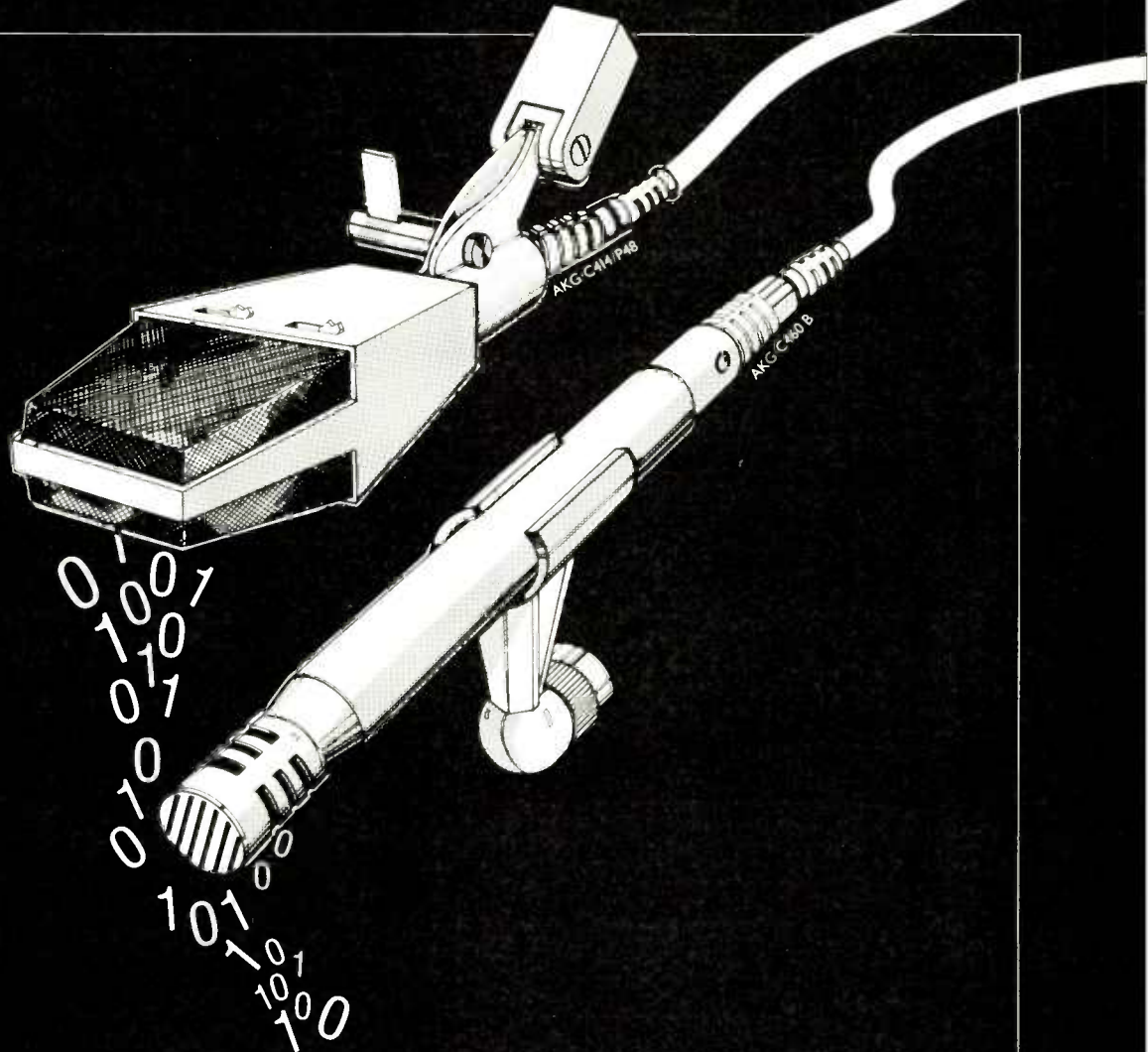


The KLIPSCH HERESY®

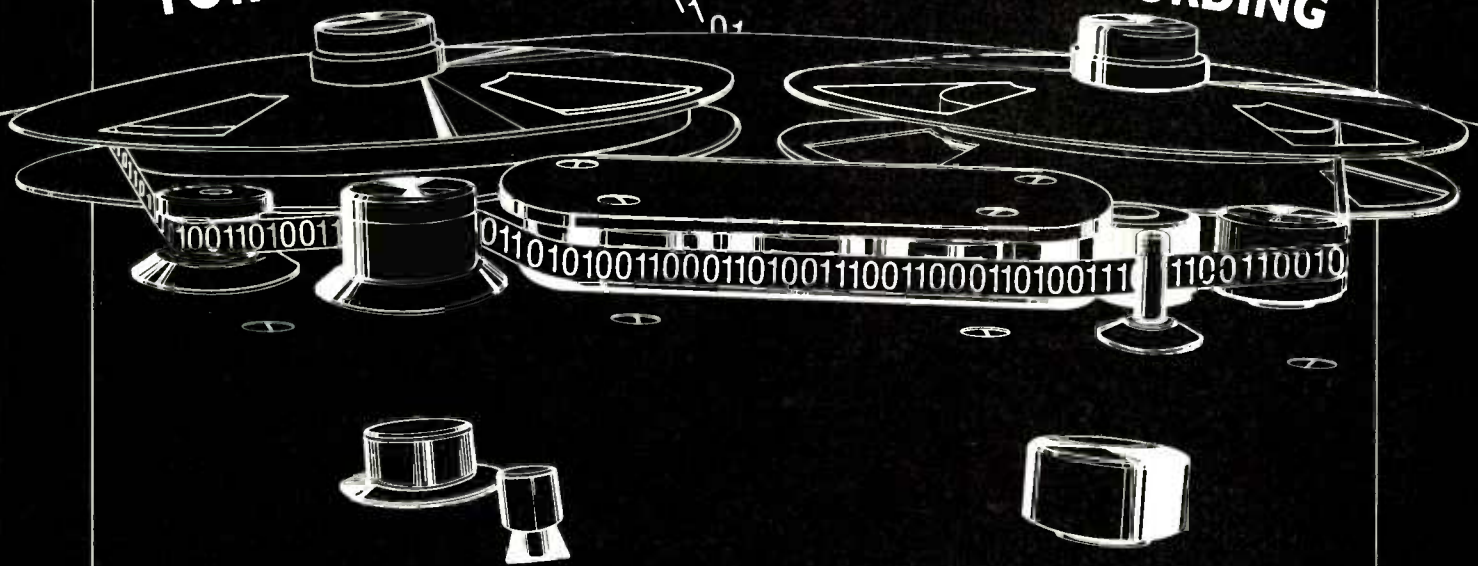
WE SHIP ANYWHERE



MES Music Equipment Sales
 34 Parkdale Avenue North, Hamilton, Ontario L8H 5W8 416 545-0404



FOR THE FINEST SOUND IN DIGITAL RECORDING



FOR MORE INFORMATION CONTACT:

AKG ACOUSTICS 601 Milner Ave., Scarborough, ON M1B 1M8 (416) 292-5161 ext. 2276 B.C., Sask., Man., (604) 931-2024 Quebec (514) 337-2030 Maritimes (902) 835-8960

RECORDS

anywhere else.

The record can be light and nonsensical as in the old Isley Brothers' soul shouter "No No No, Nobody But Me." Or it can be slightly off-base and more serious as found in the central character of "Take It Or Leave It." This poor guy attempts to numb the pain of a failed romance through empty encounters with a "church-yard prostitute" and an "downtown skin-trap."

Throughout the record the band grooves away with forays into R&B, reggae, and roots rock and roll, leaving us with the impression of six guys having a lot of fun.

THE TENANTS

THE TENANTS
Epic NPEC 80076
Recorded at: Phase One,
Toronto, Ont.
Producer: Paul Gross

Engineer: Mick Walsh

This album is an exploration within the confines of contemporary music that, although not always successful and frequently derivative, is still a pleasure to hear.

The band is operating in similar territory as U2 and the Police and demonstrates an ability to come up with catchy melodies and some haunting harmonies. In the strongest tunes there is a striking use of rhythmic contrasts with spacious moody sections evolving into tight rock and roll.

Derek Gassyt is a dynamic drummer with good feel and some great fills. The rest of the band has their moments, although the keyboards, at times, sound a little thin and reedy. This quality may have been more suited to late seventies' new wave than for the

material offered here.

JACK SCOTT

THE ORIGINAL RECORDINGS
Attic LAT 1148
Recorded at: United
Sound Studio, Detroit

Listening to this is an exercise in curiosity and nostalgia. Jack Scott, a low-key rocker from Windsor, has had more hits in a shorter period of time than any other recording star. This album is a compilation of those tunes and a few others from his most active period (1958-1959).

The songs were originally recorded in mono and thankfully have not been electronically reprocessed for stereo because somehow it all sounds better in mono.

The best stuff is the hard-core rock and roll found in tunes like "Leroy" and

"Midgie." Also present are a few ballads in that classic sweet '50s style and a few tunes with their roots in country and gospel. All but two songs were composed by Jack Scott.

The album is a fascinating piece of history and a must for fans of this period in popular music.

THE CANADIAN BRASS

HIGH, BRIGHT AND CLEAR - THE GLORY OF BAROQUE BRASS

RCA Red Seal ARC1-4574
Recorded at: the
Cathedral Church of St.
James, Toronto, Ont.
Producer: Jay David Saks
Engineers: Paul Goodman and Dennis Burke

Here we have a new album from the Canadian Brass that is a beautiful digitally recorded collection of excerpts from the Baroque

period. The combination of the digital technology, St. James Cathedral and The Brass themselves has produced a live, ambient sound with a lustrous, shining quality.

As there is not a great selection of Baroque repertoire written strictly for brass, most of the pieces offered here are transcriptions from the works of composers such as Bach, Purcell and William Boyce. The transcriptions, from a variety of sources, have managed to retain the spirit of the original pieces.

The Canadian Brass performs in a precise manner with a clarity of tone that brings new life into some very familiar pieces. Bach's "Air on a G String" and Jeremiah Clarke's "Trumpet Voluntary" are two obvious examples.

cm



MAXTONE®

PERCUSSION BRAND OF QUALITY

TAFENGLONG MUSICAL INSTRUMENT MFG. CO.
P. O. BOX 536 TAICHUNG TAIWAN, R. O. C.
CABLE ADDRESS: "TAFENGLONG" TAICHUNG
TELEX: 51179 TFLCO
OFFICE TEL: (042)202115 (3 LINES)

Before You Buy, Call Us!

Toll Free 1-800-661-7335
B.C. 112-800-661-7335

LOOK AT WHAT WE CAN OFFER . . .

Microphones

SENNHEISER
SHURE
A.K.G.
ELECTROVOICE
K & M STANDS

FOSTEX
RECORDING

Keyboards

YAMAHA
OBERHEIM
ROLAND
YAMAHA
PRODUCER SERIES
YAMAHA
PORTA SOUND
EMU SYSTEMS

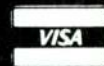
Guitars & Acces.

SEYMOUR DUNCAN
BOSS
CLASS AXE CUSTOM
NECKS & BODIES
BALDER
NADY
B.H.S. STRINGS
ANVIL CASES

...AT WAREHOUSE DIRECT LOW PRICES!

**Canadian
Musician
Supply Ltd.**
14524 - 118 Avenue
Edmonton, Alberta

NO SALES TAX IN ALBERTA



**THE P.A. SHOP* HANDLES THESE
QUALITY PRO AUDIO LINES . . .**

| | | |
|--------------|--------------|---------------|
| MARTIN AUDIO | YAMAHA PRO | OTARI |
| HILL AUDIO | AUDIOTRACK | MOS-FET |
| UREI | ORBAN | GAUSS |
| JBL | ELECTROVOICE | KLARK TECHNIC |

* THE P.A. SHOP IS A DIVISION OF CANADIAN MUSICIAN SUPPLY.
Note: Canadian Musician Supply is not connected with Canadian Musician magazine.

PROFILE

PAUL SERRALHEIRO

RATIONAL YOUTH



Rational Youth, a synthesizer group from Montreal, are currently on a tour of Canada which began mid-March. By the end of their tour they will have been to Ottawa, Toronto, much of southern Ontario, Winnipeg, Regina, Edmonton, Calgary and Vancouver. Besides clubs and concert halls, the group will be playing at "a lot of universities."

Rational Youth used to be made up of Tracy Howe and Bill Vorn, painters of intriguing canvases of sound from synthesizer modules to the throb of drum machines. Soon, Kevin Komodo, a third synthy player, joined them and most recently the Youth recruited drummer Angel Calvo and bassist Denis Duran. Bill Vorn has since left the Youth.

Lead vocalist Tracy Howe explained the reason for the addition of non-electronic quotients to their line-up: "to get the human feeling." As well, it is a step toward avoiding the "complicated interface situation" encountered with machines on the road.

"On the road, how many sequencers are you going to take with you? It's a whole complicated interface situation where everything has to be hook-

ed up right and if one thing goes wrong you haven't got a show. Whereas if a bass player is alive and breathing you can still go."

Howe explains the inception of Rational Youth: "At one point I wasn't in any kind of a group but I had some ideas and I wanted to do something, try to get something recorded on my own. And I got myself a synthesizer and a rhythm machine and all this kind of stuff. Then I met Bill Vorn and he said, 'Listen I'm into synthesizers so let's do something.' So we started Rational Youth."

The group has played extensively around Montreal, including an anti-nuclear concert with Vancouver synthy group Move plus opening for the British group *Orchestral Manoeuvres in the Dark*. Rational Youth have a couple of 12-inch EPs out, "Cite Phosphore" and "Saturdays in Silesia," as well as an LP on Yul Records, *Cold War Night-Life*.

Howe has been with several bands in Montreal since the punk uprising in the late seventies, including *The Normals*, *The Unknowns*, *Heaven 17* and another popular local synthy group, *Men Without Hats*. Bass player Denis Duran was also formerly with *Heaven 17*. Co-

founder, Bill Vorn, came from the two-man unit, U.

The revolution in pop music that came with punk has led creators in the field to sophisticated technological equipment. The primal gut-level punk that Howe was playing a few years ago has given way to a more articulate voice. The orientation in composition has shifted from an aggressive guitar to a more tranquil synthesizer allowing for focus on harmonic layers of sound. With synthesizers, says Howe: "you're dealing with a much more orchestral sound. Even with simple progressions you're more concerned with trying to orchestrate them, get the richness out. Whereas, when you have a really heavy guitar sound that takes up so much space there's not much room for anything else. That's why with heavy rock groups there's no room to colour anything because the sound of the guitar is so thick, it's a block. We don't have that. There's a lot more space."

Of synthesis, in general, Howe adds: "They're great for people who have some ideas but who don't have a bunch of people to play with. They're like toys that you can put together. Something that's reasonably presentable all on your own." cm

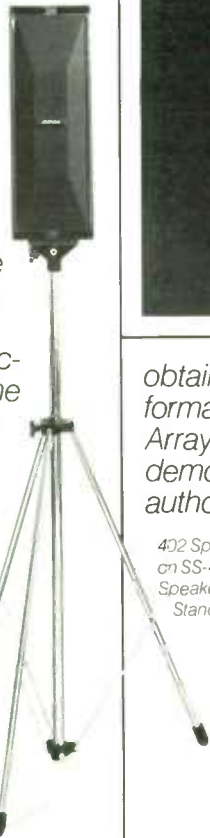
Introducing the Bose® 402 Loudspeaker.

Now Bose brings the advanced technology of the Articulated Array™ system to a speaker designed specifically for high-quality reinforcement of vocals and acoustic instruments. The 402 Professional Loudspeaker. An affordable and truly portable alternative to the traditional small-group P.A. speaker.

Each 402 enclosure contains four 4½" high-sensitivity drivers mounted on a faceted 3-dimensional baffle. This unique Articulated Array™ system works together with a special Acoustic Diffractor and built-in Directivity Control circuitry to deliver exceptionally uniform room coverage, without the penetrating shrillness of horns or the muffled sound of columns.

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

The 402 Loudspeaker makes it easy for anyone to



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

402 Speaker on SS-4 Speaker Stand



402 System Set in TK-4 Transit Kit

Bose Ltd.,
134 Doncaster Ave., Unit 8
Thornhill, Ont. L3T 1L3

Please send me a copy of the Bose Professional Products Catalog and a complete dealer list.

Name _____
Address _____
City _____
Prov _____ Code _____
Telephone () _____

BOSE®
Better sound through research.

©1987 Bose Corporation. All rights reserved. Printed in the U.S.A.
402 System Set is a trademark of Bose Corporation.
© Copyright 1987 Bose Corporation.



LIONA BOYD

KATHY WHITNEY

There's no disputing Liona Boyd's success. In the last nine years she has released 11 albums, three of which have brought her Junos for Instrumental Artist of the Year.

Liona Boyd - A Guitar for Christmas was recently, at the end of her 1982 tour, certified Gold (50,000 units) by CRIA (Canadian Recording Industry Association). Of course, Gold in the Pop market is but a drop in the bucket considering the number of Platinum and Double Platinum certifications each month. Yet, Liona is the first Canadian classical artist to be awarded a Gold record. This achievement places her among a select group of international artists such as Placido Domingo and Luciano Pavarotti. And back in the Pop field in Canada where a Million seller is as elusive as Classical Gold, Liona is peer to Supertramp and Fleetwood Mac.

Canada has also recognized Liona Boyd with a Vanier award and The Order of Canada. Her efforts do not go unrewarded.

Most recently Liona toured Japan where she sold-out ten nights in a row in the same venue. She also broke with her own tradition of playing the Ramirez and used a Yamaha guitar. Liona is quick to explain though that she hasn't abandoned the Ramirez for the Yamaha. The Ramirez is

still her first choice. She did, however, record a live album in Japan with the Yamaha, due for release in the Fall - *Liona Live in Tokyo*.

Liona's adventures throughout the world - performing, recording and acting as somewhat of an Ambassador for Canada - were generally, up until her association with Bernie Fiedler, accomplished by herself and her mother.

Liona once attributed her success to a mixture of luck and hard work and there is no disputing, as well, the perpetual labour involved over these fruitful nine years. It is Liona's intention to "take a leave of absence" from the day to day rigours of performing until January 1984. But you can be sure that Bernie Fiedler (Liona's manager), her mother and herself will have their noses to the grindstone preparing for Liona's re-entry.

It's obvious just what a task it is, in launching and sustaining a solo career, by Liona's comments on: Management and Bookings, Time Involvement, Musically Speaking, The Guitars, and The Future.

Management and Bookings:

It (Haber) was a very good agency. I was with them for several years but they had 20 or 30 people and there's no way they could give individual attention.

