

canadian

December 1979 \$1.00

MM70900

# musician

Anne Murray

---

Max Webster

---

Minglewood  
Band

Maynard  
Ferguson

---

The Nature  
of Arranging

Guitar  
Collections

---

Profile:  
The Nylons





# Your performance is worth it. So is ours.

If you've been around, you've been around our microphones. In recording studios and on location. Or seen dozens of our microphones at major concerts throughout the world. More important than seeing them, you've heard the results! Now Sennheiser introduces a spectacular new microphone for performers who demand power, ruggedness, and durability.



*profipower*

 **SENNHEISER**

**PROFIPOWER** — designed to take road abuse.

**Immunity to acoustic feedback:** Profipower utilizes a tight directional pattern to permit unusually high volume from stage speakers, virtually eliminating acoustic feedback and allows for greater bass accentuation. Performers can move freely on stage without the bothersome worry of microphone "howling".

**Modular noise-free on/off switch:** A magnetically activated "reed switch" totally eliminates noise commonly encountered with mic switches. Should damage occur (heaven knows how!) the switch module can be removed without affecting the operation of the mic, as it automatically reverts to "on".

**Built-in low frequency cut-off filter** prevents interference from rumble and a pop filter allows close miking.

**Rugged and durable:** Profipower takes punishment. Thick walled, double housed and shockmounted, it absorbs shock and rejects handling noise. If the mic is accidentally dropped (usually happens!), not only is the chance of damage vastly reduced, but the sound of impact (harmful to speakers) is minimized.

**Ease-of-maintenance:** Should on-the-road repairs be required (not likely!), virtually all can be made by anyone with a screwdriver.

We put a lot into Sennheiser microphones to make them work the way they do. Our performance is worth it and so is yours.