"I had it in my brain that I must have a classical manager and Bernie (Fiedler) was Pop. It was really good timing. Bernie's more involved in record companies and he's very supportive. He's made a big difference in my career - being able to tie everything together. I'm starting to work with him on career decisions and general strategy.

Haber went to conventions at colleges and handed out brochures and would come back and assemble tours and

negotiate fees. Usually flat fees. So whether you sold out or only drew 200 people you'd get the same fee. Then I realized over the years that I kept selling out all of these concert halls and the concert committee members would be so grateful, "Oh Liona, you just rescued our whole budget." I thought, "This is fine sometimes but maybe I should be getting a percentage," which I hardly ever got.

Very often in classical management it's a flat fee. Now Bernie negotiates a flat fee and then a split with the promoters. There are endless different deals.

On the last cross Canada tour I did well. The promoters seemed happy and they'll want to book me again next year. That way if I go out and spend time doing extra promotion I benefit in a small way and the promoters do too. And if we don't do well, the promoter hasn't lost his shirt. We split the profits.

Time Involvement:

I don't think anybody, with the exception of my mother, has any idea how many hours it takes to build a career. I work non-stop. It's hard to explain all the behind the scene things that go on - arranging the music, talking to composers...

In order to get one TV show you have to make 20 telephone calls. And a lot of it I still end up doing, even though I do have an excellent manager in the States.

I must have made 50 calls to the *Today* show to originally get on. You have to be persistent and keep going.

It gets frustrating sometimes. I think, what's this whole thing about? It's about music and here I am spending the whole day on the phone talking to agents and lawyers and press people.

It's terrible when my mother goes away; she's away for two months a year. I wouldn't have succeeded without her invaluable help. To build a career is just not how well you play, it's how much effort you're prepared to put into some of these other things. A lot of people think, especially classical musicians, that, "If I'm good, it'll happen. They'll come and get me." A fraction of the effort pays off and the ones that succeed are the ones that do make the effort. For many years I travelled alone. I had all the records myself and I'd be doing inventory every night in the hotel room. You have to guard your time jealously otherwise the music suffers.

Musically Speaking:

I'm always scrambling to put a program together. Another reason I need this time off.

When I have a program together, I take it to Eli Kassner. He's a great teacher; he's been my teacher for years. And he's always able to point out a new way of looking at it or a different fingering. He's very, very

Continued on page 38

Canadian Musician 29

(l-r) Don Oates - Vice President of Sales CBS Canada; Bernie DiMatteo - President, CBS Canada; Liona Boyd; Norman Miller - Director of CBS Masterworks Canada; Sam Sniderman.



PHOTOS: COURTESY OF C.B.S. RECORDS

LIONA BOYD AWARDED GOLD RECORD



THE SPOONS

(l-r)
Sandy Horne, Derrick Ross

MELINDA HUGHES

*We've lost our fear of winter
Life goes on well protected
Ice and snow
Ice and snow*

*Smiling in winter
Snow on your hat
A twentieth century luxury*

From "Smiling in Winter" (G. Deppe, S. Horne) on *Arias & Symphonies*, 1982.

Spoons' songwriter-guitarist-vocalist Gordon Deppe and drummer Derrick Ross breezed into a downtown Toronto restaurant, eager to discuss a recently completed West Coast tour. Their youthful enthusiasm was a welcome change from the reserved demeanor and calculated cool of many performers.

Although it was the band's first launch into uncharted waters beyond Ontario, response was positive. In western Canada the Spoons played Edmonton, Calgary, Nanaimo and Vancouver, and in the States, Los Angeles, San Francisco, Portland, Eugene and Seattle. Similarly successful was a late addition to the tour - Cleveland, Ohio where the concert was broadcast live on QMMS radio.

"Even though the crowds weren't always that big," said Gord, referring to one sized eighty in Portland, "we met a lot of people - around the shows, in interviews, at radio stations, and even when some people followed us home afterwards to talk to us. Just these little connections start things in important places.

"They would call us new wave, Canadian power pop or electro pop," he smiled and expressed surprise at how little Americans in Oregon and Washington States knew about their kind of music. "They'd come backstage to say 'thanks for bringing good ol' rock n'roll to Eugene (Oregon)' or 'loved your show - awesome, awesome.'"

Clearly, the Spoons' sparkling progressive pop sounds were new to many American ears. "It's really a nice feeling - like we're pioneers," he said. "Later on when they're used to this kind of music, they may think: 'I remember the Spoons. They were the first to bring it to us.'

"Americans don't seem to appreciate subtlety as much as Canadians do," he continued. "You have to coax the audience more and exaggerate everything: artwork on LPs, the music and stage presence. When we released the *Arias & Symphonies* album in the United States, (which last April was certified gold in Canada), we had to bring the vocals and the guitar up a bit more."

"We were asked to mention 'this is our new single on A&M,'" said Derrick, "but we don't like to push our material for sale. Let's just play with the people's moods and imaginations and instead of telling them what to do, let them feel it."

Last year was, suddenly, a very successful year for the three-year-old band. With a first Ready Record album (*Stick Figure Neighbourhood*) to their credit in 1981, they released an extended play (*Nova Heart - Symmetry*) in February last year. It was produced by Englishman John Punter, well-known for his work with Japan, Roxy Music, Procol Harem, and Nazareth.

In March of '82 they opened for Orchestral Manoeuvres in the Dark at Toron-



(l-r)
Gordon Deppe, Rob Preuss

to's Concert Hall, thinking "wouldn't it be great to do the show by ourselves?" Before the year was over, the Spoons headlined more than once at that same venue. They also appeared at The Police Picnic II (with The Police and Talking Heads in Toronto), had a hit single with Nova Heart, signed with A&M for worldwide distribution, recorded a second album - *Arias & Symphonies* - and a video of Nova Heart, then toured western Canada and United States while the title cut climbed singles charts throughout North America. Before leaving on that tour last November, CITY TV and CHUM FM locally aired a simulcast of one of the band's Toronto performances; it was seen this spring in Vancouver, Calgary and St. John's. It was no wonder that the Spoons were nominated for the best new group Juno award for 1982.

"If you had told us a year ago that we'd do these things," laughed Gord, "we would not have believed you."

Has success come a little too fast? "No," said Derrick. "We may not have had it as hard as others who have been around for six or seven years, but we have played some pretty seedy places.

"We're continuing to work hard, because there's still a lot of ground to cover, and we practice three or four times a week when not on the road."

Although they feel some of their fans may be disappointed upon meeting the

band members in person, Derrick pointed out that he and the others do not perpetuate the stage image in everyday living. He (aged 22), Gordon (24), bassist-vocalist Sandy Horne (21) and piano and synthesizer player Rob Preuss (18) all live with their families in Burlington...which does not allow for any of them to become big-headed about their success.

"If there's any mission or purpose to the band," explained Gordon, "it's to dispel some of the misconceptions about the music scene. We try to be positive, not stark, negative or down-putting.

"Being clean-cut in our stage presentation and our music, because that's how we live."

Gordon and Sandy are college graduates - he in psychology and she, computer operations - who formed the nucleus of the Spoons in 1979. They first met in high school and have played together in other bands for seven years. ("We played a more difficult kind of music: the long epic songs of early Genesis, which was really good training. We rarely played in four-four time; it was always strange time signatures and different instruments, like woodwinds.") Unappreciated and strictly basement players, they introduced a danceable rhythm, and so started playing Toronto-area clubs.

The band's keyboard player, Brett Wickens, and drummer Derrick were recruited. Rather than sending demo tapes

to record companies, however, the quartet produced its own single. A \$1,700 investment resulted in 1,000 records with picture sleeves and lyric sheets. It also caught Ready Record executives' attention and the band was signed after viewing a few performances.

Gordon's advice to aspiring musicians: "Don't do it (record a single) to make any money, but it can work to your benefit. It can prove to others that you're serious and are worth something. With video becoming more prominent, you've got to get as close as possible. Don't send a crummy little tape. Send a sophisticated package to show you're a little bit better than the rest."

About two months before recording *Stick Figure Neighbourhood*, Wickens left for England to become an apprentice graphic artist. An ad was placed in the *Hamilton Spectator* and a teenage high school student and mutual friend, Rob Preuss, joined the Spoons. The LP was noted by the Canadian music press as an innovative and very promising initial release, and soon topped Canadian universities' radio charts.

The band worked with producer Punter on the Nova Heart - *Symmetry* EP, which was intended to be "just a filler" between first and second albums. How did he contribute to capturing the Spoons' sound? "The use of rhythm machines is his trademark and, I think, his biggest in-

Continued on page 41

Raffi



PHOTO: JOHN S. EDGAR



PHOTO: DOROTHY HARACK

He's been called a modern day Pied Piper, the Rolls Royce of children's music, the King of Kid's Songs and a phenomenon in Canadian music but to more than half a million kids, Raffi is their very own star and one who is interested in them as people rather than just as little kids.

"I think Raffi is one of the world-class entertainers for children," said Nada Harcourt, head of Children's Programming for CBC-TV. "He has a great skill and a wonderful personality. His great strength is that he's so specific in that he plays right to that very young audience and doesn't try to entertain anybody else. Consequently, he does entertain everybody because he's so pure in his communication. Even though he aims his songs at very young children, he reaches everybody."

"If you've ever seen him in performance, he's remarkable. He's not frenetic or fast-paced and children feel he's one of their

Continued on page 45

THIS IS THE NEW BUNDY II FLUTE



**THIS IS
WHAT SIX DISTINGUISHED MUSICIANS SAID WHEN THEY TRIED IT:**

SUPER! FANTASTIC!

DEAN OF A UNIVERSITY SCHOOL OF MUSIC

REALLY SOMETHING!

SOLO FLUTIST IN A MAJOR SYMPHONY ORCHESTRA

RIGHT ON!

WRITER ON FLUTE PEDAGOGY

GREAT!

UNIVERSITY PROFESSOR

TERRIFIC!

FLUTIST IN A BAROQUE CHAMBER ORCHESTRA

HOLY MACKEREL!

EMINENT PRIVATE TEACHER

It all happened at the NFA convention. These were their actual words as they discovered the Bundy II—a flute so good it catches the most critical players off guard.

What has transformed the familiar Bundy flute? All of them traced the dramatic change to a lighter head joint with a new lip plate and blow hole, developed under the personal supervision of Mark Thomas. Their studied comments varied as widely as their spontaneous exclamations, touching on timbre, tonal balance, projection, dynamic range. Together they reflect a comprehensive improvement over the earlier Bundy—itsself one of the most popular student flutes in the world.

Until you have a chance to share their discovery, remember this: the most frequent comment is that the Bundy II plays like a professional flute. And this: it is priced for beginners.

Four models to choose from at your Selmer school service dealer:

1206S Bundy II plateau model (closed hole), silver plated
1206N Bundy II plateau model (closed hole), nickel plated
1216S plateau model (closed hole),
with rib mounted posts, silver plated
1236S Bundy II French model (open hole),
with rib mounted posts, silver plated

or write for full-color brochure.

H. & A. Selmer, Ltd.
95 Norfinch Drive
Downsview, Ontario M3M 1W8

THE "POWERED MIXER" REDEFINED

INTRODUCING THE RXA SERIES PROFESSIONAL, POWERED CONSOLES FROM TOA.

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

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

OUR SMALL CONSOLES HAVE SOME BIG DIFFERENCES.

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

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

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

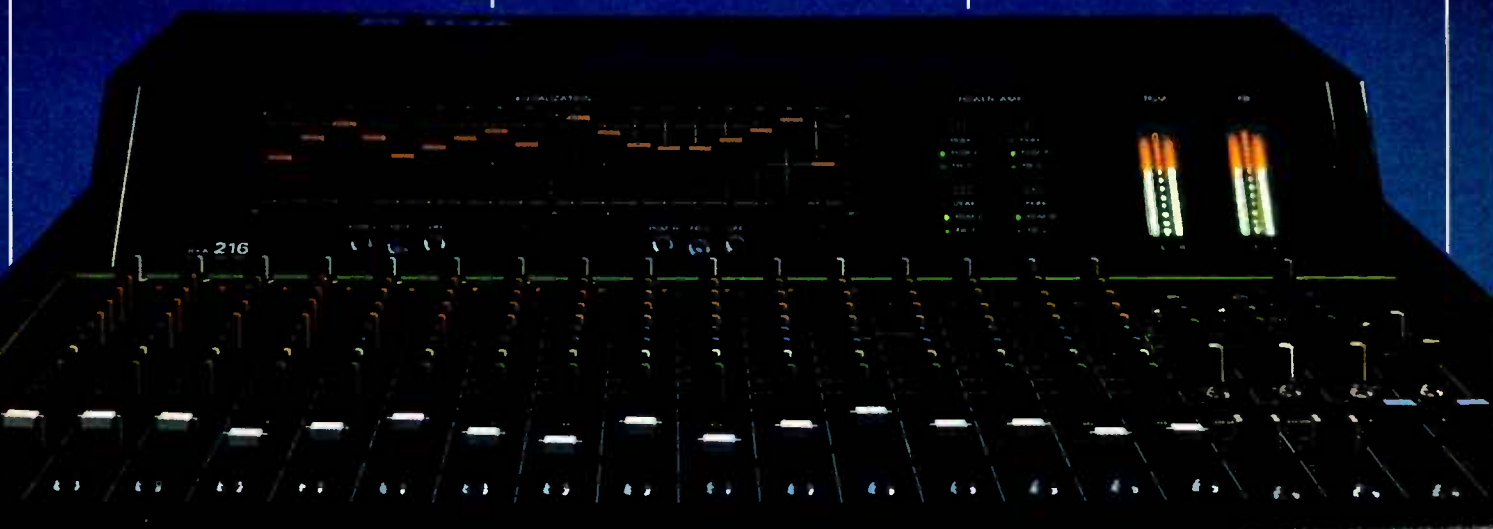
Every channel input is balanced transformer isolated with an input level switch and trim control. These inputs are XLR type, while unbalanced operation appears on normal 1/4" jacks. There's four band equalization for more flexibility. All the faders are log-linear type with 60 mm travel. The inputs also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

two foldback sends and echo send.

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

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

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



**TOA
ELECTRONICS,
INC.**

Head Office
TOA ELECTRONICS, INC.
10712 - 181 Street
Edmonton, Alberta T5S 1K8
Phone (403) 489-5511
Telex No. 037-43255

Toronto
TOA ELECTRONICS, INC.
1351 Matheson Blvd., Unit 4A
Mississauga, Ontario L4W 2A1
Phone (416) 624-2317
Telex No. 06-961423

Montreal
AUDESCO ELECTRONICS, INC.
1396 Saint Patrick Street
Montreal, Quebec H3K 1A6
Phone (514) 931-6115
Telex No. 055-61857

The other percussive wonder we're going to look at is the ABS pipe drum, certain to bring joy to the hearts of plumbers everywhere. ABS pipe is that black plastic waterpipe that doesn't rust or corrode (but does dissolve in most of the things flushed down it).

ABS pipe is available in diameters from one to six inches, or, in metric, from and to whatever these normal measurements convert to. Four inches and up is very hard to find, and disproportionately expensive if you do. There is actually no reason to use particularly huge pipe for these drums, except that it would provide a larger target if you play under the influence.

The three inch pipe I've used was \$1.60 to \$2.00 a foot at the time of this writing,

with Canadian Tire having it about the cheapest.

Getting back to the drum theory, the pitch of a drum is dependent upon its volume (constant for a pipe drum) and the volume of the material which comprises the head. Now, as you tighten a drum head, you make it thinner, and, as such, the effective volume of the vibrating portion of the head decreases. Because the head of the pipe drum is flexible, it can be used to tune the thing and get artsy.

The drum head consists of a plastic ring which is free to slide on the main pipe. The skin is held to the ring with a hose clamp (crude) and this assembly tightened down over the pipe with three small turnbuckles (cruder). Thus, the skin is pulled over the

end of the pipe, and can be tightened to any desired pitch.

The ring is made from a three inch female union (plumbing is just rich with supposed sexual references, isn't it?), which is a thing for joining two bits of pipe together when one is actually using the stuff for its intended purpose. Each union can make two rings. The union, in cross section, will be found to taper slightly, until, halfway through itself, there is a shoulder for the end of the pipes to rest on. A bloody nuisance, this.