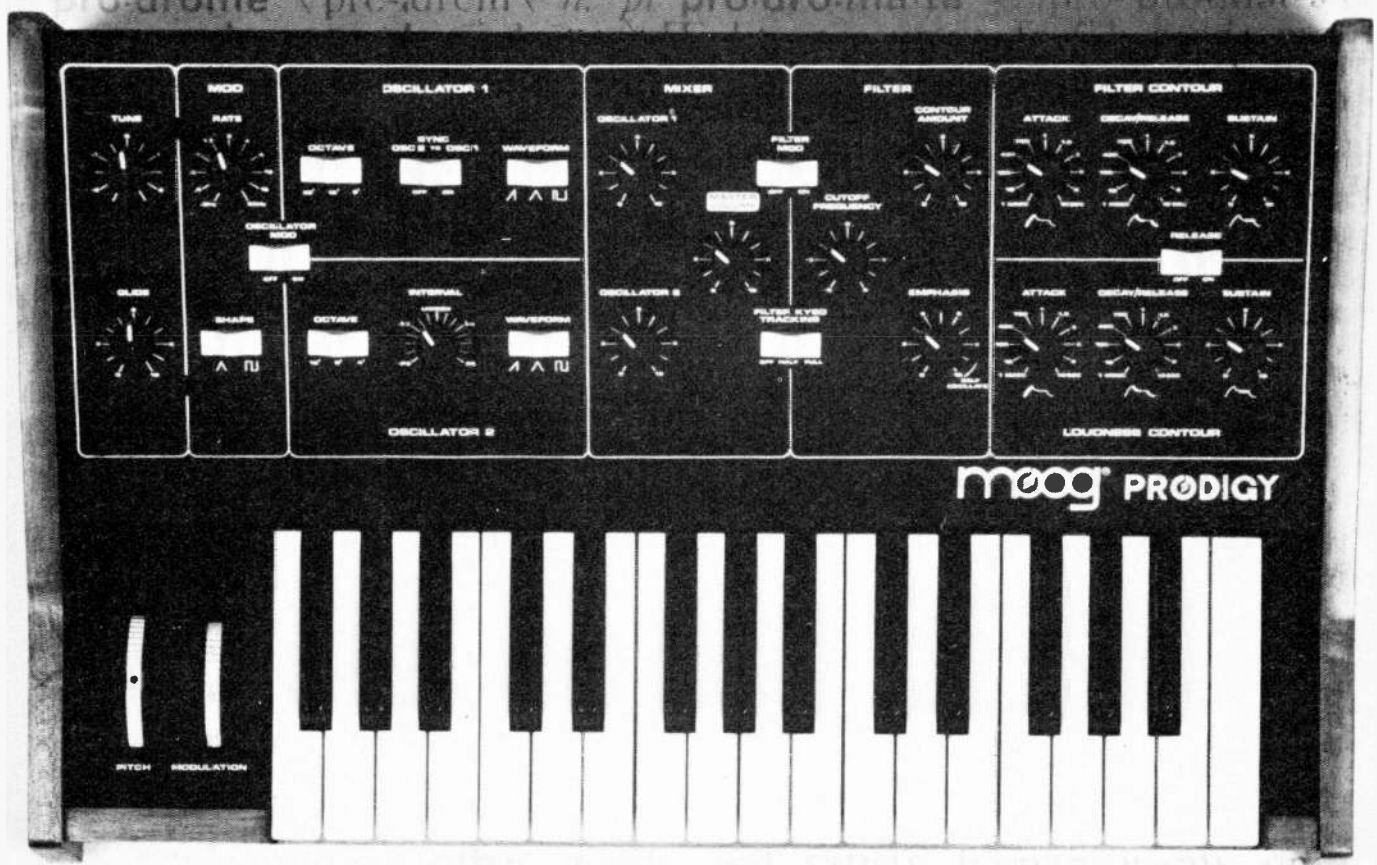


**tc electronics | limited**

Worldwide Headquarters: 10000 Ga. Dorval, que H9P 2N4

**prod-i-gy** \ˈprəd-ə-jē\ *n.*, *pl* -gies [L *prodigium* omen, monster, fr. *pro-*, *prod-* + *-igium* (akin to *aiō* I say) — more at ADAGE] **1 a** : a portentous event : OMEN **b** : something extraordinary or inexplicable **2 a** : an extraordinary, marvelous, or unusual accomplishment, deed, or event **b** : a highly talented child

PRELUSORY *esp* : marked by prodromes  
 pro-drome \ˈprɒ-drɒm\ *n.*, *pl* pro-dro-ma-ta : thing - dram-a



**LISTEN. IT LIVES UP TO ITS NAME.**

**production control** *n* : systematic planning, coordinating, and directing of all manufacturing activities and influences to insure having goods made on time, of adequate quality, and at reasonable cost

(\$695) moog® Norlin Canada Ltd., 51 Nantucket Blvd., Scarborough, Ont. M1P 2N6

# The notes were always there.

## The Electro-Voice S18-3 Stage Keyboard System now lets you hear them!

Unless they were willing to spend \$2,000 or more for a sound system, most keyboard and synthesizer artists were never able to hear the full range of sound their instrument was producing.

Electro-Voice has changed this! The 40 Hz note a synthesizer puts out can now be heard. The upper harmonics that sounded muddy because they were squeezed through a lead guitar speaker sound muddy no longer. That "honky" sounding midrange won't sound "honky" anymore.

The S18-3 Stage Keyboard System sells for under \$1,200, and was specifically

designed for those applications that require an accurate sound over a wide frequency range - exactly the performance required by keyboards and synthesizers.

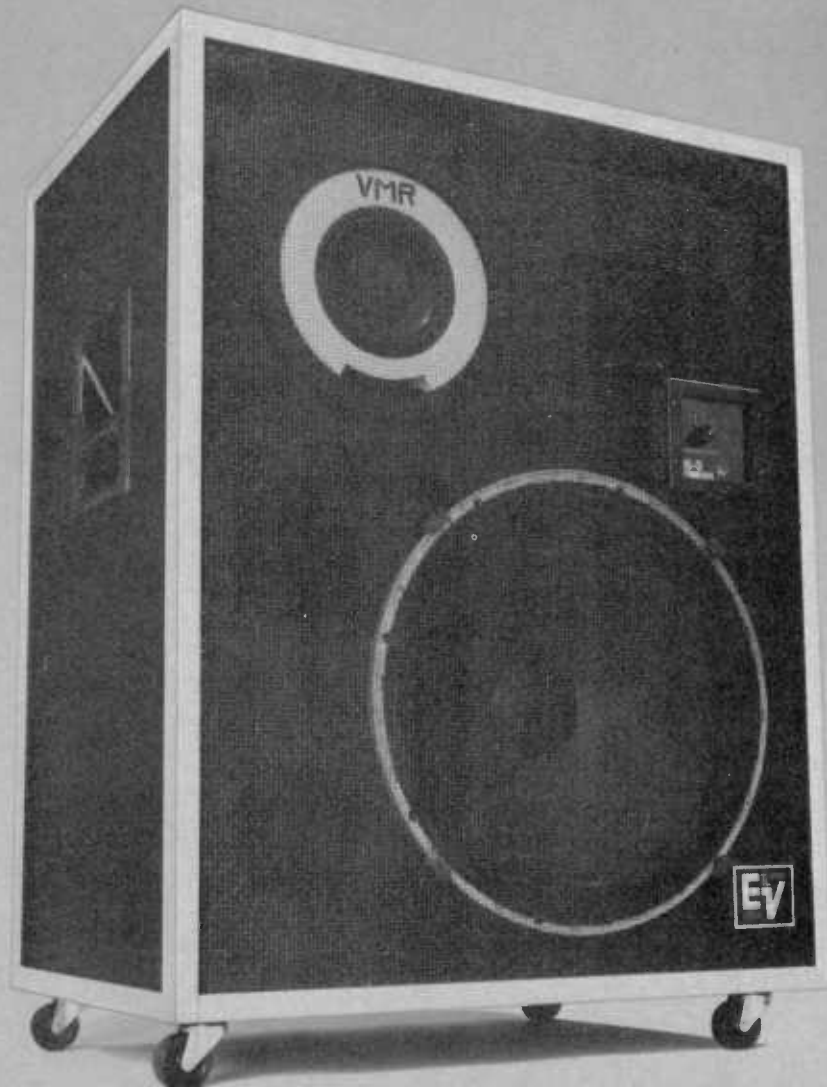
Electro-Voice uses the famous EVM-18B loudspeaker in an optimally vented enclosure to achieve frequency response and high acoustic output that is virtually flat to 40 Hz. The ST350A tweeter not only is flat to 16,000 Hz, but radiates its output over a solid 120° angle. Gone is the "beaming" at high frequencies that restricts the audience's ability to hear the highs or the artist's ability to hear himself accurately. The VMR (vented cone midrange) couples a 6-inch cone driver to a 16 lb magnet

structure in an integral vented enclosure. The result - the clarity of a cone driver without sacrificing the efficiency of a horn.

It's conceivable that many keyboard artists don't even know how good their instrument can sound. If you are one of these artists, prepare yourself for an emotional experience. Audition the Electro-Voice S18-3.

**EV** **Electro-Voice**<sup>®</sup>  
Div. of *gulton* Industries (Canada) Ltd.

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



# CONTENTS



## Anne Murray

BY RICHARD FLOHIL

"She makes a particular point of recording songs by Canadian writers and is always ready to listen to their output. There's no formula to picking a song - it's just a gut reaction."

21



## Max Webster

BY MAD STONE

From the early days in Sarnia, Ont., through the demand and pressures of the music business, Max has met with success on international stages. It is now becoming apparent that perhaps they are not getting support where they now need it most. Namely, the record industry.

25



## Maynard Ferguson

BY DAVID FARRELL

For Maynard Ferguson, keeping in shape and developing as a bandleader and musician is a much planned routine.

28



## Minglewood Band

BY PATRICK ELLIS

In 1977, every major and minor label turned down their first album. This time, instead of shopping for a label, the band was inundated with offers, landing a contract with RCA that states, "We believe in Minglewood".

31

## The Nature of Arranging

BY GORDON DELAMONT

An in depth look at the scope of arranging and music in general by one of Canada's most renowned arrangers and teachers.

34

## Guitar Collections

BY KATHY WHITNEY

A look at five select collections of Toronto based guitarists.