First off, you have to cut the union before the shoulder, so as to avail yourself of a fairly clear ring. You can probably do this with a hand saw if you're careful. I have a table

Continued on page 50

DO IT YOURSELF PERCUSSION

STEVE RIMMER

PART 2

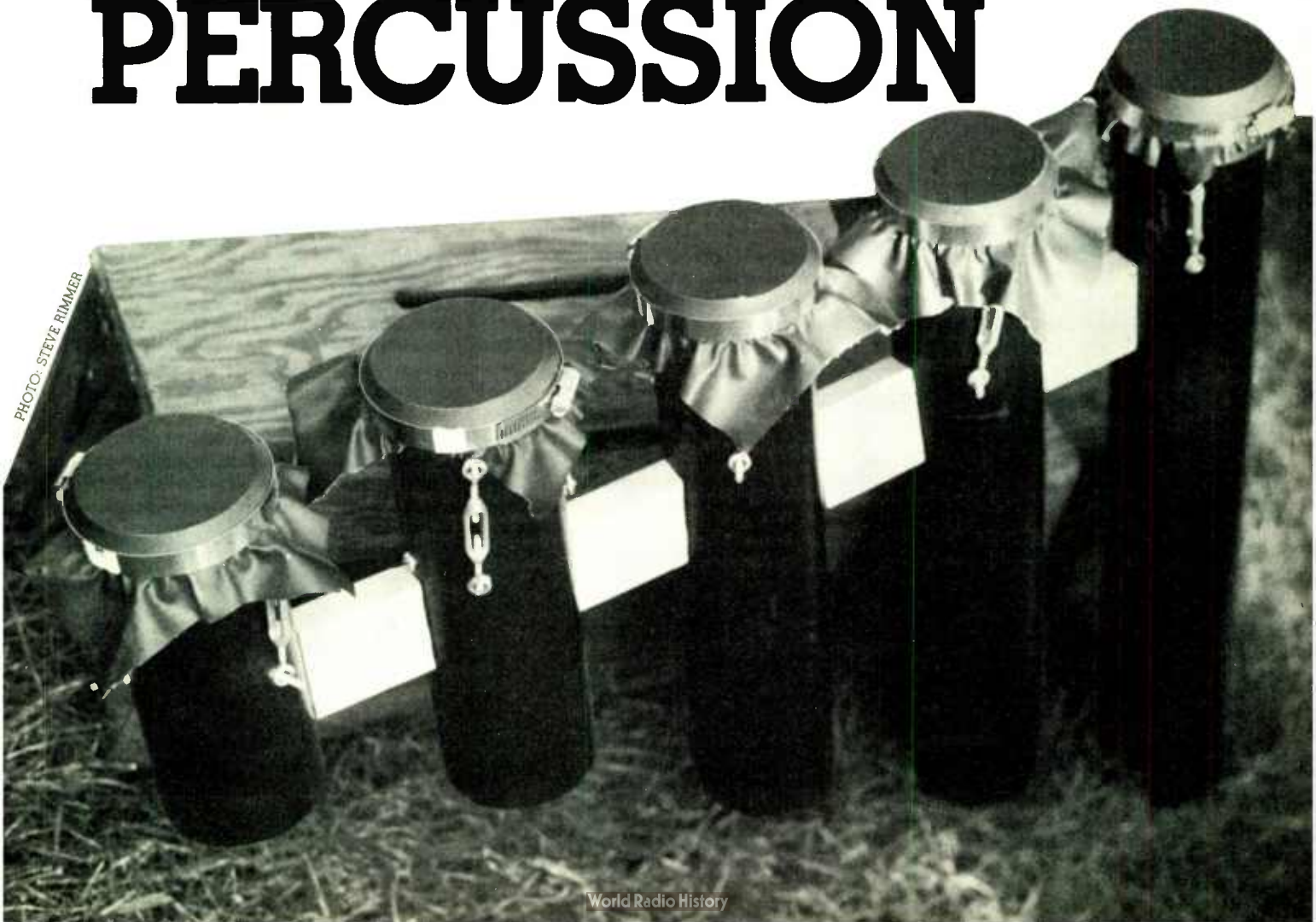
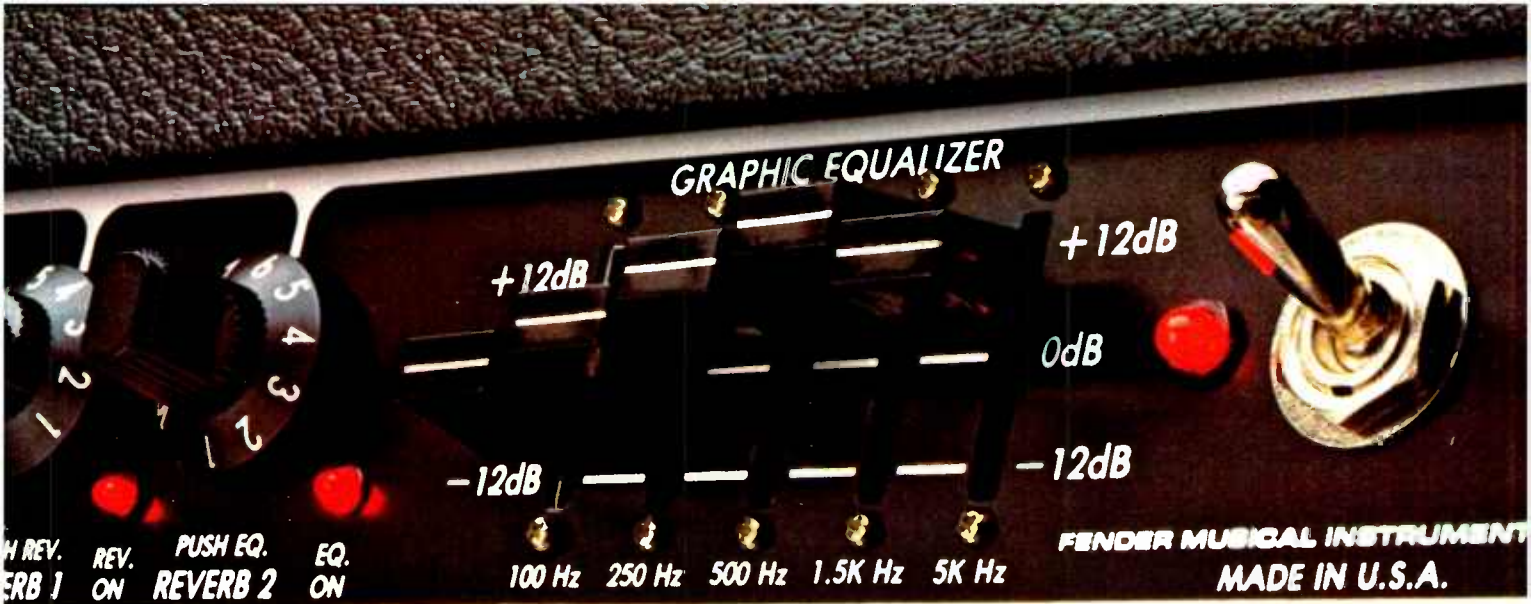


PHOTO: STEVE RIMMER



Truth About Fender's New Amplifiers.



you'll have to hear to believe. And the Gain and Master controls let you dial in any amount of sweet, singing sustain.

The extensive owner's manual has suggested settings so you can duplicate your favorite sounds.

One thing that definitely

guitarists.

In these days of "make it cheaper," it might come as a surprise to discover that Fender reverb units still have the same lush, liquid sound they always have—thanks to our premium quality spring units and special drive circuitry.

Too many people get a big surprise when they try to find replacement parts for amps built overseas. Not with Fend-

than Fender.

These are just a few of the surprising facts about our new amplifiers. In fact, the biggest surprise of all is waiting at your Fender dealer's. Pick up your axe and head down, there soon—you'll see what we mean.

You can choose from the industry's largest selection of club, concert and studio amps—in power ratings from 18 to 200 watts. And we guarantee every one will be a very pleasant surprise!



won't surprise you is the sound of our normal channel tone controls. It's the classic Fender voicing, and it's especially loved by rhythm

ers. They're American-made, using components that are readily available almost anywhere. And nobody uses higher quality components



THE
SOUND
THAT
CREATES
LEGENDS

B.C. V3L 4Y8, Toronto Branch, One Westside Drive, Etobicoke, Ontario M9C 1B2 ©1983 CBS Inc. Send \$1 for a full-color Fender catalog.

LIONA BOYD

Continued from page 29

helpful.

The audience is always diverse, a lot of young people, a real mixture. What I try to do in a program is do some pieces everybody knows and some of the more popular pieces which I'm sure some of the classical critics would hate me for.

My general public doesn't like the Pink Floyd piece too much. They're a bit cool about that one. I find it interesting. It's unique. It has some very strange chords. I pick pieces I particularly like and will still like in a year's time.

Manta (Recording Studio) is not necessarily superior - worldwide - but I started there and I got to know it and I know it is one of the best in Toronto.

I've used McLear Place for editing. I love to record in Toronto. It's more relaxing. I don't have to do it all in one session.

The Guitars:

Yamaha keeps trying to build me the perfect guitar but until they beat the Ramirez I'm still staying with the Spanish.

The Yamaha are very loud and they have a very good projection but for me it's a very personal thing; they don't quite have the richness or the character that the Spanish has.

It's Factor X that makes the soul of the guitar. The Ramirez sounds Spanish and Yamaha sounds Japanese. But they're (Yamaha) getting very close.

It's the shelacs, the balance and the exact strutting inside. There's a million factors that go into making a good guitar. I keep in touch with a lot of the young guitar makers in Toronto.

Until I can get one that I find is superior, more resonant, louder and smoother in tone and all of the qualities I'm looking for, I don't see any reason to change.

Future:

I always want to be giving concerts. I would like the time for more writing. I have, in the back of my mind, I'd like to write but then I think I can't. I was never very good at harmony and composition. I would like to have the time to sit down and see what I can do. I'd like to write some of my own material and work with other composers. A lot of people are interested in writing for the guitar but don't play the guitar themselves. It's nice if you can go and explain things to them, work with them, and show them what works and what doesn't.

Eric Robertson was interested in a concerto and John Williams has been saying he'll do one if he has time.

Maybe I'll do another album with Chet Atkins and another solo album. **cm**

KORG INNOVATIVE

THE POLYSIX?...

It's like an old friend:
You can count on it.



KEITH EMERSON



Erikson

EXCLUSIVE CANADIAN DISTRIBUTOR
ERIKSON MUSIC REG'D

7750 TRANS CANADA HIGHWAY, ST. LAURENT, QUEBEC H4T 1A5

Liona Boyd Discography

The Guitar - Liona Boyd, *Boot Records BMC-3002*

Miniatures For Guitar, *Boot Records BOS-7181*

Classical Guitar: Liona Boyd, *London CS-7015*

Artistry of Liona Boyd, *London CS-7068*

The First Lady of Guitar - Liona Boyd, *Columbia Masterworks M35137*

Liona Boyd - With Andrew Davis and the English Chamber Orchestra, *Columbia Masterworks M35853*

With Chet Atkins - The First Nashville Guitar Quartet, *RCA HL 1-3302*

Spanish Fantasy, *Columbia Masterworks M36675*

A Guitar For Christmas, *CBS Masterworks FM 37248*

The Best of Liona Boyd, *CBS Masterworks FM 37788*

SABIAN

KEEPING ALIVE THE TRADITION OF A REALLY GREAT SOUND.

Sabian is the sound of today. A sizzling new sound with the power to slice through every kind of music.

But although the sound is new, it's steeped in history. Created by combining the most advanced methods of production with the centuries old tradition of craftsmanship still practiced by our cymbal makers, some of whom have brought experience from Istanbul to the Sabian plant in Canada.

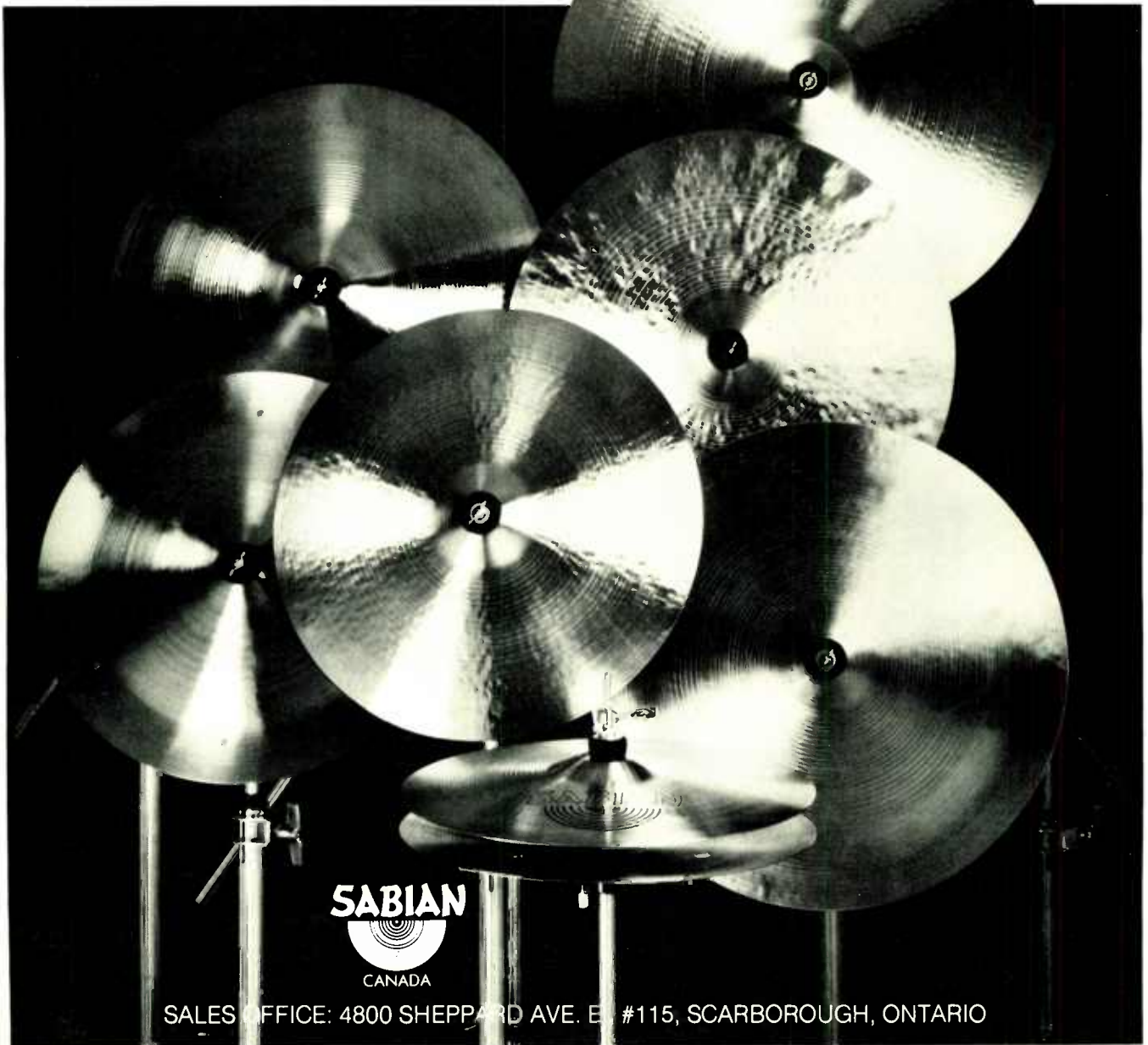
Even today our HH range are hand hammered by these craftsmen, whose signature appears on each piece of their work.

And our AA range bring ancient traditional quality to machine hammered cymbals.

All Sabian cymbals come in their own distinctive cloth bag with an elegant gold logo.

Sabian is the cymbal which combines the sounds of tomorrow with the traditions and quality of yesterday.

That's why they're going to be the first choice of drummers who are looking for the best.



SABIAN
CANADA

SALES OFFICE: 4800 SHEPPARD AVE. E. #115, SCARBOROUGH, ONTARIO



The graphics on Myron's drums are his initials in Japanese. Design by Jeff J. Chonis, artwork by Patrick Foley, L.A.

Ask him to play something besides Ludwig, and Myron Grombacher gets nervous.

Pat Benatar's Band live is full-contact rock, and Myron Grombacher throws a lot of the punches. He doesn't play drums, he attacks them. And the assault comes from every angle — behind, beside, in front of, and on top of his kit

But you don't need to see Myron to appreciate his power, speed, and finesse. It comes through just as strong in the studio. "Get Nervous," Benatar's latest, is proof.

Get nervous is also something Myron Grombacher would do if you

asked him to play drums he couldn't depend on. That's why, on stage and in the studio, Myron plays Ludwig six-ply shell drums and Ludwig heads.

"That big Ludwig sound has become synonymous with rock & roll," he says. "It's a classic sound, like a Stratocaster or B3. When you're trying to express yourself musically, you need to feel you're being voiced correctly. When I sit behind my Ludwig kit, I know I can make my point. And Ludwigs can take a level of punishment that is unbelievable."

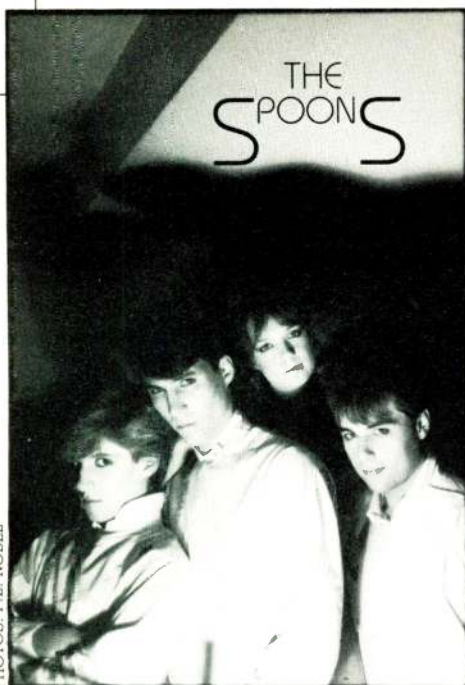
Consistency. Response. Durability. And, most important, the Ludwig sound. These are the reasons Myron Grombacher trusts his music to Ludwig. They're the same reasons many other great drummers in rock play Ludwig.

They're the same reasons you should play Ludwig.

Ludwig[®]

LUDWIG INDUSTRIES, INC.
A SELMER COMPANY
H. & A. SELMER, LTD.

95 Norfinch Drive • Downsview, Ontario M3M 1W8



(l-r)
Rob Preuss, Derrick Ross, Sandy Horne,
Gordon Deppe

Continued from page 31

fluence," said Gordon.

"We wanted a European producer because we had to stretch the songs from three or four minutes and didn't have a clue how to do that. No one in Canada had done an EP before, so he was an ideal teacher."

Soon afterwards, they signed the contract with A&M. Three Los Angeles reps had flown into Toronto to see a Spoons performance; the next morning the band ("all tired and scared") with manager Carl Finkle met them at the Four Seasons Hotel. Within a few days, they were signed.

Last summer the *Arias* album was completed once more with Punter producing. Although eleven songs were eventually recorded, chief songwriter Gordon brought along 30 for consideration.

"John likes to keep a certain feeling to an album... a lot of songs were really good but didn't fit the flow. There had to be a certain atmosphere and continuity to the songs, which he likes to call 'painting a landscape of sound.'"

Whereas on *Stick Figure Neighbourhood* band members were experimenting with sounds but "getting close on songs like "Red Light" and "Conventional Beliefs," with Nova Heart they found the sound we wanted - the right approach to playing" and have developed it further on *Arias &*

Symphonies.

While recognizing that English groups, such as Human League and Soft Cell have opened many doors (particularly American ones) for the Spoons, Gordon expressed disagreement with people who say that "bands like Loverboy are doing a lot for us because they are bringing the Canadian type of music to the States."

"I don't think Loverboy is doing anything for us. They're opening the door for Canadian rock bands, but no other bands of our type in Canada are helping us to get into the American market. It's the European bands that are doing that for us."

Arias & Symphonies was released in England in January. After performing on the 1983 Juno Awards program in April, the band flew to England to record their third album.

Before that, however, the Spoons embarked on their first U.S. support tour with Britain's Culture Club. It coincided with the single release, "Smiling in Winter."

They then returned to Canada to begin their own headline dates in Victoria, Vancouver, Calgary and Edmonton. After recording in England, they are to continue with the Canadian tour - hitting Alberta, Saskatchewan, Manitoba and the Atlantic provinces.



THE ENTERTAINMENT INDUSTRY GUIDE

Indexes products and services available from

Agencies to Instruction
Managers to Limo Services
Music Stores to Custom Work
Lawyers to Business Services
Rehearsal to Acoustic Consultation
Video Post Production to Film/Tape Editing
AV Recording Facilities to Set Design
Promotion to Graphic Artists
Personal Services to Insurance
Studios to Pro Sound Sales

Is now available free at

Music Mart, London, Ont.
Keen Kraft, Calgary, Alta.
Steve's Music, Ottawa, Ont.
Toronto Percussion Centre, Toronto, Ont.
Tony's Music Box, Fredricton, N.B.
Richards Audio, Montreal, Que.
Long & McQuade, Windsor, Ont.
The Sound Box, Montreal, Que.
Music Stop, Halifax, N.S.