36

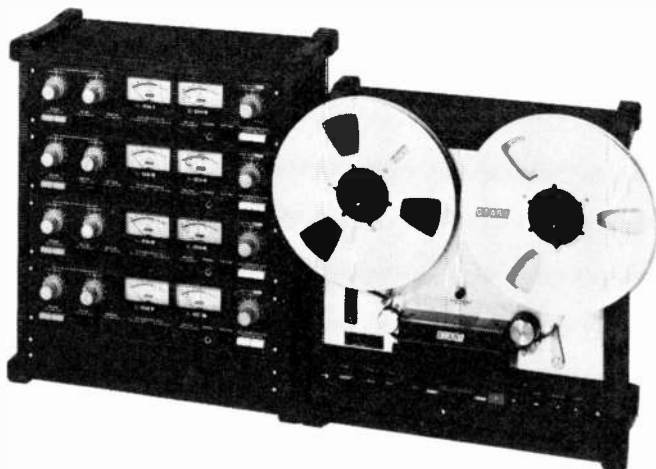
### DEPARTMENTS

Feedback	8
Notes	10
Books	14
Records	15
Profile	18
Product News	60
Marketplace	62

### COLUMNS

Guitar by Bobby Edwards	<i>Sight Reading</i>	48
Keyboards by Brian Harris	<i>Broadening the Scope</i>	49
Bass by Tom Szczesniak	<i>Scale Patterns (Cont.)</i>	50
Percussion by Paul Robson	<i>Playing Twelve Bar Swing</i>	51
Brass by Don Johnson	<i>Dental Habits &amp; Labial Herpes</i>	52
Woodwinds by Paul Brodie	<i>Helpful Hints for Happy Saxophonists (Part 3)</i>	53
Vocal Technique by Rosemary Burns	<i>Exercises to Make You Laugh</i>	54
Arranging by Jim Pirie	<i>The String Section (Conclusion)</i>	55
Recording by Paul Zaza	<i>Recording Vocals</i>	56
Audio by Paul Denyes	<i>Cartridges</i>	57
Taking Care of Business by Mona Coxson	<i>How to Survive a Tax Audit</i>	58

# IF YOU'RE INTO RECORDING, YOU'RE INTO OTARI



The compact MX-5050-8SHD half inch, eight channel recorder is your answer. With its professional performance and features, the MX-5050-8SHD is specifically designed for small studios which until now have been unable to afford multi-channel recording. Check the features, check the reproduction, check the value.

The full range of OTARI professional equipment is now available through BSR (Canada) Ltd.



BSR (Canada) Limited  
26 Clairville Drive  
Rexdale, Ontario  
M2J 1W8

## canadian musician

**Editor / Publisher**  
Jim Norris

**Assistant Editor**  
Kathy Whitney

**Art Director**  
Roger Murray

**Photography Director**  
Bruce Cole

**Production Manager**  
Robert Murray

**Dealer Representative**  
Roger Young

**Contributing Editors**  
Mona Coxson  
Gordon Delamont  
Patrick Ellis  
David Farrell  
Richard Floh  
Mad Stone

**Correspondents**  
Edmonton-Wyman Collins  
Windsor-Peter Stevens  
Montreal-Matt Radz  
Halifax-Patrick Ellis

**Columns**  
Paul Brodie  
Rosemary Burns  
Mona Coxson  
Paul Denyes  
Bobby Edwards  
Don Johnson  
Brian Harris  
John Mills-Cockell  
Jim Pirie  
Paul Robson  
Tom Szczesniak  
Paul Zaza

**Advisory Board**  
Liona Boyd  
Gordon Delamont  
Moe Koffman  
Murray Lauder  
Jack Richardson

Canadian Musician is published bi-monthly by Norris Publications at 2453 Yonge St., Suite 3, Toronto. ALL rights reserved. Contents may not be reprinted without written permission from the publisher. Subscription rates: Canada: 10 issues \$8.00, 20 issues \$14.00, 30 issues \$19.00. Outside Canada: 10 issues \$10.00, 20 issues \$18.00, 30 issues \$25.00. Single copies \$1.00. To change your subscription address, please send your new address with your old address to Subscription Dept., Canadian Musician at least six weeks before moving. Canadian Musician editorial, advertising and circulation offices: 2453 Yonge St., Suite 3, Toronto, Ontario M4P 2E8 (416) 485-8284. Unsolicited manuscripts, photos and artwork are welcome, but please enclose a self addressed stamped envelope to facilitate return. Canadian Musician takes no responsibility for the return of such items. Member: 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 Oshawa, Ontario.

ISSN 0708-9635

## Rodam THE CANADIAN ALTERNATIVE



Look Out Canada. Here Comes Rodam! Professionals don't settle for less. That's why today's musician has turned on to Rodam Audio Products.

The last thing musicians should worry about, is whether their cords will carry them through the night. Whether it be a multi-cable (Python™), a cord for a guitar, keyboard, microphone, speaker, or patching, Rodam has it all and more.....

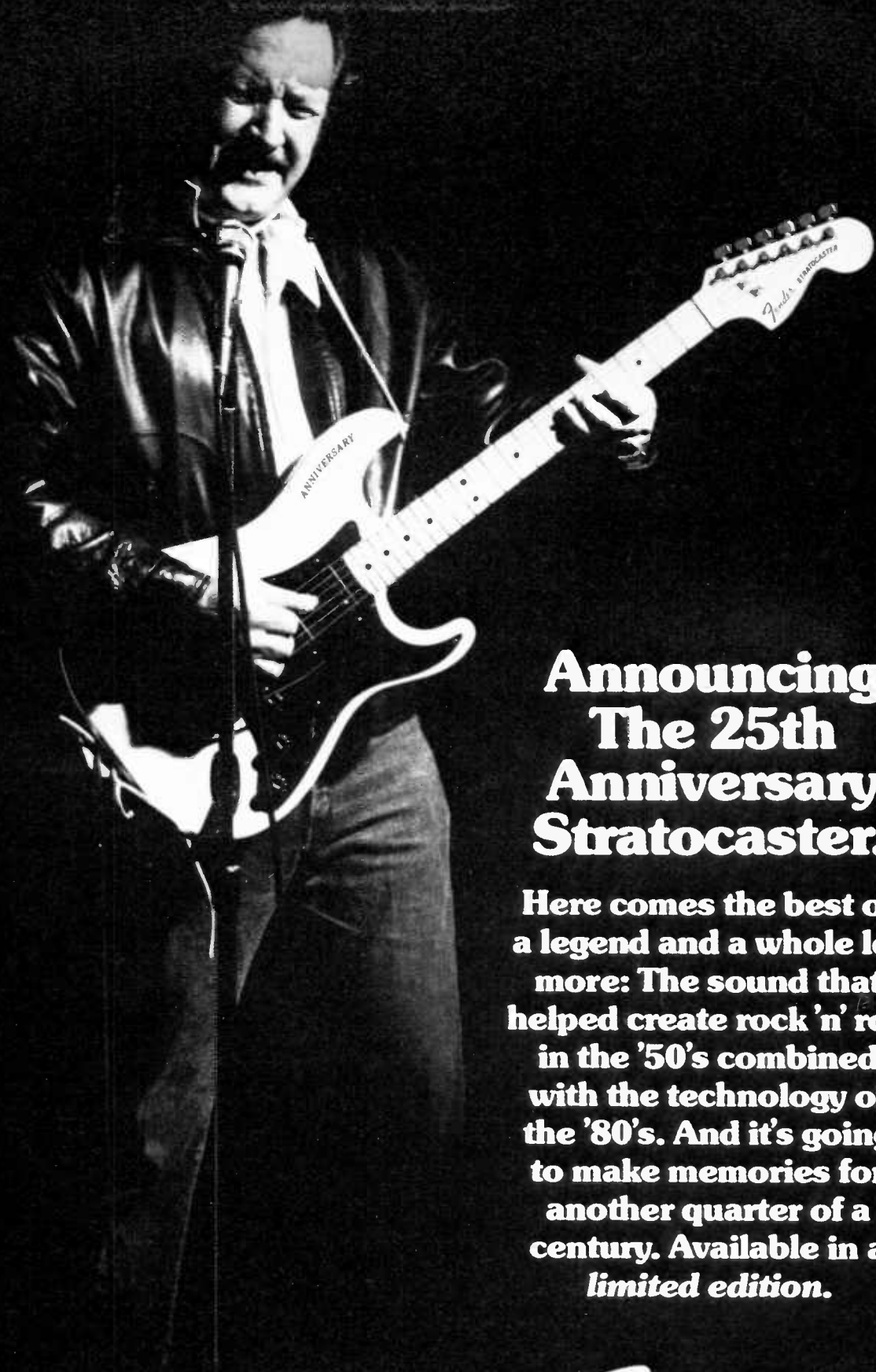
Use the best components, add tons of pride and care to the workmanship, along with tough quality control..... The Result.....! Audio Products more dependable and durable than the other guys. We back that with a Two Year Guarantee..... At last Rodam is here.