Yes, I would like to subscribe to AMI and I enclose my cheque/money order for \$10.00 for the year. (4 issues).

Name: _____ Company/Occupation: _____

Address: _____

City: _____ Postal Code: _____

AMI • 2857 Derry Road East • Suite 319 • Mississauga, Ontario • L4T 1A6

LOOK WHO'S PUTTING ON D'ANGELICO



Nancy Wilson Of Heart
Uses D'Angelico Strings



Send a self-addressed stamped envelope to D'Angelico for your free Nancy Wilson Signature Picks

The Best Thing Between You & Your Ax
P.O. Box 153, Huntington Station, N.Y. 11746



Spoons Equipment

Sandy Horne:

Kramer bass guitar
Aria Pro-II bass guitar
Sunn Colliseum amp with EV speaker cabinet
Boss Chorus pedal
Rotosound bass strings

Gordon Deppe:

Fender Stratocaster guitar
Gibson Les Paul Custom (modified)
Fender Super Reverb amp
Custom pedal board by JADE - contains Boss Analog Delay, Overdrive Electro-Harmonix Chorus, Flanger, Compressor
D'Addario & Dean Markley strings

Rob Preuss:

Roland Jupiter - IV
Roland SH - 2000
Yamaha Analog Delay
Yamaha 112 amp as monitor
Boss 4-channel mixer

Derrick Ross:

Ludwig kit: 13", 14", 18", toms and 22" bass drum (with Remo Pin Stripe skins)
Rogers '69 snare drum
Ludwig snare drum
Speed King bass drum pedal
Ludwig and Tama cymbal hardware
Zildjian cymbals: New Beat hi-hat, 18" Crash Ride, 18" Thin Crash and 22" Rock Ride
Remo Roto Toms: 8" and 12"
Ludwig drum stool
Power Tip sticks (Riley's 2Bs)

ROUND SOUND STUDIOS

16 Track Recording

We want the best sound to be yours!

Our WRITER/ARTIST
RECORD PACKAGES
FREE EQUIPMENT
VIDEO PACKAGES
And GREAT RATES

...Make it possible.

Call us at 743-9979

357 Ormont Dr., Weston,
Ont. M9L 1N8

**ROUND
SOUND
STUDIOS** Inc.

This year could be as busy and potentially even more successful than last year. Time will surely tell, but at the moment, the Spoons seem rich with promise for the years to come.

"It's kind of a paradox," Gordon mused. "There are a lot of bands that have worked hard for a long time. At first, it was probably easier for them. They're doing what people have been doing all along - the proven path, the cover stuff that people supposedly want to hear. They're cheating themselves in the long run, I think."

"We're doing something that, at the beginning, no one even wanted to hear about. It's new and different. Now it's really taken off. We never did cover music. We've taken the not-so-easy-way," he smiled, "and it's worked out easier." **cm**

Spoons Discography

Stick Figure Neighbourhood, *LR 012 Ready Records*
Nova Heart - *Symmetry EP, SRB 020 Ready Records*
Arias & Symphonies, *LT 027 Ready Records*



Norman



Louis Musical Ltd., 529 rue Des Lauriers, St. Laurent, P.Q. H4N 1W2 (514) 332-6907

THE OVATION CUTAWAY: REACH FOR IT

Voted "Best Jazz Guitarist" for the last five years by the readers of *Guitar Player Magazine*, Al DiMeola continues to take his music to new and exciting places. And wherever Al goes, he takes Ovation.

Introducing the new Ovation Cutaway Roundbacks. Four models take your music to new places . . . allowing free access to the upper frets for expressive chords and leads. Our unique roundback design (deep and shallow bowl), patented Kaman Bar™ neck reinforcing system, and built-in acoustic electric pickups, help make the new Ovation Cutaway Roundback guitars worth reaching for.

See Your Authorized Ovation Dealer today.

Hear Al DiMeola on his latest album, "Electric Rendezvous" on Columbia records and tapes.



Ovation

Ovation Instruments, Inc., A Kaman Company
Blue Hills Avenue Ext., Bloomfield, CT 06002

British Columbia

Iron Music Enterprises Ltd.
Vancouver
Long and McQuade Ltd.
Vancouver
Paramount Music
Kelowna

Alberta

Campbell's Music
Ft. McMurray
Keen Kraft Music Ltd.
Calgary
Edmonton
Lillo's School of
Modern Music
Edmonton

Saskatchewan

Regina Music Box Ltd.
Regina
Saskatoon

Manitoba

James Croft & Son Ltd.
Winnipeg
Long & McQuade Ltd.
Winnipeg

Nova Scotia

The Music Stop
Dartmouth

Ontario

Coran's Music Centre Ltd.
Thunder Bay
Cosmo Music Co. Ltd.
Richmond Hill
Domenic's Academy of
Music Ltd.
Ottawa
John Bellone Musical
Instruments Ltd.
London
Long and McQuade Ltd.
Toronto
Windsor
Mario's Music Media Ltd.
Pickering Village
Steve's Music Store
Toronto
The Music Shoppe
Thornhill

Quebec

Centre Music La Tosca
Montreal
Champlain Music Co.
Quebec
Italmelody Music Inc.
Montreal
P. Marrazza, Inc.
Montreal
Steve's Music Store
Montreal

See this and other
Ovation guitars at any
of these Authorized
Ovation Dealers.

Raffi

Continued from page 32

own," she continued. "He's a very modern entertainer for children in that he respects them so much that he treats them as equals and I think that's what they respond to - that they're not being patronized."

Which is exactly the case. Raffi does regard children as people, with minds of their own, and not just as small people who should be seen but not heard. He states his case well.

"If we see children as whole people with a dignity all their own, as hopefully we would see anyone of any age, we then give their lives a chance of blooming to their full potential because that means we respect their childhood, which includes their feelings and opinions, as a valid part of their lives.

"Obviously," he continued, "that doesn't mean we go with everything they say because we, as adults, still must be the guide. But we can then guide by considering their own feelings and I think if you extend that thinking far enough, it can help minimize child abuse at all levels."


Raffi puts his songs where his heart is. They're fun and infectious, yet they teach and "reflect values and concerns that I feel are important as well as saying something positive about life's potential. The challenge is to make the songs entertaining at the same time."

Clearly the 34 year old singer-songwriter has met the challenge head-on. Raffi's love, concern and respect for kids have brought him a flourishing career as one of Canada's top children's performers and the recognition of being one of this country's most successful recording artists.

To date, he has recorded five children's albums and, at last count, sold well over 700,000 copies in Canada alone. Four have gone platinum and his first album, *Singable Songs For The Very Young* (which is still going strong), was certified double platinum last year. And the fifth, *Rise and Shine*, is not only gold but shows every sign of going the full distance.

He has performed in over 70 centres across the land, been seen in performance by over 300,000 children and adults and is considered by promoters to be among the top five selling Canadian artists in concert. Over and above all this, CBC has presented him on two national TV Specials; one called *Raffi, Beluga and Friends*, the other *Raffi's Really Big Show*. And that's not even counting the inroads he's already made in the United States.


Raffi is quick to point out, however, that none of these things would have been possible without the support of those around him. Close friends, for example,



FLASH POWDER

LARGEST STOCK & SELECTION OF THE BEST


NEWCO PYRO-PAC



CALL US FOR
CONCERT SYSTEMS
SPECIAL EFFECTS

WE SHIP ANYWHERE IN CANADA

(613) 744-0990
1392 STAR TOP RD.,
OTTAWA, ON K1B 4V7



RENTAL DIRECTORY
The Music Shoppe Group

The Music Shoppe
Music Shoppe II
The Drum Shoppe
The Band Shoppe
APRIL 1983

RENTAL DIRECTORY

The Rental Directory is a comprehensive book listing rental rates on:

| | | |
|---------|-------|------------------|
| guitars | P.A. | keyboards |
| amps | drums | band instruments |

Available at no charge at all four Music Shoppe locations or just send \$1.00 and we'll mail you the directory.

THE MUSIC SHOPPE: 8147 Yonge St. Thornhill, Ont. 889-2826
MUSIC SHOPPE II: 2784 Yonge St. Toronto, Ont. 483-9852
THE DRUM SHOPPE: 8181 Yonge St. Thornhill, Ont. 889-8777
THE BAND SHOPPE: 2782 Yonge St. Toronto, Ont. 488-6801



The mark of excellence

Sonor, the standard by which other drums are judged. How often have you heard, "It's almost as heavy as a Sonor. It looks like a Sonor. It feels like a Sonor. It sounds like a Sonor."?

You have all heard these remarks. Next time you are thinking of new drums, remember there really is only one standard of the world ...

SONOR™

ALDEN

Send for our new color catalog, include \$3.00 for postage & handling

P.O. BOX 231, WALPOLE, MASSACHUSETTS 02081
TEL.: (617) 668-5600

like Ken Whiteley, his co-producer from the start.

"I think of us as quite a unique team," said Raffi, "and not only in an arranging and producing context. We're friends as well. It's a fabulous partnership."

Then there's Bonnie and Bert Simpson, both primary school teachers with whom Raffi collaborates on his songs. And, of course his wife Debi Pike, a Grade One teacher who not only helps write many of the songs but "has been invaluable in teaching me what kids are all about. Unquestionably, I couldn't do any of this without her."

An interview with Raffi is a warm encounter. He is an incredibly gentle man with a delightful sense of humour as well as a zest for life and although he is tops in his field, he wears success well. No celebrity whiplash here.

Born in Cairo of Armenian parents, he was raised and educated in Toronto, started playing acoustic guitar in high school, then went on to the University of Toronto - intent on being a history teacher "because basically I wanted to work with people." He grew up appreciating music, singing in the Armenian church choir with his father Artin Cavoukian - the renowned Canadian portrait photographer Cavouk - who played balalaika and accordion.

Spurred on by his admiration of such artists as Bruce Cockburn, Gordon Lightfoot, Joni Mitchell ("her phrasing has such freedom"), Peter, Paul and Mary and, surprisingly, Frank Sinatra ("Again, phrasing. His is fabulous. Just amazing."), Raffi left university to pursue a career as a folk singer, performing for adult audiences at folk festivals and in coffee houses.

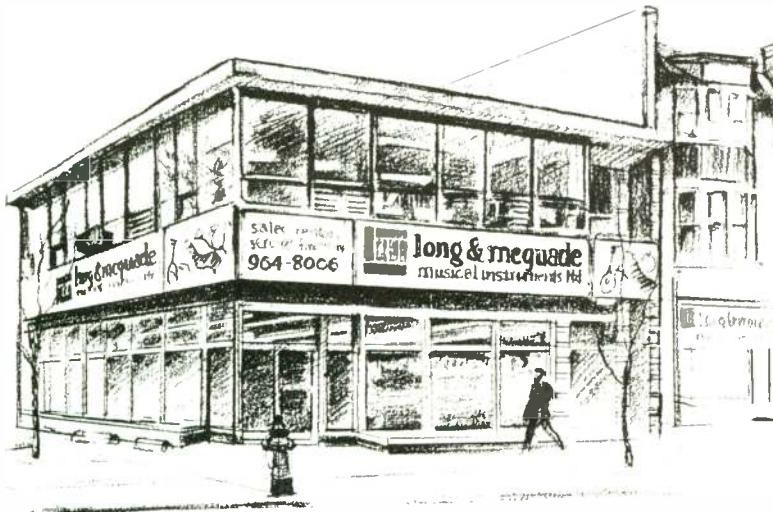
"I had a couple of breaks," he told one interviewer, "but nothing substantial in the way of success." He did, however, produce one independent album in '75 and although it sold only 2,000 copies, it was on his own label. Thus Troubadour Records was born.

"Then in 1976 I borrowed about \$4,000 from the bank to make *Singable Songs For The Very Young*, he explained. "The idea came from my mother-in-law, Daphne, after I'd sung at her nursery school several times."

After some in-depth research and advice from his wife Debi ("I had to take a crash course on kids") with input from the Simpsons, the album was produced with his friend Ken Whiteley providing instrumental and vocal support. Raffi was the sole distributor.

"Absolutely. For the first four to six months I did it all myself although for a brief period, my ex-manager who had a day job, would help me a little. So at the time, Troubadour Records was one and a half people. In the beginning I phoned Sam Sniderman and he explained the discounting of the industry - all those percentages. What did I know? I knew nothing. Sam was helpful and took my first big order, then I went to A&A Records and got a big order

Long & McQuade Limited Musical Instruments



For sales, rentals, service, and financing when you need it most. With seven locations, you're looking at Canada's Best!

1. 459 BLOOR ST. W., TORONTO, ONT.
2. 828 WILSON AVE., DOWNSVIEW, ONT.
3. 745 U.S. HWY. 46, PARSIPPANY, N.J.
4. 1351 TECUMSEH RD. E., WINDSOR, ONT.

5. 757 CORYDON AVE., WINNIPEG, MAN.
6. 1664 WEST 4th ST., VANCOUVER, B.C.
7. 2781 MILLSTREAM RD., VICTORIA, B.C.

there. From '77 to '79, Ottawa's TCD Records & Tapes distributed me and A&M Records became the distributors around 1979."

"Raffi's is an unbelievable success story," said Gerry Lacoursiere, President of A&M Records of Canada. "He believed in what he was doing and put out his own dollars. Not only that, but the albums were sold at full price which was a real breakthrough in the children's market. Now there are probably about 700,000 little people out there enjoying his albums every night."

For the kids, Raffi's concerts are slightly magical affairs. His preparation for them is intense but, above all, filled with concern for his young audience.

"Definitely," said his manager, Glenn Sernyk. "Take the Jubilee Auditorium in Calgary. It has 2800 seats but an extremely steep-angled balcony so we just don't sell tickets there. The thought from us was, if you were three years old would you want to sit up there? Certainly the rent isn't lowered because we don't sell those seats but it's essential for Raffi that his concerts be a good experience for the kids."

Toronto concert promoter, Rob Bennett, takes it one step further.

"I'm very enthusiastic about Raffi's popularity and how good he is at what he does," Bennett said. "What he gives the children in one hour is truly memorable and special. He's so in tune with their developing interests and intelligence. He's amazingly sensitive and always concerned about *making* his concerts something very special for his audience. His concerts are fascinating to watch. As soon as he breaks into song, the kids join right in. Here are these little kids, three years old and up, and they literally sing every word of every song. Parents have a good time too and feel incredibly positive about bringing their children to any of Raffi's concerts."

To those in the industry, it's common knowledge that Raffi has never been-nominated for a Juno Award. What may not be common knowledge is that it's by his own choice.

"It's the competitive aspect that doesn't appeal to me," he explained. "I'm trying to work in some ways toward a more cooperative society and I believe nothing is served by that sort of competition in the arts."

At the same time, his own beliefs didn't stop Troubadour Records from entering Scott Thornley's design for *Rise And Shine* in the Best Album Graphics category this year.

The cover of *Rise And Shine* is unique in shades, contrast and in execution," said Raffi. "We did it on his behalf. It's not for me so it's still consistent with my policy. But why deny him the chance?"

Clearly Raffi is fulfilled with the course his career has taken in what is a relatively new arm of the music industry - one that is fast becoming a busy field for others. And this he welcomes.

"I think it's great and over the coming

T H E C A N A D I A N

MUSIC SHOW

NOVEMBER 25-27
1983

TORONTO
INTERNATIONAL CENTRE

FOR EXHIBIT INFORMATION,
CONTACT
NORRIS PUBLICATIONS
832 MT. PLEASANT RD.
TORONTO, ONTARIO
M4P 2L3
(416) 485-8284

ACTIVE CHORD COMPUTER

Exciting
pocket size
computer.

Shows and
teaches
chords,
scales and
inversions
in any key
at the
touch of
a button.



See and try this
exciting product from
Active Musical Products
Ltd. at fine music stores
across Canada.

Suggested
list \$79.95

Visit your local dealer or contact
ACTIVE MUSICAL PRODUCTS LTD., 24 VICEROY RD., UNIT 4, CONCORD, ONT. L4K 1A9 (416) 669 6306

WIN A TRIP TO BERMUDA



CANADIAN STAGE BAND
FESTIVAL DRAW

PRIZES FOR 3 WINNING
TICKETS

UNIGLOBE

Trip for two to Bermuda



YAMAHA

PortaSound PC-100 Keyboard

Panasonic

Home Video Recorder

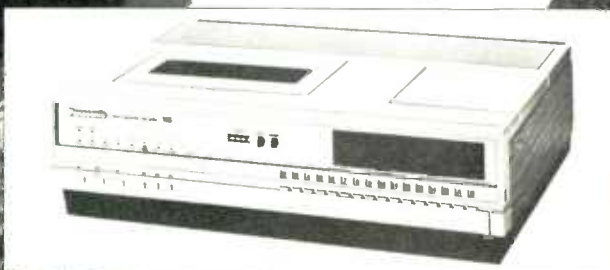
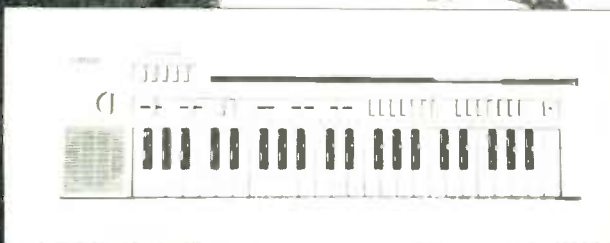
Proceeds to be used for the Canadian Stage Band Festival activities which include conducting workshops and seminars, staging competitions, providing professional instruction, commissioning Canadian composers, establishing individual talent scholarships, and presenting stage band achievement awards.

For over 11 years the Canadian Stage Band Festival has been responsible for providing improved opportunities for young Canadian musicians to develop their talents. In the past, over a quarter of a million young players have participated. This year another 35,000 young people and over 1,500 groups will take part. By purchasing a ticket you are also supporting this worthwhile cultural endeavor.

TICKETS: \$3.00 each
DRAW DATE: May 31, 1983

A REGISTERED NON PROFIT CORPORATION
Dealer enquiries invited

OR
OTHER
GREAT PRIZES



Please send me _____ tickets for the
Canadian Stage Band Festival Draw.

Enclosed is my cheque or M.O. for _____

Name _____

Address _____

City _____ Prov. _____

Code _____

Mail to

Canadian Stage Band Festival
135 Milner Ave.,
Scarborough, Ont.
M1S 3A1



years, as the entertainment industry gives children's performing arts the respect it deserves, I believe you'll see even more getting into it as a full time vocation.