Ask your nearest dealer or write to:

**RODAM MANUFACTURING  
(CANADA) LTD.**

1980 Davenport Road, Toronto, Ontario M6N 1C4

Dealer Enquiries Welcome



## **Announcing The 25th Anniversary Stratocaster.**

**Here comes the best of a legend and a whole lot more: The sound that helped create rock 'n' roll in the '50's combined with the technology of the '80's. And it's going to make memories for another quarter of a century. Available in a *limited edition.***

**Fender**  
MADE IN U.S.A.

CBS Musical Instruments Ltd.  
One Westside Drive  
Etobicoke, Ont. M9C 1B2

*Did You Know . . .  
that Toronto has the only percussion  
Conservatory in the world  
specializing in*

**DRUM SET PERFORMANCE?**

## Ontario College of Percussion

1656 BAYVIEW AVENUE

Individual tailored professional guidance  
in Drum Set Performance  
for the beginner, intermediate, advanced  
and professional player.

*Special Programmes for  
younger children and mature adults*

- Drum Set Playing Forums
- Percussion Clinics
- Rock and Jazz Workshops
- Drum Chart Workshops

*Complete Facilities . . .*

- Record Library
- Recording Studios
- Tape Library
- Audio Visual Aids

*"Enrolling students  
from around the world"*

**(416) 483-9996**

8.00 a.m. to 8.00 p.m. Tuesday to Friday  
and all day Saturday

*Get Your Act Together!*

## PROMO KIT

**PRESENTATION FOLDERS  
for the MUSIC INDUSTRY**

*Music Groups • Entertainers  
Managers • Agencies • Studios  
Producers • Publishers*

**DISPLAY SLEEVE**  
8x10 photo, graphics, etc. . . .

**INSERT FOLDER**  
promo, clippings,  
resume, lead sheets, etc. . . .



DEMO CASSETTE

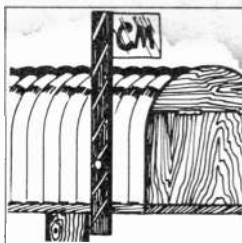
BUSINESS CARD

9<sup>95</sup>

- padded vinyl folder
- vinyl insert folder
- custom mailing box

**AVAILABLE AT MUSIC STORES**

*Distributed by  
The A-V Binder Company  
Box 24954 Stn C  
Vancouver, Canada  
V5T 4G3*



# Feedback

*Editor's Note: Due to an extremely busy  
schedule, John Mills-Cockell was unable  
to submit his column for this issue. He  
will return in the Jan/Feb issue with "Syn-  
thesizers in the Theatre".*

Congratulations on your inspired idea of  
doing a piece on street musicians. It's  
always pleasing these days to read of  
something that isn't pre-packaged for  
mass marketing. And please accept my  
appreciation, too, for a rather impressive  
start on publishing a worthwhile  
magazine for musicians.

Sincerely yours,

Walter Zintz  
Transylvania Power Co.,  
Walnut Creek, CA.