"The work with children is still not appreciated as it should be and I think it's a reflection of society in general because the vocations of those who are doing such valuable work - nursery school teachers, kindergarten and primary school teachers - aren't seen as prestigious as those of professors in universities, for example. Yet the teachers of the younger children are moulding them at their most impressionable age."

Meantime there's the future to consider. Aside from the concerts ahead, Raffi's first book should hit the stores any day now. Entitled *The Baby Beluga Book* (based on the *Beluga* record) and published by the noted firm of McClelland & Stewart, it was co-written with his wife Debi as well as the Simpsons and according to the publishers "is an extraordinary book for children." And although he doesn't adhere to a rigid recording schedule (just one of the advantages of having his own company), Raffi's kids can look forward to a Christmas album this year.

"I've been asked to do one for the last two years and finally decided this year was the time," he explained. "I've never been a formula person in terms of my record release schedule. I've never held to that kind of thing. *Baby Beluga* was out for two years before we made *Rise And Shine* and, in the same way, it might be another two years from the release of *Rise And Shine*, which was last year, before I come out with a regular release as opposed to the Christmas album.

"It's much the same with *The Baby Beluga Book*. Simply because we did that book, doesn't mean we have to do a *Rise And Shine* book. I do each project as it comes naturally.

"Overall, insofar as the future goes, I think what's really important is that I keep growing as a person so that my work will always be fresh." cm

Raffi Discography

Adult Records:

Lovelight, *Troubadour Records TR-008*
(Lovelight a re-issue of Adult Entertainment, TR-003)
 Good Luck Boy, *Troubadour TR-001*

Children's Records:

Singable Songs For The Very Young, *Troubadour TR-002*
 More Singable Songs, *Troubadour TR-004*
 The Corner Grocery Store, *Troubadour TR-007*
 Baby Beluga, *Troubadour TR-0010*
 Rise And Shine, *Troubadour TR-0023*

Silverbirch Productions

NEW MUSICAL SERVICES

ARRANGING

- trio to orchestra
- any style
- original concept or record 'lifts'

DEMO & ALBUM PRODUCTION

- any/or all aspects organized from concept to finished product

SIGNATORY SERVICE

- We are signatory to both A.F. of M. Commercial and Phonograph Agreements

LEADSHEETS

- Lyrics, melody and chords transcribed from your tape and professionally copied

SHOWS

- original or 'stock' music arranged for club acts or theatrical shows

CALL ANDY KREHM

(416) 922-3130

263B Carlton St. Toronto, ON M5A 2L4



Acoustic Output Inc.

41 River Road East Kitchener, Ontario
 N2B 2G3
 ☎ (519) 578-7810

HA1: Horn Assembly — \$865.00

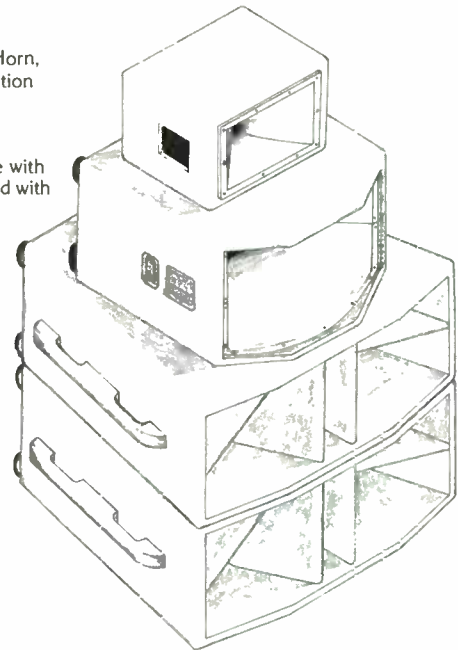
Containing New JBL 2380 Bi-Radial Horn, with JBL 2445 Driver, Integral Protection Network.

D12M: — \$1000.00

Double Twelve Horn loaded MID range with heavy duty casters and handles equipped with two JBL 2202 12" speakers.

B15: \$700.00

Ported, Horn loaded, Single fifteen Bass Bin, with heavy duty casters and handles, equipped with 1 JBL E140 15" speaker.



All cabinets are rigidly constructed of 13 ply imported birch plywood. All joints are glued & screwed together. Heavy duty 4" casters are supplied on mid & bass cabinets.

Ported, Horn loaded Bass Bin features full response down to 40 hz. This represents as much as 8db more output over other horn loaded bass bins, giving full, rich bass response.

We also manufacture: Stage monitors, 2-way, 12" & 15" versions, Bi-Ampable or Passive; musical instrument cabinets, twin, twelve, single 15", single 18"; custom cabinets, racks, custom wiring of racks, trouble shooting of PA systems, all makes.

Identify Yourself

WITH A CANADIAN MUSICIAN T-SHIRT

7 95 plus 1.00 for postage and handling
Ontario residents add 7% sales tax

Please specify size and quantity and send with payment to
CANADIAN MUSICIAN, 832 MOUNT PLEASANT RD., TORONTO, ONTARIO M4P 2L3

If you write songs...



...that may be broadcast or performed in public you could be losing out on performance royalties.

The role of P.R.O. Canada is to distribute these royalties to authors, composers and publishers. You don't pay us; we pay you.

Contact the office nearest you for more information or, better still, drop in.

PERFORMING RIGHTS ORGANIZATION OF CANADA LIMITED

HEAD OFFICE: 41 Valleybrook Drive,
Don Mills, Ontario M3B 2S6 (416) 445-8700
625 President Kennedy Ave.; Suite 1601,
Montreal, Quebec H3A 1K2 (514) 849-3294
842 Thurlow Street, Suite 200,
Vancouver, B.C. V6E 1W2 (604) 688-7851

Yes, please send more information.

Name _____

Address _____

Postal Code _____ Telephone _____

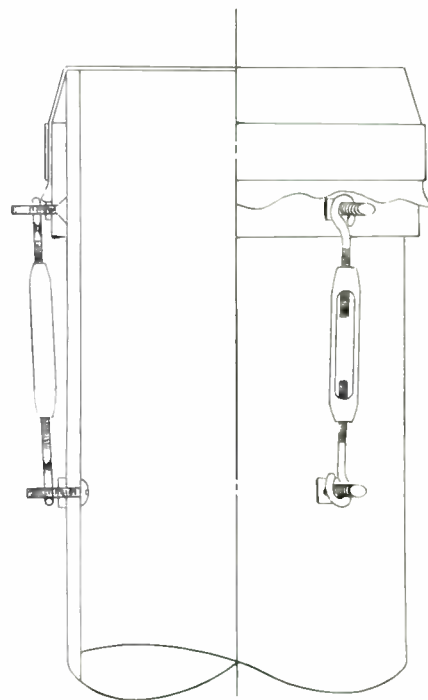
DO IT YOURSELF PERCUSSION

Continued from page 35

saw, however, and am therefore measurably lazy in such matters. If you can get access to such an instrument, clamp a two by four behind the blade such that, with the union resting against the two by four, it will touch the saw table where the top of the blade comes through when you crank it up. Rest the union against the rip fence, and turn it (the union...not the rip fence) so the blade cuts all the way around it. Make several shallow passes around the union to avoid overheating it.

The ring should be a little less than half the length of the union...you can actually position the saw blade so that it cuts right beside the shoulder.

Because the inner surface of the ring is



tapered, it will not fit on the pipe just yet; it will want reaming out. As it happened, my saw has a three inch pulley on its motor, and, with a few layers of masking tape interposed between it and the ring, the little fellow could be jammed on, and thereafter scraped out with the edge of a chisel. If you are not so fortunate, this can be undertaken by hand with a chisel or sandpaper; ABS plastic is pretty soft. Make sure the ring will slide freely along the pipe.

If you succeed in getting the ring jammed on the pipe, soap the pipe.

Once you have the ring cut, it can be used to guide the cutting of the top of the pipe. This is fairly critical, as, if the top lip of the pipe isn't smooth, the drum head will

ANDY KREHM

IS TAKING A LIMITED NUMBER OF STUDENTS IN:

GUITAR:

a comprehensive, graded course covering all aspects of professional freelance guitar playing - lessons and/or coaching.

HARMONY & ARRANGING:

using the Gordon Delamont Method

Andy Krehm is a member of the Imperial Room Orchestra, leads his own jazz quartet and has played on many jingles, albums, film scores, etc.

CALL 922-3130 FOR FURTHER INFO.

be distorted and look tacky (what could be worse?). If the ring is slid along the pipe, and secured with masking tape such that it will rest on the edge of the saw table, the pipe can be rotated over the blade and cut...real fine.

The ring is fitted with three bolts, which support the turnbuckles and provide a place to hang your jewellery. The only requirement of these is that they be flatheaded, and recessed into the inner surface of the ring so as not to impede the ring's sliding along the pipe. You should use fairly small bolts, lest they require so much recessing that you recess them clear through the ring. Corresponding bolts are stuck in the pipe so as to line up with the bolts in the ring. Make sure that, with the ring in its obvious place, the distance between the pipe bolts and the ring bolts is about the same as that between the eyes of your turnbuckles when they're unturned; this will vary, depending upon how tiny your turnbuckles are.

Lots of different materials were tried for drum skins, and most of the obvious ones have one thing in common; they don't work. Vinyl works. The shiny stuff for upholstering your guitar case or making formerly trendy fashions costs about two bucks a yard, and seems ideal. Comes in a rainbow of colours, most of which have a fake grain.

The vinyl skin is attached to the ring via a sufficiently large hose clamp. For the uninitiated, this is a band of steel with a gismo on it that forms it into a circle and permits one to reduce the diameter of said circle with a screwdriver. If a strip of cardboard is placed inside the hose clamp, the screwdriver thing won't pinch the vinyl. With the vinyl held over the ring, tighten the hose clamp until things are fairly secure.

The rest of the assembly should be fairly self evident. The ring is slipped over the end of the pipe, and the two sets of bolts aligned. The turnbuckles get fitted over the bolts...it's a lot easier to adjust the thing later if you make sure they all tighten in the same direction. The turnbuckles can then be tightened until the drum head attains the desired pitch.

If you're up for connecting the drums together, you can use hardwood spacers and either several short bolts, two for each spacer, or two long threaded rods. The drums can be supported on anything vertical and fairly stable; tried with success have been a rusty mike stand, a photographic tripod, a thing made out of hardwood dowel (which looks like a mike stand), and a cymbal stand. Let innovation wash over you.

cm

***DON'T
GET AWAY FROM IT ALL -
TAKE IT WITH YOU!***

KAWAI

EP608 ELECTRIC PIANO



***FOR
THE MUSICIAN
ON THE MOVE!***

FOR THE ADDRESS OF YOUR
NEAREST KAWAI DEALER WRITE TO:

**KAWAI CANADA MUSIC
1661 INKSTER BLVD.
WINNIPEG, MANITOBA
R2X 2W7
(204) 632-9900**



ANDY
KREHM

GUITAR

INTRODUCTION

Since this is my column debut, I would like to answer the question already forming in your mind: "WHO IS HE?" Many people including some of my employers and musical colleagues, don't even know the whole story.

Every few weeks a musician will remark at my good fortune at having a steady job at the Royal York Hotel's Imperial Room. Actually I work there only a few weeks per season, on a freelance basis when the incoming show calls for a local guitarist. A producer, who had seen me play banjo in the orchestra of a couple of theatre productions, called me recently to do a jingle on that wondrous instrument. A fellow guitarist, who saw an advertisement for my teaching course, thought (incorrectly) that students were my primary source of income. Then who was that in the orchestra of a television show *Live From The Forum*? And since no musicians, except Music Director Dave Woods, know that I dubbed the sound for Rich Little's lute 'playing' in a recent CBC /Pay T.V. production, I thought I would introduce this important bit of news here. If you happen to see this production, ignore the fact that Mr. Little is holding a mandolin! Perhaps you unknowingly heard one of my arrangements in the Young People's Theatre production of *Really Rosie*, which I wrote in my capacity of assistant orchestrator/arranger to composer Raymond Pannell. I was last seen playing in Susan Stone's fine one-nighter band at a realty convention. (I played at a wedding reception the week before.)

In fact, my music employment is spread over the following categories: Recording, Theatre, Stage and Industrial Shows, Nightclubs, One-Nighters (jobbing), Writing (arranging/composing), Music Directing and Producing, Teaching and something I call New Projects.

I have used the preceding information to in-

roduce myself and, at the same time, the type of work many freelance musicians are involved with. It is my impression that most people are not aware of the skill and versatility involved in becoming, and remaining, a successful musician. Of course, everyone is aware of the few players who work exclusively in the studios. We also appreciate the great solo artists (but forget about the great studio band) and admire (even covet, in a moment of weakness) the large income of the popular rock groups. But, the truth is that most of us who make our living from music, work in a variety of jobs related to at least three or more of the previously outlined categories.

I would like to write more on careers and directions, both for the aspiring professional guitarists and for those of you who enjoy an inside look at the world of music. In the near future, I will describe my recent odyssey as I undertook to upgrade my equipment. A possible theme for this column could be "a conspiracy of bankers and music equipment companies to keep local guitarist from ever putting any money in the bank." In spite of the latter comment, I hope my research will save you time, and even money. Of course, many of my columns will deal with the various musical challenges of guitar playing and general musicianship.

Please write to me c/o *Canadian Musician* if you have any column suggestions or general correspondence. I will attempt, schedule permitting, to answer letters that request a reply. Enclosing a self-addressed, stamped envelope would be most thoughtful. You might also wish to read, or re-read, an article I wrote for *Canadian Musician* that featured a discussion on show playing for guitar. The article ran in three consecutive parts starting in the April 1980 issue. Perhaps I can expand on or answer questions on one of the many topics that I touched upon there.

DRUMMERS AND WOULD BE DRUMMERS!

Available at:
MUSIC SHOPPE II

1734 Yonge St.
(416) 483-0812

It's the Pete Magadini
Drum School

* 5 specialized courses from
beginner to Professional
featuring:

-Pro lessons available;
phone for audition

-Professionally selected teachers

-Pete's "learn to play the Drum
Set" course



BRIAN HARRIS

KEYBOARDS

INTRODUCTION TO ROCK - PART 2 ROCK RHYTHMS

"There is measure in all things," according to Homer. I would bet my bottom dollar that if Homer heard some of the keyboardists I've heard, he would take that back. It seems that quite a few keyboardists need to work on the rhythmic aspect of their playing. In fact, I hate to admit it but there seems to be an inordinate number of us who sound as though we have never been within shooting distance of a metronome. For many of us the problem is compounded by the fact that we can play solo and don't really need other musicians to sound complete. In a solo situation you're not *forced* into playing with good rhythm. Other musicians who primarily perform in a group will usually develop a sense of rhythm from the very act of having to play and blend with the rest of the ensemble. In this issue we'll take a look at rhythm - rock rhythm in particular, although the basic principles here can be applied to many other styles.

One idea that can be of great benefit to keyboardists in the area of rhythm is to learn to *think like a drummer!* This one concept can both increase your time sense (that is to help you to improve your ability to play with a good steady beat and a good rhythmic feel) and develop your ability to create new and interesting rhythms.

Let's take a look at what a drummer might do in a very basic '50s rock tune.



Try to imagine in your mind what this will sound like. Saying "1 and 2 and 3 and 4" will make it easier. If you can, have a drummer demonstrate what this sounds like. Try it yourself on the drums! Now let's think like a drummer and apply a similar technique to the keyboard.



Here the right hand takes the part of the ride cymbal and the left hand takes the part of the bass drum. With a light accent on the 2nd and 4th beats to imitate the snare, we now have a basic '50s rock beat on keyboard. Let's try some more examples.



This drum rhythm when applied to the keyboard becomes:



Please note that there is no *one* absolutely correct method to transfer drum rhythms to the keyboard. In

this example I have not tried to directly imitate the ride cymbal pattern since the feeling of eighth notes is suggested anyway between the two hands. As far as the harmony or bass lines go, it's entirely up to your personal taste.



We now have a slightly more complex drum rhythm, which when I apply to the keyboard becomes:



If you have small hands the first chord in the R.H. might be difficult for you to reach. In that case you could omit the top C. You'll note that I've gotten a little more adventurous with the bass line and the harmony. On the '3 and' I've used a chord which is simply a 1/2 step approach chord into the next chord which is C7 (with the root and 5th omitted).

You should be getting the basic idea now. Keep in mind that the drum patterns suggest *only* the rhythm - the rest of it is up to you. Use these examples as a guide and start to create your own patterns based on what you hear drummers play. Better yet, work on the drums yourself. Many of the top keyboardists in the pop, rock and jazz fields also play drums. In fact some play very well. I have noticed among my own students, that those who played drums seemed to have a better rhythmic conception on the keyboard.

Certain players are worth studying because of their expertise in this area. Two that come to mind are Doug Riley and Chester Thompson. Doug can be heard on many records produced in Toronto and with his own band, Dr. Music. Chester can be heard with the group, Tower of Power.

Don't be afraid to count. This can be extremely helpful in playing rhythmic passages. Here are two more examples without the corresponding drum parts. You'll see that they sound as though they were inspired by the drums.



I hope this concept proves interesting and useful. Either way, please let me know! Now, if you'll excuse me, I'm off to read Pete Magadini's column! You never know what I might learn about keyboards! Take care, and we'll see you in the next issue.



DAVE
YOUNG

BASS

STRING BASS PICKUPS

There are several pickups on the market, including Polytone, Barcus-Berry, Underwood, Kolstein 'Dual Transducer' and Fishman. There are others available but since I haven't had direct experience with them I'll only comment on the above.

First, let us consider a few general conditions which should be fulfilled by the use of a good pickup, given a good amp and speaker setup. The natural sound of the bass must be transmitted accurately through the amp and speaker. Thus be familiar with the natural sound of your instrument. Second, the pickup should allow you to play reasonably loud without feedback. Feedback can be caused by (a) standing in front of the amp and speaker at a particular angle or (b) the resonating of the tailpiece or the strings. Before playing, check to determine the best position of the bass in relation to the amp which will minimize feedback. Third, the pickup should be relatively simple to install and should not require any major alteration to the instrument. By major, I mean gluing to the top, attaching by screws or cutting of any part of the instrument to install the pickup. Fourth, the pickup should capture both the resonance of the body and the clarity of the strings. The sound should not be extreme - i.e. boomy because of too much resonance or all highs with excessive string sound.

The Polytone has been on the market the longest time and still ranks as a good pickup. I've found the sound to be somewhat electronic - nasal, whiny sound - but the sound is generally clear. It is easy to install - just tighten the brass tube, pointed at each end, between the feet of the bridge. You must control the volume directly from the amp or by use of a foot pedal. It does tend to feed back at high volume and the arco sound is not particularly good.

The Barcus-Berry is probably the best known and most widely used bass pickup. Initially you had to purchase the entire bridge with the pickup already installed. Later, using an electronic type of putty, you purchased a small contact pickup and stuck it to the bridge. The Barcus-Berry reproduces much of the resonance of the instrument and also gives a good arco sound. However, at high volume, I've found that feedback and a generally 'muddy' sound are the result. Pizzicato has a good stringy sound and is clear at most volumes. I should mention that a pre-amp is necessary to round out the sound and allows you to control the volume from the preamp. Always have a spare 9 volt battery just in case the sound begins to fade during performance. Because of the preamp, this is an expensive pickup - approximately \$150 to \$200.

The Kolstein "Dual Transducer" K101 Pickup (approximately \$150) is a recent development (mid 1982) utilizing two pickups (stereo effect), one on the upper arch of the bridge, the other on the belly of the instrument between the feet of the bridge. You have two inputs into the amp and must control the volume from the amp. I found the quality of sound to be too "woody" and resonant, with not enough clarity. Also, feedback at medium to high volumes was a problem. Arco sound reproduction was very good. The manufacturer claims that the tightness and position of the pickup between the feet of the bridge is crucial and that you should experiment to find the optimum position. I found this pickup to work best at low to medium volume levels and not high volume.

The Fishman BP 100 pickup (\$125 US) employs dual transducers clipped on the top of the bridge. The pickup is close to the strings and thus can reproduce pizzicato very well. One complaint is that the volume level is not even and tends to fall off as you move up the G string. Arco sound is very good. The pick-up is easily mounted, but once again the placement of the clips is critical in determining the quality of sound produced.

The Underwood pickup (\$125 US) is probably the most popular amongst professional bassists. It has dual transducers which fit into the slots on either side of the bridge. The small pads should slip into the slots with ease and not be jammed in. The overall sound is even from low to high with good strength in the upper register to facilitate soloing in this range. There is very little feedback at anything but "blast off" volume. The volume must be controlled from the amp or through a volume pedal. The sound is clear, with resonance from the instrument and edge from the strings. The pickup itself acts to mute the bridge and consequently the arco sound is not as strong as it could be. Overall, I've found the Underwood to be the best and have been using it for the last 6 years.

I have been advised by George Heintz & Co., Toronto that there is a new pickup available from California - Helpinstill model 90 - which is just being marketed. I'll pass on any information after I have tried it out. I hope that this information on the 5 most popular string bass pickups will allow you to make the correct choice for your instrument. The next step is to combine two pickups which should produce an even more accurate sound of the instrument. There is no end to this task.

Introducing the **Neary Drum-Torque**

by Dalcam



A Breakthrough in Drum Tuning

The new high-tech way to tension and tune all drums quickly and accurately. The tuning of each drum can be readily changed or duplicated, always providing the specific sound and stick response you prefer. Fits all drums.



Please send me more information
on the NEARY DRUM-TORQUE

NAME _____

ADDRESS _____

CODE _____

DALCAM MUSIC INDUSTRIES
6070 Quinpool Road, Halifax, Nova Scotia
Canada, B3L 1A2 Telephone (902) 429-0454

**Dealer Inquiries
Welcome**

MADE IN CANADA
DISTRIBUTED EXCLUSIVELY BY DALCAM MUSIC INDUSTRIES
6070 QUINPOOL ROAD, HALIFAX, NOVA SCOTIA
CANADA, B3L 1A2 TELEPHONE (902) 429-0454

World Radio History

DOD Electronics
presents the
FX Series

Electrifying



The DOD FX Series uses latest materials and circuit technology for performance and reliability. Achieve the sound coloration a professional musician needs with the electrifying new DOD FX Series. Available at these Canadian dealers:

Call or write:
DOD Electronics Corp.
2953 South 300 West
Salt Lake City, Utah 84115
(801) 485-8534

Bernie Spring
Axis Music
2163 Kingsway
Vancouver, B.C., Canada
V5N2T4
Gordon Odegard
Keen Kraft
10204 107th Ave.
Edmonton, Alberta, Canada
T5H4AS
Alan Watts
Keen Kraft
150517th Ave. S.W.
Calgary, Alberta, Canada
T6E2B3

Vic Lillo
Lillo's School of Music
10856 82nd Ave.
Edmonton, Alberta, Canada
T6E2B3
Russ Brannon
Music Stop
160 WYSE Road
Dartmouth, Nova Scotia, Canada
B3A1M5
Steve Kirman
Steves Music
51 St. Antoine W.
Montreal, Quebec, Canada
Fred Blumus
Music Mart
67 Wellington St.
London, Ontario, Canada
NGB2K

Jean De Roo
Champlain Music
774 Jean
Quebec, Canada
G1R1P9
Joe Sallay
Iron Music
1278 Granville
Vancouver, B.C., Canada
V6Z1M4
Brian Holowaychuk
Axe Music
11931 72nd St.
Edmonton, Alberta, Canada
La Tosca
73317345 St. Hubert
Montreal, Quebec, Canada
Steves Music Store
308 Rideau St.
Ottawa, Ontario, Canada

Coulthart Music
361 Waverly
Ottawa, Ontario, Canada
Steves Music
415 Queen W.
Toronto, Ontario, Canada
LRC Music Center
County Road 46 at
401 Overpass
Windsor, Ontario, Canada
H.E.L. Music
1530 Albert
Regina, Sask., Canada
Boite A. Musique Levis
2305 King Street W.
Sherbrooke, Quebec, Canada
Brousseau Fairview
6759 Trans Canada
Pointe Claire, Quebec, Canada



PETE
MAGADINI

PERCUSSION

VALUABLE SNARE DRUM RUDIMENTS

Three valuable snare rudiments:

The Flam

The flam beat requires concentration and dexterity in order to be played well. The flam is comprised of a main note preceded by a grace note. The grace note is played close to the main note and is considered part of the same beat.

Example:



The grace note indicates that the drum is struck first and the main note indicates that the drum is struck immediately after the grace note. The hand playing the grace note will always be closer to the drum head. When one flam is played, the hands then reverse so the hand that played the main note will now play the grace note. Always aim to keep the grace note hand still and close to the drum while you are switching hands for the next flam.

The Closed Roll or Buzz Roll

The closed roll, often referred to as the buzz or press roll, is a series of buzz sounds from each alternating stick. To begin developing the buzz roll, play a short relaxed buzz with each stick. After you can play a clear buzz in each hand, increase the speed until the "buzz" connects into one continuous sound.

Example:



In order to play the buzz roll louder you must apply more pressure to the drumstick and at the same time increase the speed of the alternating hands.

Example:



Practice playing the buzz roll from soft to loud to soft. Take your time.

The dynamic markings translate as follows:

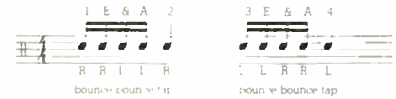
- pp - pianissimo - very soft
- p - piano - soft
- mf - mezzoforte - medium loud
- f - forte - loud
- ff - fortissimo - very loud

The Five Stroke Roll

The five stroke roll may be played both open and closed and is comprised of three hand motions. The first two hand motions are bounce strokes while the third hand motion is a single tap. The five stroke roll alternates from hand to hand.

Exercise Breakdown

The open five stroke roll



The closed five stroke roll



Eighth notes and the five stroke roll (bass drum and hi-hat included)



An exercise for the snare drum, bass drum and hi-hat



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



DON JOHNSON

BRASS

A PROFESSIONAL CAREER PART 2

Let me establish that a Brass player's professional career in this context could be referred to as the commercial career as opposed to strictly a symphony specialist.

Unfortunately many young Brass students are trained and prepare themselves for the symphonic world only to find themselves in the commercial world of brass playing totally unprepared for the demands. Symphony openings are few and far between and in the meantime it is necessary to make a living. Although admittedly many of the preparations could be applied to both idioms.

Before we investigate the preparatory needs of the modern Brass player, let us look at a few of the areas that could be available for work in the brass world.

1. Show Band - rock
2. Studio-Jingles-Recording
3. Miscellaneous - Jobbing
4. Jewish Weddings-Bar Mitzvah
5. Military Bands-Reserve-Permanent Forces
6. Jazz-Improvisation
7. Classical
8. Teaching-Private-Institution
9. Pit orchestra-shows
10. Clubs-House band
11. Clinician-Adjudicator
12. Soloist
13. Plus the many subsidiaries of our business, such as instrument and music sales.

These are only a few of the many areas that brass players could prepare themselves for to make a comfortable living.

Naturally the more areas of the above list that you are fluent in, the more in demand you will be.

The following are ten areas that you must be proficient in to compete in any of the career avenues.

1. Sound-projection-centre
2. Endurance
3. Range
4. Technical Facility-flexibility-tonguing etc.
5. Reading - all idioms
6. Repertoire
7. Improvisation
8. Idiom conception
9. Business-punctuality-deportment-attitude-professionalism
10. Consistency

In the comparison chart we will only deal with ten items. More could be added, such as, nerves, solo confidence, stage presentation, experience etc.

Each of the ten items listed is a study in itself and needs much more explanation than the capsule form I have used. Each avenue of work, with the preparation for it, should be gone into with depth.

For now, let us compare, on a rating from 1 to 10 how the country's top pro players and two top students rate with you.

| | PRO | | | | STUDENT | | You |
|--------------|-----|-----|-----|-----|---------|-----|-----|
| | #1 | #2 | #3 | #4 | #1 | #2 | |
| 1. Sound | 1 | 1 | 1 | 1 | 1/2 | 3/4 | |
| 2. Endurance | 1 | 1 | 1 | 1 | 3/4 | 3/4 | |
| 3. Range | 1 | 1 | 1/2 | 1 | 1 | 1 | |
| 4. Technique | 1 | 1/2 | 3/4 | 1/4 | 1/4 | 1/2 | |
| 5. Reading | 1 | 3/4 | 3/4 | 1/2 | 1/4 | 1/4 | |

| | | | | | | |
|---------------------|-----|-------|-------|-------|-------|-----|
| 6. Repertoire | 3/4 | 1/2 | 1 | 1 | 0 | 0 |
| 7. Improvisation | 1/4 | 1/4 | 1 | 1/4 | 1/2 | 0 |
| 8. Idiom conception | 1 | 1/2 | 1/2 | 1/2 | 1/4 | 3/4 |
| 9. Business | 1 | 1 | 1 | 1 | 1/2 | 1/2 |
| 10. Consistency | 1 | 1 | 1 | 1 | 1/4 | 1/2 |
| Total | 9 | 7 1/2 | 8 1/2 | 7 1/2 | 4 1/4 | 5 |

The professionals I have chosen are four of the busiest in our country. The two students are excellent players currently attending school.

A study of the chart reveals deficiencies in the following areas:

Sound

Pros are more accurate and consistent with core, centre and projection of sound. Much to do with sound conception and experience.

Endurance

This category is questionable - the youngsters have great energy and good endurance. How they would pace themselves with four jobs a day remains to be seen.

Range

Students have range every bit as good as pros if not better in many cases. How consistent is it?

Technique

Player #1 receives more overall work than all others because of his full technical command of his instrument.

Reading

Because of age and experience the pros are much sharper in all idioms than students.

Repertoire

This pertains to miscellaneous jobbing, and knowing tunes. Bossa Novas, waltzes, polkas, ballads, standards, etc. Pros far ahead.

Improvisation

Most players lose points in this category. Even player #1.

Idiom conception

Other than player #1 all players lose points for total conception in all areas of music. The deficiency with most of the commercial players is the lack of ability to function in a legit oriented job.

My contention here is that the commercial player does not have to gear himself for the total refinement of the symphonic player, but he should have a working conception and fluency in the classical area to enhance his job opportunities (Refer to Part 1, - CM April '83, - Brass players booked for the Napoleon job).

Business

Experience and awareness.

Consistency

Pros have sensations stabilized and knowledge of business to perform the same at 8 a.m. or 8 p.m.

There is one column left for you to compare your capabilities against the four pros and the two students. These are all good successful players so be honest with yourself.

For the young keen brass student, please notice that the best has nine points.

There *is* room for you.

At 9 1/2 points, there is no such thing as a clique.



PAT
LABARBERA

WOODWINDS

THE GREAT TENORS PART 3

This will be the final installment in the Great Woodwinds Series. I hope it has helped you increase your listening and expand your knowledge of the great players in jazz music. Record label abbreviations for the series appear at the end of the article.

SOPRANO SAXOPHONE

SIDNEY BECHET

Jazz Classics Vol. 1 Blu 81201
Ragtime Jazz Olympic 7113
Sidney Bechet Vol. III RCA (French) 741-069

JOHN COLTRANE

My Favorite Things ALT S.D. 1361
Impressions Impulse A-42
John Coltrane Quartet Plays Impulse A-85
Coltrane Live At Birdland Impulse A-50
Coltrane Live At The Village Vanguard A-10

OLIVER NELSON

Blues and the Abstract Truth Impulse AS-5

STEVE LACY

Soprano Sax Prestige 7125
Evidence MPP-2505

WAYNE SHORTER

Weather Report
Mysterious Traveller PC 32494
Heavy Weather PC 34418
Mr. Gone PC 35358

JOE FARRELL

Moon Germs CT1 8003
Out Back CT1 6014

DAVE LIEBMAN

Lookout Farm ECM 1-1039
Sweet Hands Horizon 2
Forgotten Fantasies Horizon 9

JOHN SURMAN

Brotherhood of Breath RCA NEON ST NE2

STEVE GROSSMAN

Some Shapes of Jazz to Come PM 002

BARITONE SAX

HARRY CARNEY

The Ellington Era Vol. 1 COL C3 L27
This is Duke Ellington RCA VPM 6042
Ellington At Newport 56 COL CS 8648

SERGE CHALOFF

Early Autumn CAP M 11034
Blue Serge CAP

GERRY MULLIGAN

Birth of the Cool CAP M11026
Mulligan Baker Prest 24016
Two of a Mind RCA LPM 2624
Mulligan Meets Ben Webster MGU 8343
What Is There to Say CL 1307
The Concert Jazz Band At the Village
Vanguard V8396

PEPPER ADAMS

The Master MR 5213
Reflectory MR 5152
Mean What You Say MSP 9001

NICK BRIGNOLA

L.A. Bound Sea Breeze SB 2003
N.Y. Bound
Baritone Madness

RONNIE CUBER

Cuber Libre Muse
George Benson Cookbook - Col
Its Uptown

Record Label Abbreviations

AT or SD - Atlantic
Blu - Blue Note
CAD - Cadet
CAP - Capitol
Col or PC - Columbia
Cont - Contemporary
Dec - Decca
Del - Delmark
Fan - Fantasy
JCOA - Jazz Composers Orchestra Association
Lim - Limelight
AH - Artist House
IC - Inner City
TLP - Trip
QJ - Quintessence
Main - Main Stream
Mil - Milestone
MJR - Master Jazz Recording
PAC or PJ - Pacific Jazz
Phi - Phillips
Prest - Prestige
RCA - RCA Victor
Rep - Reprise
Riv - Riverside
S.S. - Solid State
UIA - United Artists
Van - Vanguard



BOB
FEDERER

SYNTHESIZERS

DIGITAL SYNTHESIZERS: THE PPG WAVE 2.2

Digital synthesizers aren't new, but until recently they've been out of reach for most because of their outrageous price tags. Anyone who has worked with some of these machines has also found that their focus of attention often shifted from the creative aspect of creating music to struggling with the programming structure of the synthesizer. These days, most digital products are becoming more user-friendly, allowing the creative musician to translate his or her thoughts and emotions into sounds and music that previously could only be imagined.

The PPG WAVE 2.2 is an 8-bit, 8-voice polyphonic synthesizer with 16 digital oscillators. It features a 5-octave, velocity and touch sensitive keyboard, an 8-track digital recording system and the ability to store one hundred program patches at any one time. With the optional WAVETERM SYSTEM, the PPG will sample sounds, provide extra features for the digital recording system and store all programs, sequences and other data on floppy disk. Let's take a closer look at some of the features of the PPG.

Up until recently, most synthesizers offered four or five different waveform selections. The PPG offers over 1800 waveform selections. These are divided into thirty wave tables with each wave table holding sixty-four waveforms. The last four positions of each wave table contain triangle, pulse, rectangular and sawtooth waveforms, enabling the creation of conventional synthesizer patches. It is possible to step through up to sixty-four waveforms within the length of one played note. Depending on the wave table used, this will create such effects as echo, sample and hold, etc. A wide variety of timbral changes in the sound of the patch can be created which were impossible to achieve before.

The analog section of the PPG offers a 24db/oct. filter, three envelope generators and a low frequency oscillator (LFO) per voice. The LFO has triangle, sawtooth, inverse sawtooth and rectangular waveforms. Controls for the LFO include rate, waveform selection and delay. The function of the keyboard control voltage (KYBD CV), which normally determines the pitch of the oscillators plus tracks the cut-off frequency of the filter (VCF) in most synthesizers, has been extended in the PPG to also track waveform selection, final gain (VCA) and modulation intensity. With this feature, it is possible to have a different waveform under each key of the keyboard. The "bender" wheel may be assigned to vary pitch, VCF, waveform selection, the pitch of the sub-oscillator in each voice, pitch and VCF, pitch and waveform selection, or VCF and waveform selection. The range of this modulation wheel may also be pre-determined anywhere from

one tone or interval to an octave.

The PPG has a 10-key numeric keyboard plus another 10-key function keyboard which is used to call up different displays on the liquid crystal display.

This synthesizer may be played as an 8-voice poly, two 4-voice poly with keyboard split, 2-voice poly with 8 oscillators per voice, 1-voice monophonic using all 16 oscillators, 4-voice poly with 4 oscillators per voice, 4-voice poly and mono with keyboard split, 6-voice poly and 2-voice poly with keyboard split, mono and 6-voice poly with keyboard split, or mono and mono with keyboard split. The PPG can play two different program patches at once allowing layering of patches. The keyboard split is selectable and is programmable.

Each voice may be tuned separately, allowing, for example, chords to be played with one key. As well, each voice may be detuned. The difference in tuning between the two oscillators per voice can vary from very slight to two octaves.

The PPG's 8-track digital recording system can store up to ten sequences, each with up to eight voices. Total storage capacity is 1000 notes. Sequences may be loaded polyphonically or one note at a time. An extensive editing package is included which allows loops to be created within the sequence, various time base corrections modes, overdubbing, deletions of unwanted notes or tracks plus up-dates to various parameters such as VCA, VCF, waveform selection, etc. once the sequence has been laid down. A control tone is also supplied, which allows the PPG to synchronize with multi-track recorders.