It pleased me no end to know that we are  
finally coming of an age in this wonderful  
country of ours by our own determination  
and through the foresight of people such  
as you in this fledgling Canadian music  
industry. I do hope that you continue to  
maintain the excellent standard of quality  
material used in your magazine and  
perhaps this might be a vehicle in  
establishing and maintaining a greater  
unity in the family of Canadian musicians  
from coast to coast. Congratulations to  
you all and may you experience continued  
success.

J.L. Dakus  
Edmonton, Alberta

I have just read my first copy of Canadian  
Musician and found it extremely helpful.  
After exhausting the materials available  
through the libraries and local bookstores  
I had almost given up hope on finding out  
anything about the industry in Canada, or  
Canadian Laws relating to musicians here.  
The articles were interesting and the ads  
very informative to someone like me who  
wants to know everything at once. Until  
now I knew nothing about Fender guitars  
or Black Widow speakers, now I know a  
little about them. Keep up the good work.  
Sincerely,

Rose Janovich  
Kitchener, Ontario.

I have just read your August issue and it  
interested me very much. I hope you stay  
diversified in your interests. Occasionally  
could you do articles touching "luthiery"  
or instrument building and/or repairing;  
also aspects of Canadian law that affect  
musicians and instrument builders; also  
aspects of Music Education and teaching.  
Keep reviewing books and material perti-  
nent to that aspect. I wish you the very  
best of luck and continued success.

Pierre Moussette  
Longueuil, Quebec.

I was very happy to see your magazine on  
the stands one day, as it is about time  
somebody put together comprehensive  
and valuable reading material for today's  
musicians. I'm glad also to see it is totally  
based on the Canadian music scene. I'm  
tired of the superior attitude of our  
American counterparts who somehow  
think that if a band is Canadian, it's in-  
ferior to bands of equal quality from  
England or the U.S. The future of our  
music largely depends on the push people  
such as you give it. Thank you, keep it  
up.

Lisa Patterson  
London, Ontario.

May I offer my congratulations on a very  
fine beginning. For some time now, I have  
been looking for a musical magazine that I  
could relate to and be informed of our  
Canadian musicians - who, when, where.  
I like all the reviews, profiles, your helpful  
hints from the professionals.

Yours sincerely,  
N. MacDonald.  
Sturgeon Falls, Ontario.

After reading through my first issue of  
Canadian Musician all I have to say is that  
it's about time. I most assuredly am not  
the only person who has said this but at  
the same time am one of many who is  
very happy to find something on the  
newsstands these days that is not  
glossified and Hollywoodized, as so many  
are these days. Please keep it up. I love it!  
Sincerely,

James Wensven  
Lethbridge, Alberta



# fact: you can choose your microphone to enhance your individuality.

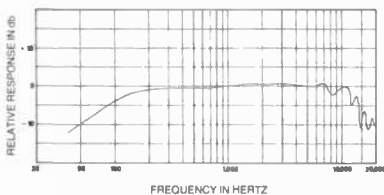
Shure makes microphones for every imaginable use. Like musical instruments, each different type of Shure microphone has a distinctive "sound," or physical characteristic that optimizes it for particular applications, voices, or effects. Take, for example, the Shure SM58 and SM59 microphones:

## SM59

**Mellow, smooth,  
silent...**

The SM59 is a relatively new, dynamic cardioid microphone. Yet it is already widely accepted as a standard for distinguished studio productions. In fact, you'll often see it on TV . . . especially on musical shows where perfection of sound quality is a major consideration. This revolutionary cardioid microphone has an exceptionally flat frequency response and neutral sound that reproduces exactly what it hears. It's designed to give good bass response when miking at a distance. Remarkably rugged — it's built to shrug off rough handling. And, it is superb in rejecting mechanical stand noise such as floor and desk vibrations because of a unique, patented built-in shock mount. It also features a special hum-bucking coil for superior noise reduction!