Jacks on the back panel include cassette interface, stereo phones output, channel 1 and 2 output, sustain pedal, CV in, TRIG in, TRIG out, program step, clock rate with mini-switches to define clock modes, rhythm interface for such units as the Roland TR-808, Linn, etc., plus interface for external computer (the WAVETERM SYSTEM) and external keyboard (with piano-like weight and action).

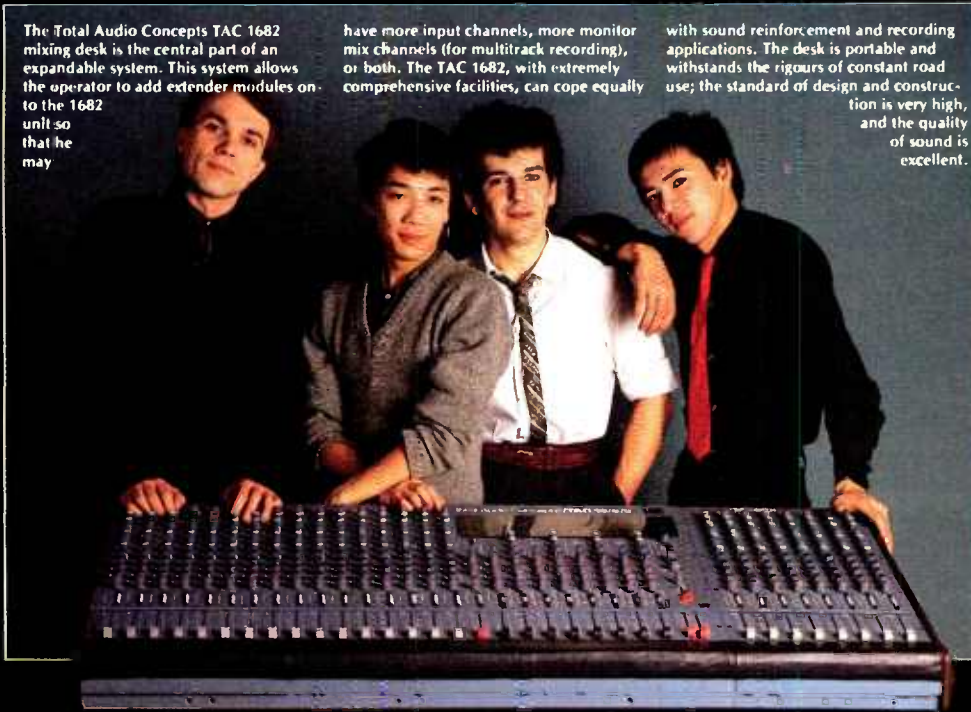
I found the PPG to be an ultra-clean sounding synthesizer with amazing depth and clarity. While I wouldn't recommend this synthesizer for the novice synthesist, this unit has a great deal to offer to the serious musician. Present users include Tangerine Dream, Saga, Thomas Dolby and Fashion. Anyone interested in learning more about the PPG should contact Jim Burgess of Direct Synthesis at (416) 291-6337 or 477-8909.

TAC on tour with Rational Youth

The Total Audio Concepts TAC 1682 mixing desk is the central part of an expandable system. This system allows the operator to add extender modules on to the 1682 unit so that he may

have more input channels, more monitor mix channels (for multitrack recording), or both. The TAC 1682, with extremely comprehensive facilities, can cope equally

with sound reinforcement and recording applications. The desk is portable and withstands the rigours of constant road use; the standard of design and construction is very high, and the quality of sound is excellent.



TAC consoles for recording and sound reinforcement

TAC

Montreal
AUDIO CONCEPT

Toronto
THE MUSIC SHOPPE

Kitchener
RENT A RIG

Regina
CUSTOM STEREO

Winnipeg
BANQUOX SOUND

Canadian Distributor
NOVA-SOUND
2106 Chartier, Dorval, PQ (514) 631-5787

THE AFFORDABLE Digital Real Time Third-Octave Spectrum Analyzer



- Full 30 Bands • Six Memories • Quartz Controlled "Switched Capacitive Filtering" to eliminate drift • Ruggedized for Road Use
- Microprocessor Controlled • Built-in Pink Noise Source • "Flat," "A," or "User Defined" Weighted curves may be employed • ROM User Curves Available.

Model 30
Affordable at just \$2395.00

Distributed by:
NOVA SOUND
2106 Chartier Ave.,
Dorval, PQ H9P 1H2 (514) 631-5787

GOLD LINE



TASCAM 34

TASCAM STK-20

TASCAM MM-20

TASCAM

DESIGNED BY POPULAR COMPLAINT.

Because we know that a complaint is often an expression of a real need, we listen and respond. By listening to the complaints voiced in the working environments of today, we can then convert them into the professional recording tools of tomorrow.

Creative attitudes and ambitions change rapidly. Consequently, so do the demands on equipment. By listening to what you're saying, product development at TASCAM will continue to give you what you need to get the job done. With TASCAM Production Products, you can buy only what you need and expand its use as your requirements change.

At TASCAM, we believe that listening to your complaints, then going to work, is the only system that makes sense for both of us.

Distributed by: BSR (CANADA) LTD., 26 Clairville Dr., Rexdale, Ontario, Canada, M9V 4B3, Tel.: (416) 675-2425.



ROSEMARY BURNS

VOCAL TECHNIQUE

RECAPITULATION

In other words, we're going to take another look at the correlation between the Mask and the Keyboard.

Whereas, in past issues, I have referred to the Positions as "A, B, C, D, E and F" they have been re-named: Forehead, Bridge, Cheek/Nose, Central, Cleft and Chin. There was some confusion between the names of the Positions and the actual Notes; I think these new Position names will clarify them even more.

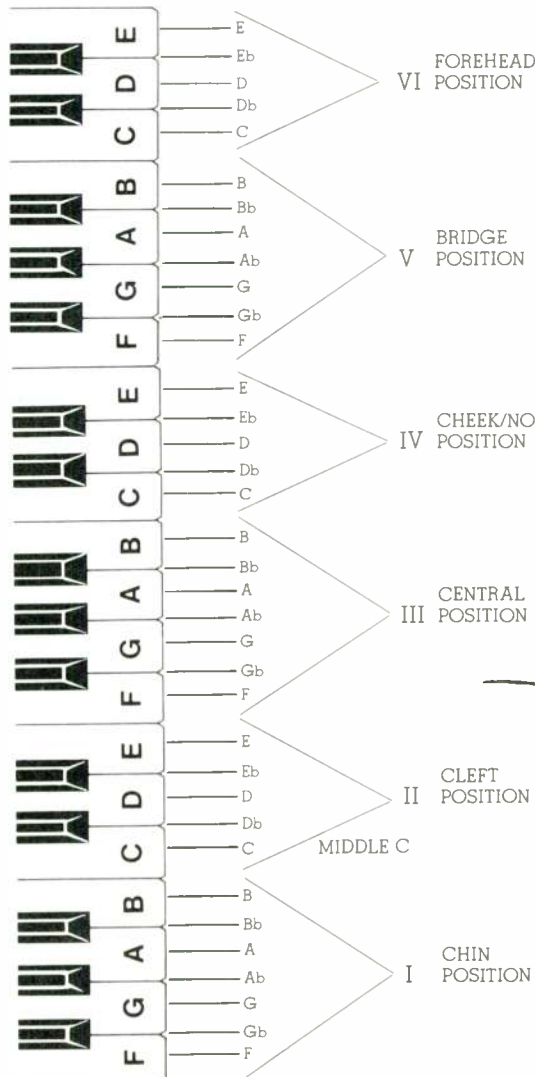
I cannot emphasize enough the need to familiarize yourself with these Positions which can be directly related to the groups of keys on any Keyboard. Also, note this time the extended diagram which now includes the breast bone.

area is responsible for sympathetic vibrations. Breath must pass through the vocal chords causing vibrations which in turn are projected to the intended Line and Position in the Mask.

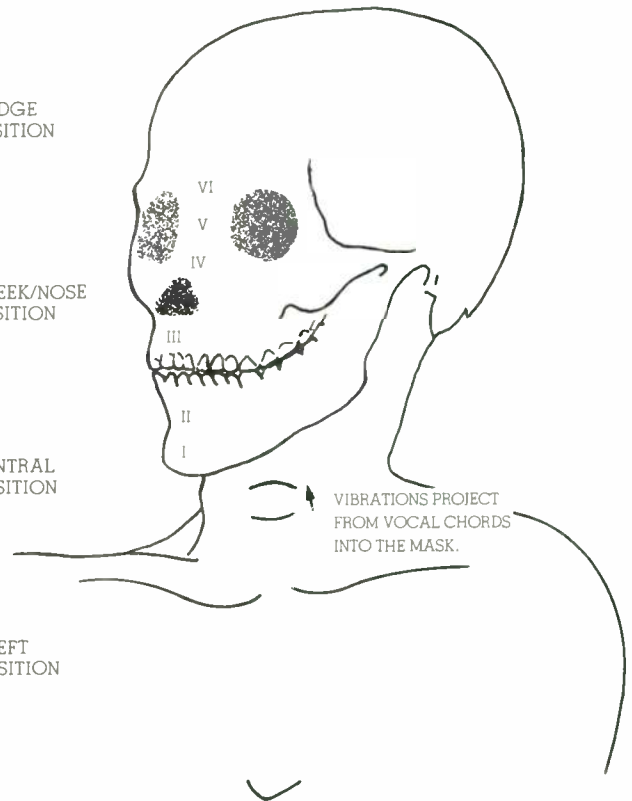
The Hum, as I have said repeatedly, is the best way to master the use of this technique. As outlined in the last issue, a Hum is achieved properly by lifting the upper lip to meet the lower lip creating vibrations at the designated positions.

Remember, as a point of reference, that the Central Position is the centre of the voice. This page has been designed to be removed and pinned up in your practice area for immediate reference. Preferably by a mirror so that you can visualize what you are doing.

KEYBOARD



THE MASK





JIM
PIRIE

ARRANGING

READING THE SCORE

The following is a list of instruments and their transpositions. While this may seem very elementary to you, I assure you there is a purpose. Any professional arranger will tell you that one of the most important aspects of your education is the study of professional scores, while listening to recorded examples of same. Since most contemporary music is not published in score form, the easiest way to do this is to turn to the classics. Be it Tchaikowsky, Mozart, Beethoven, Schubert or Wagner, you will find a wealth of orchestral material available in "Pocket Scores." Recorded examples of these major works are easily obtainable at any classical record outlet. However, you will find that these composers often wrote for instruments which are not exactly

commonplace today, at least insofar as contemporary music is concerned. You will also find that these scores are always transposed. (I.E. not in concert pitch.) When you find yourself looking at a Horn in A, or Clarinet in Eb, or Trumpet in D, it will do untold wonders for your sanity to be able to refer back to Pirie's Magic Chart to find out exactly what notes you are reading. You will also find that bassoon, trombone and cello parts, in their high tessitura, are written in the tenor clef more often than not. That can make you silly too, if you're not careful. Therefore, consequently, and ergo, the following examples are given simply in order to facilitate the reading of the score.

WRITTEN PITCH ● SOUNDING PITCH ○

WOODWINDS

| | | | | | | |
|----------------------|-------------------|--------------------|-----------------------|------------------|-------------------------|-------------------------|
| PICCOLO | FLUTE | OBOE | ENGLISH HORN | BASSOON | CONTRA-BASSOON | |
| | | | | | | |
| E♭ CLARINET | A CLARINET | B♭ CLARINET | E♭ ALTO CLARINET | B♭ BASS CLARINET | E♭ CONTRA-BASS CLARINET | B♭ CONTRA-BASS CLARINET |
| | | | | | | |
| B♭ SOPRANO SAXOPHONE | E♭ ALTO SAXOPHONE | B♭ TENOR SAXOPHONE | E♭ BARITONE SAXOPHONE | | | |
| | | | | | | |

BRASS

| | | | | | | | |
|----------|---------------|----------|------|------|-------|------|------|
| HORN | in F | in E♭ | in D | in C | in G | in A | in E |
| | | | | | | | |
| TRUMPET | in B♭ | in C | in D | in A | in E♭ | in F | |
| | | | | | | | |
| TROMBONE | BASS TROMBONE | BARITONE | TUBA | | | | |
| | | | | | | | |

STRINGS

| | | | |
|--------|--------|-------|------|
| VIOLIN | GUITAR | CELLO | BASS |
| | | | |

COMMON C CLEFS AND USE

| | |
|-----------|---------------------------|
| ALTO CLEF | TENOR CLEF |
| | |
| MIDDLE C | MIDDLE C |
| VIOLA | BASSOON } HIGH TESSITURA |
| | TROMBONE } HIGH TESSITURA |
| | CELLO } HIGH TESSITURA |



JAN
ELLIOT

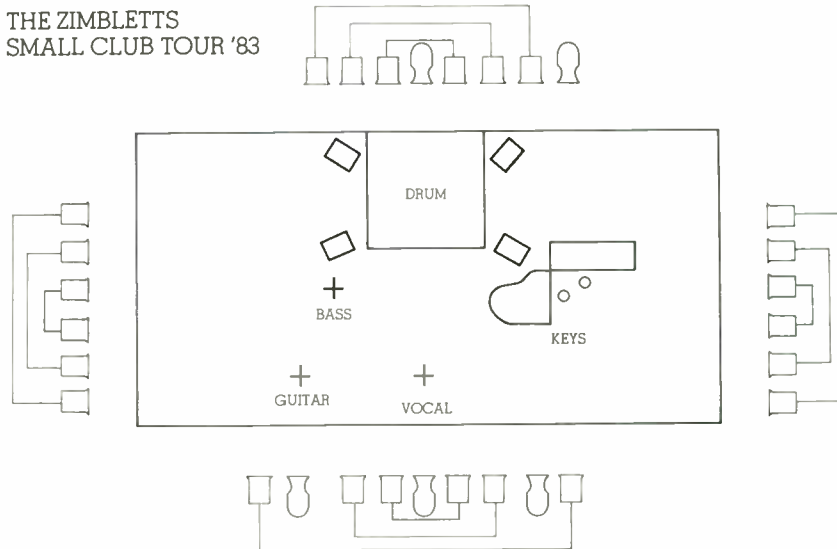
SOUND & LIGHTING

FUNDAMENTAL DESIGN FOR SMALL CLUBS

Today is the day you have been waiting for. Your band has decided it is time to indulge in the luxury of a professional lighting system. Goodbye coffee cans with 100 watt light bulbs, get rid of those Canadian Tire household rheostat dimmers, no more zip cord strung to the ends of the earth.

Now, where to begin? A design would be nice. Your only limitation is that you have 18k of dimmers and 12 control channels. What can you do? A lot, I'll show you.

THE ZIMBLETT'S
SMALL CLUB TOUR '83



PAR 56

Half the size of a Par 64, this instrument lamped with a 500 watt medium flood will provide all the wash you need.



3 1/2" ELLIPSOIDAL

At less than one half the size of a 6" Ellipsoidal this little guy is great as a face and/or solo special. Use a 500 watt EHD for best results.



PAR 46

One of the best instruments around for floor and overhead specials. Use with a 250 watt quartz lamp, the narrow bright white beam looks great.

COLOURS

Washes

Roscolox 23 (amber)
Roscolox 27 (red)
Roscolox 80 (blue)

By using these basic colours you can create an additional three washes.

amb & red = orange
red & blue = lavender
blue & amb = pink (not green)

Specials

I've got to leave something up to you.

DIMMING & CONTROL

18-1.2k Channels
12 x 2 scene console

Control Assignments

1-3 front & back washes
4-6 side washes
7-12 specials

See, it can be done. Washes, specials, and effects, all on 12 channels. By the way, as your band plays larger venues, all of this can be incorporated into the new design. Just add Par 64s, shake well for 10 minutes and there you have it, a full blown lighting system. Now, you try it.

Jan Elliot has been Lighting Designer for Westbury Sound and Lighting for approximately two years. Prior to joining Westbury, Jan was with Showco in the U.S.



PAUL ZAZA

RECORDING

RECORDING AND VIDEO PART I

These days a recording session could, and often does, mean recording *pictures* as well as sounds. More and more bands are now recording videos of their songs. First of all, I'd like to clear up a few misnomers about video.

- (a) I've often heard people say they're going to *film* a video. This means absolutely nothing. Film has nothing to do with it. It is an entirely different medium altogether. More correctly, one goes out to *shoot* a video or *record* one.
- (b) No matter how good you are (or may think you are), and no matter how well you know the material, when you endeavour to lip-sync on video tape to a pre-recorded audio tape, the viewer can always sense that something is unnatural about the final result. The lips are not faster than the eye. While the process of lip-sync to playback is an easier route to go (technically), it does not make for a better final product.
- (c) At the other end of the spectrum, when a band undertakes a video recording totally live, that is, shooting the audio simultaneously with the video, the sound will usually take the back seat to the pictures. The rationale that "...it's okay, it's only coming out of a three inch speaker anyway" doesn't hold water. It sounds just as bad coming out of a three inch speaker as it does coming out of a 15 inch speaker.
- (d) Don't kid yourself, there's no such thing as an *inexpensive* video. Videos cost big bucks, if they're to be done right. The good ones have paid special attention to detail at the audio and video level, with the overall *fee* in mind at all times.
- (e) Ask yourself this question at the outset, "What am I going to do with this video after I've made it?" What often happens, is that a group makes a video tape of their songs, shows it to everyone (who may comment "that's nice") and find they've no outlet for the tape beyond demonstration. Many T.V. producers go into video taping with a pre-sale. That is, a guaranteed market slot on pay or free T.V., the bar circuit, video cassette rental shops etc. The time to worry about recouping your money is before you've spent it, not after.
- (f) You'll probably find that the more you talk to the various video houses, the more confused you'll get. There are several ways to do the same thing in video and, of course, every house you talk to are the experts. Ask to see and hear some (a few) of the videos that they have done and judge for yourself.
- (g) Videos are not going to replace radio or records. Just imagine trying to watch a video while driving to work in your car! How can a person clean their house and concentrate on a video? Video is another art form not a successor to the present ones.

In conclusion, before attempting a video, one should have a theme or a message that is contained in the music itself utilizing the pictures and effects to augment, highlight and develop that basic feeling. Effects just for the sake of effects are boring and short-lived. Everyone has seen it all before! As corny as it sounds, it still gets back to the fundamentals. "If its not in the music to start with, the pictures aren't going to save it." Perhaps with the exception of someone writing the score to a *PAC-MAN* game. But that could really eat up your budget.

Whitney Graphics

CREATIVE GRAPHIC DESIGN FOR ALBUM COVERS, BROCHURES, CATALOGUES & PROMOTIONAL LITERATURE.

832 Mount Pleasant Rd.
Toronto, Ontario M4P 2L3
(416) 483-9712

DISTRIBUTORS OF
ELECTRO-HARMONIX
PRODUCTS CANADA

16 SECOND DIGITAL DELAY
STEREO MEMORY MAN
SUPER SPACE DRUM

J.E. Davis Inc.
379 Adelaide St. West
Suite 208
Toronto, Ontario M5V 1S5
(416) 368-4427

MUSIC
DIRECTORY
CANADA
'83

Available at book stores,
music stores, and record
stores across Canada.



MONA
COXSON

TAKING CARE OF BUSINESS

SOME STRAIGHT TALK

Because of the tacky press releases I've been getting lately, not to mention a slew of second-rate press kits, this was to have been a column on publicity and promotion but somewhere along the line I got sidetracked.

It started when I decided to leaf through the magazine's back issues to double-check the subject matter of past columns and that meant going over four and a half year's worth of publications. By the time I'd finished, there was a deadline to meet so publicity and promotion went by the boards. Instead, I opted for some straight talk.

Since the birth of *Canadian Musician*, we've covered a lot of topics including Income Tax, Building A Band, On The Road, Auditioning for Agents and one on Being A Leader that brought in a really neat letter. (Incidentally, honey, if you're still out there knocking on doors, I'm not into leather, whips or chains. But I'm sure into professionalism.)

Other columns have touched on instrument insurance, disability insurance, money management, government grants and backup singers - to name just a few. And those few are just the tip of the iceberg because this magazine, like no other, reaches out to Canadian musicians across the land in almost every milieu.

Because of that, there's no end to what should be learned about the business of music if you're going to make it without acquiring too many bruises along the way. Too many musicians have gone into the business not knowing what it's all about. Too many have had to learn the hard way. Too many have paid dues that might have been avoided had they known more. Too many have given up when they should still be in the business and too many have sunk into a well of bitterness (sounding off at any given opportunity) because they wouldn't listen or learn from the mistakes of others.

Which is what this column has been all about and if it has helped to smooth the way for even one musician along the way, then it's all been worthwhile. Often it's difficult to know, however, since few readers take the time to write. It's really the only way any columnist can be sure about what topics to hit on so if you have any beefs or bouquets, let's hear from you. We know what we're talking about but we're not mind readers.

Obviously only a handful of you are interested in alternate careers in the music business (CM February 1983 issue). To the few who did write, I'll answer your letters personally and to the gentleman who phoned from Montreal, please write. The telephone number passed on to me was out of service.

The lack of interest in the many areas of the business astonished me. Either those who read this column know every aspect of this industry (which I doubt) or are too locked into their own thing to care what others do. More's the pity, because the other guy's job might affect your career one day and bet-

ter you should know just what his qualifications should be, if he has them, what his job entails and what his objectives are for you, the artist.

Not only that, but the music business is constantly changing along with the people involved in it and it's best to keep on top of it. I've worked in the music business for more years than I care to admit, been successful at a number of careers within the business and I'm still learning.

But more important, perhaps, awareness of other areas can help lay the groundwork for the future. When you're a little older, you may find you've had enough of performing (or you haven't got what it takes to make it in the first place) yet still want to remain within the industry. In short, foresight pays off.

I think one of the biggest mistakes a musician can make is in not looking ahead. Len Epand best describes this in his introduction in *Making It With Music* (Harper & Row) when he writes of how Kenny Rogers has handled his own career.

"Longevity, Kenny Roger's has found, is a matter of pyramiding. Working one area for a while but at the same time laying the groundwork to go elsewhere, thus giving an alternative when you've worn yourself out in one kind of pursuit."

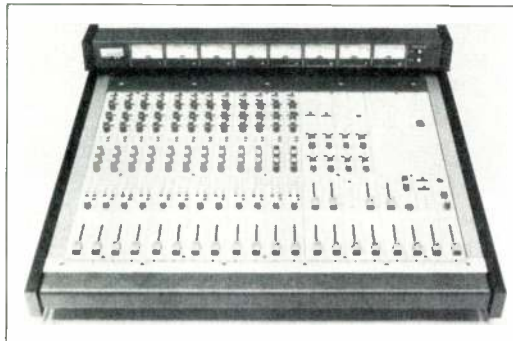
Another mistake I feel musicians make is being too locked into one particular style or field of music. If rock, jazz, folk or whatever is your specialty - fine. But don't have tunnel vision. A well-rounded musician will expose himself to all styles of music and know all facets of the music business. Moreover, exposure to different and new kinds of music can often provide fresh insight into your first musical love.

Compare the music profession to others. An extreme example is medicine, in which we have specialists for just about every part of our body, yet each has had to study the functions of our body as a whole before concentrating on his specialty. The total knowledge is there.

To those of you just starting out, I wish you every success. Regardless of the pitfalls, and they are there, you are entering a profession that can be satisfying beyond belief. One that can be fun and fulfilling both monetarily and aesthetically. One in which thousands already working in it wouldn't trade music for any other field. Above all, if music is truly important to you, you will be entering a profession in which you will be doing what you love most and today, how many men and women can admit to that.

Meantime, I think it's time to thank both our publisher Jim Norris, (who initially approached me about writing this column in '79), for his concern about Canadian musicians, and our editor, Kathy Whitney for her complete empathy, total understanding and ever-present patience - particularly when deadlines aren't met. Kathy, perhaps more than anyone, knows how much I love the music business and how much I care.

PRODUCT NEWS



TASCAM AUDIO MIXING CONSOLE

The Tascam M-50 mixing console was designed to perform three primary functions - recording basic tracks, overdubbing and mixdown. This 12 x 8 console has multiple inputs per channel plus re-assignable submixes and monitoring capability.

The M-50's 12 input channels have three switch-selectable inputs plus each channel has an

electrically balanced XLR mic input and a tape input.

The M-50 design allows for rapid 8-track (or 4-track) mixing for ad agencies, video post production rooms, and multimedia facilities as well as being suited for small club P.A., final film assembly or broadcast on-air mixing. For more information: BSR Canada, 26 Clairville Dr., Rexdale, ON M9V 4B3 (416) 675-2425.

PPG 2.2 AND WAVETERM



The basic unit of this music computer system is the PPG 2.2 - an independent 8-voice polyphonic synthesizer. It has its own microprocessor, 16 oscillators, 30 wavetables with approximately 2000 digitally produced complex waveforms, and its own 8-voice sequencer.

The PPG Waveterm is the enlargement unit to the

PPG 2.2 and consists of a video monitor with graphic possibilities, an 8" floppy disc mass storage memory and audio signal processor which allows the recording and treatment of natural, acoustic sound. This is contained in a 19" rack. For more information: Direct Synthesis, 570 Hood Rd., Unit 25, Markham, ON L3R 4G7 (416) 475-3594.

FOSTEX A-8LR RECORDER

The A-8LR is an 8-track multitrack recorder with remote capabilities weighing 29 lbs. The 7½ ips operation yields 45 minutes. The A-8LR allows the user to ping-pong to two open tracks thereby

preserving true stereo imaging while continuing overdubbing. For further details contact: Erikson Music, 7750 Trans Canada Hwy., St. Laurent, PQ H4T 1A5 (514) 731-7566.

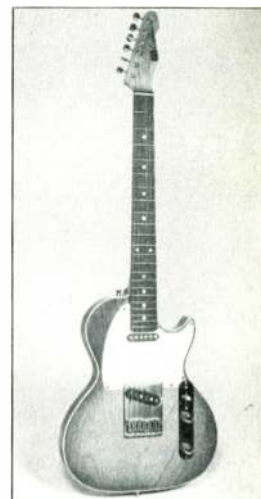
AUDIOTECHNICA AUDIO LIGHT

The AT-632 is a miniature fluorescent lamp designed for use on a turntable, on top of a stack of equipment, inside a cabinet and so on. The AT-632 uses a cold cathode discharge tube which produces no heat and no noise. This light will work with two AA

batteries (included) or with an external DC transformer. Can be activated automatically or manually. For more information: AudioVideo Specialists, 2134 Trans Canada Hwy. S., Montreal, PQ H9N 2N4 (514) 683-1771.

THE BLUESMASTER

The Bluesmaster was recently introduced by Custom Guitars, cut from ash with single cutaway and double body binding and is a full-size, full-scale instrument. Twenty-one nickel silver frets line a maple or rosewood fingerboard with maple neck. The Bluesmaster is available in two models and seven colours. Options include flame maple tops, gold hardware or black nickel hardware. For more information: Strings & Things in Memphis, 1492 Union Ave., Memphis, TN 38104 (901) 278-0500.



POLYESTER REPAIR KIT FOR PIANOS

The Diamondkote Instant Polyester Repair Kit was developed for the repair of scratches, chips or broken edges and corners of polyester coated musical instruments and furniture. Kits are available in black,

clear or both. Also available is the Diamondkote Polyester Finish - a spray application. For more information: Pianotek Ltd., 3600 Dufferin St., Downsview, ON M3K 1N7 (416) 630-3989.

NEW FROM FENDER

Guitars in the California Series feature slimmed-down neck and in-line headstock design patterned after Fenders' electrics. Six guitars are full-size dreadnoughts, one is a slim-bodied cutaway, and one is a dreadnought cutaway.

Fender has also announced two new cutaway guitars crafted from hardwoods featuring rosewood backs, sides and fretboard with mahogany necks. F-265C is a fully acoustic model with a sunburst finish while the F-270 SCE is an acoustic-electric with

a solid Sitka spruce top, gold-plated tuning machines and a piezoelectric pickup.

Studio Lead and Stage Lead are new guitar amplifiers featuring separate volume, gain and master controls for the lead channel preamp. Other features include foot-switchable reverb (active on both channels), preamp out and power amp in jacks for effects patching, and front panel LEDs to indicate which channel is active.

Other additions to Fender's amp line are the



Stage Lead & Studio Lead Amps

Harvard Reverb II and Yale Reverb models. The Harvard Reverb II is a compact single-channel unit with 20 watts and a single 10" speaker. The Yale Reverb offers a 50

watt output and a special-design 12" speaker. For more information: Tartini Musical Instruments, 518 Agnes St., P.O. Box 578, New Westminster, BC V3L 4Y8 (604) 521-5901.

RONISCH PIANOS

Ronisch model Exquisite 115 is an upright piano featuring the use of bass and treble corners, a long bridge of full length thickness, and permanent curvature of the sounding board. The Exquisite 115 is available in walnut and mahogany with an acoustic range of 7¼ octaves. It may also be fitted with a third pedal or damper as required. For more information: Ronisch Pianos Canada, 640 Wilson Ave., Downsview, ON M3K 1E1 (416) 635-8632.

B&K MICROPHONES



Bruel & Kjaer have introduced a new series of microphones designed for broadcast and other professional studio applications. The 4000 Series contains the 4003 and 4006 low-noise omnidirectional microphones. They feature a flat response with smooth high frequency roll-off. Types 4004 and

4007 are high intensity microphones with flat on-axis attenuation at high frequencies.

These microphones are prepolarized condenser types with integral preamp. For more information: Bruel & Kjaer Canada Ltd., 90 Leacock Rd., Pointe Claire, PQ H9R 1H1.

GUITAR-AID POSTER

The Guitar-Aid poster can aid experimentation by allowing the guitarist to try new chords, experiment with juxtapositions of chords and examine the relationships between different sounds. The poster illustrates the Fingerboard

Chart enabling the guitarist to locate the note on the fretboard and substitute a correlating chord. For more details: UI Blue Communications, Box 450, Qu'Appelle, SK S0G 4A0

NEW FROM ZILDJIAN

Zildjian has introduced a new paper thin crash cymbal available in 14", 15", 16" and 17" sizes.

Also new is the Amir cymbal line, a non-cast cymbal line which includes a 20" medium-weight ride, 14" hi-hats with a medium-weight top and a medium-heavy bottom, and 16" and 18"

crashes - both thin in weight.

China Boy is a special effects line from Zildjian available in both high and low pitches. These light weight cymbals are available in 16", 18", 20" and 22" sizes, with rivets optional.

New from K. Zildjian is a line of hand-hammered

cymbals. This new line includes rides, jazz rides and crash rides in 18", 20" and 22" sizes; medium heavy K. hi-hats in 14" and 15" sizes; and medium-thin weight dark crashes in 16", 18" and 20" sizes. For more information: Avedis Zildjian, Longwater Dr., Norwell, Mass. 02061 (617) 871-2200.

NEW FROM REMO

A new pre-tuned 14" snare drum with a 6½" deep shell is now available from Remo, as part of their pre-tuned series (PTS). The PT-9214-SN Concert/Rock Royal Snare is equipped with outside snares and chrome-trimmed batter and snare side heads. Available in white finish only.

Three single-head drum sets have also been added to the PTS line. Each set features a 14" x 22" bass drum with a single drum head, plus a 5" x 14" two-headed snare drum. Completing the sets are a 9" x 13" tom-tom, a 14" x 16" floor tom and an 8" x 12" tom-tom. Pedal, hi-hat

stand, snare stand and cymbal stand are included in each set. For more information:

Remo Inc., 12804 Raymer St., North Hollywood, CA 91605.



MARKETPLACE

INSTRUCTION

"JAZZ" and "BRASS" Workshops. A unique opportunity to study and perform with the **PROFESSIONALS!** Be part of the **KITCHENER INTERNATIONAL SUMMER FESTIVAL**. Information Brochure: P.O. Box 3006, Station 'C', Kitchener, Ontario N2G 4R5. (519) 888-6880.

WANTED

European Copyist looking for contacts. Graduate of the Prague Conservatory. Paul Paral, 12-423 Gibbon, Williams Lake, BC V2G 1V3.

FOR SALE

Electric Guitar Kits and bass kits sold at 30% below list price. Design based on Fender Stratocaster guitars. Free catalogue. Also, instructional books and records for all instruments and styles, especially rock, jazz, blues, and classical. Free list. Let us know what you need. Hand Picked Rock, P.O. Box 269, Echo Bay, Ontario P0S 1C0.

Lighting System: 48k Par 64, 4-25' Genie Tower, 48k Teatronics Dimmers, 24x2x12 Select Console, All necessary cables. (519) 451-2481.

Sound Equipment: Allen & Heath 16x4x2 console - 2 months old, \$2300. Bass

Bins \$350 empty, glassed, handles, and casters. Identical Martin Sound. (519) 451-2481.

SERVICES

Right Track 8 track recording studio. \$16.00 per hour, including mixdown. 5% discount over 40 hours. Toronto, Ontario (416) 251-5347 or 233-3741.

Showcase your band with a quality video. We have up-to-date facilities and equipment to produce broadcast quality videos to suit your budget and needs. Call Platinum Plus Enterprises Inc. (416) 595-1377.

GUITAR-AID Posters. Convenient wall charts. **BEGINNER'S** - Instructions, diagrams, 49 chord chart. **INTERMEDIARY** - Fingerboard chart, moveable chords, chord chart (sharps and flats.) \$4.75 each, both for \$8.00. **UI BLUE COMMUNICATIONS**, Box 450, Qu'Appelle, Sask. S0G 4A0.

PUBLICATIONS

Free Rock Book Subscription! Books By Mail will send you our *free* newsletter containing bestselling rock books as well as hard to find specialty titles that will match your unique taste in rock music. Write

today to: Books By Mail, Dept. R., Box 901, 517 Lorne Avenue, Stratford, Ontario N5A 6W3.

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

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: 3ads-4%, 6ads-8%, 12ads-12%.



VAN DÖRF PIANOS
within reach and affordable

Distributed by:
P.A. Musical Instruments Ltd.
7487, 18e Avenue, Montreal, Quebec, Canada H2A 2N4
Tels.: (514) 721-8189 / (514) 721-5155

PEAVEY BASS SYSTEMS: BETTER BECAUSE WE LISTEN.

Peavey Electronics is one of the few companies in the industry perfecting bass amplification systems designed by working musicians as well as engineers.

For example, our Mark IV Series Bass™ is the result of a ten-year program of research, listening to musicians' suggestions and exhaustive field testing with touring groups. Valuable information that cannot be acquired in a laboratory is gained from our direct involvement with many of today's top bassists in all forms of music.

Today's music requires louder, cleaner systems that are flexible enough to produce a broad range of tonalities while maintaining portability. That's why we've devoted so much effort to the implementation of bi-ampable systems such as the new Peavey Max™,

the most powerful bass system ever produced, with each channel delivering nearly 500 watts into a 4 ohm load. When the channels are driven simultaneously, the Max™ produces well over 800 watts RMS into 4 ohms! The Max™ also features eight-band equalization, internal variable crossover and a studio quality patch panel.

We don't stop with just great amplification systems. Peavey makes a complete line of "performance engineered" bass guitars. Guitars that are amazing not only for their affordability but

also their *playability*. Using patented production methods along with ideas from some of the most respected bassists in the business, we make instruments that have changed what a lot of people have come to expect from a bass.....and made in America.

Peavey understands the bass market. We make the basses, the amps, and the speakers to match.....and nobody else in the USA does this. See your authorized Peavey Dealer for a closer look at our bass amps, speakers, guitars and Glider® bass strings specially tailored for today's bassist or write for a copy of our *Monitor* magazine featuring bassist, Leon Medica of LeRoux.

LEON MEDICA Of LeRoux

Leon's bi-amped
Peavey set-up:

Mark III Bass™ Head
CS-400™ Stereo Power Amp
CS-800™ Stereo Power Amp
Ten-Band Stereo Graphic™ EQ
Two 412 Scorpion™ Enclosures (Highs)
Two 118 Black Widow® Enclosures (Lows)
Peavey T-20® Bass Guitar



GREAT WEST IMPORTS LTD.
3331 Jacombs Rd., Richmond, B.C.
V6V 1Z6

SEIKO

SEIKO Gets a Guitar Fine-tuned in a Flash.



Seiko gives its advanced quartz technology artistic new meaning.

Good guitar sounds come faster when Seiko's ultra-accurate quartz technology does the tuning. Seiko's new ST368 Quartz Guitar Tuner fine tunes acoustic and electric guitars in a fraction of the time it used to take. Simply turn it on, set the scale select switch and start tuning. A built-in microphone detects the sound and a handy meter guides you quickly to perfect tuning. What's more, the meter is illuminated, so it is easy to tune in the dark.

That's excellent reason why you shouldn't be in the dark any longer when it comes to getting in tune fast. Let Seiko's advanced quartz technology do it for you.

SEIKO QUARTZ GUITAR TUNER ST368



B&J MUSIC LTD., 469 KING ST. W., TORONTO, ONTARIO M5V 1K4