**Some like it essentially flat...**

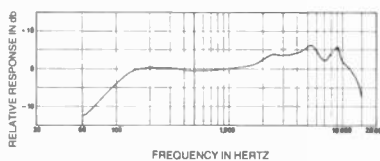


## SM58

**Crisp, bright  
"abuse proof"**

Probably the most widely used on-stage, hand-held cardioid dynamic microphone. The SM58 dynamic microphone is preferred for its punch in live vocal applications . . . especially where close-up miking is important. It is THE world-standard professional stage microphone with the distinctive Shure upper mid-range presence peak for an intelligible, lively sound. World-renowned for its ability to withstand the kind of abuse that would destroy many other microphones. Designed to minimize the boominess you'd expect from close miking. Rugged, efficient spherical windscreens eliminates pops. Lightweight (15 ounces!) hand-sized. The first choice among rock, pop, R & B, country, gospel, and jazz vocalists.

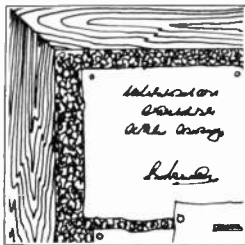
**...some like a "presence" peak.**



professional microphones...by



A. C. Simmonds & Sons Limited • 975 Dillingham Road • Pickering, Ontario L1W 3B2  
Sales Offices: Vancouver, Calgary, Winnipeg, Ottawa, Montreal



# Notes



## Paul Brodie Saxophone Quartet

*Circle of Two* a new movie starring Richard Burton and Tatum O'Neal was recently being filmed in Toronto and features a scene with the Paul Brodie Saxophone Quartet. The movie's producer, Jules Dassin, heard Brodie's saxophone work in the Warren Beatty hit *Heaven Can Wait* and felt that Brodie's classical saxophone work would be ideal for one of the scenes. The scene was filmed at Toronto's Centre Island in late September and the quartet play street musicians performing in a park as Richard Burton and Tatum O'Neal walk

by.

Brodie states that to his knowledge it is the first time that a saxophone quartet has ever appeared in a movie.

Members of the quartet are: Paul Brodie - Soprano Saxophone, Larry Sereda - Alto Saxophone, Alex Dean - Tenor Saxophone, and Bob Brough - Baritone Saxophone. The quartet performed *Scherzo* by Rimsky-Korsakoff and *The Lune* from *Aubudon Suite* by Canadian composer Ben McPeck.

*Circle of Two* is scheduled for release in the spring of 1980.

## Ovation Consumer Product Show-Toronto

B & J Music, the Canadian Distributor for Ovation guitars and basses will be holding a Consumer Product Show on Nov. 17 and 18 at the Roehampton Place Hotel, 808 Mt. Pleasant, Toronto. Hours on Saturday the 17th are 10 am to 6 pm and on Sunday the 18th are noon till 8 pm. There will be more than thirty instruments on display including Ovation and Adamas brand fretted instruments. The atmosphere will be relaxed and guitarists are invited to drop in and spend some time trying the different instruments. Ovation representatives will be on hand to answer any questions. For further info. contact: B & J Music, 469 King St. W., Toronto, Ontario M5V 1R4. (416) 362-4546.

## Music of Man

Beginning Oct. 24, 1979 CBC will present 8 one hour segments titled MUSIC OF MAN hosted by world renowned violinist Yehudi Menuhin. This documentary of musical history was 5 years in production with footage from over 500 worldwide locations. There are appearances from such Canadian luminaries as Oscar Peterson, Glen Gould, Paul Horn, Louis Lortie, Andrew Davis and The Toronto Symphony, James de Priest, and Maureen Forrester.

## 1980 Juno Awards

Burton Cummings has been confirmed as the host for the 1980 Juno Awards. The Awards will be telecast from the Convention Centre of the Toronto Harbour Castle Hilton on Wednesday April

2nd. Burton has been presented with a special award by the Directors of the Canadian Academy of Recording Arts and Sciences as "Host Extraordinaire of the 1979 Juno Award Presentations". CARAS members only will be able to purchase tickets in mid-December for the 1980 show, however remaining tickets will be released for sale to non-members and the public in general on February 1st. For further information, contact: CARAS, 89 Bloor St. W., Toronto, Ontario M4W 1A9 (416) 922-5029.

## Jazz Radio Canada - Announces '78 - '80 Program Schedule

As JRC enters its sixth broadcast season there are some changes. For instance, a program series with 15 countries has been initiated by their International Relations department. In this way, jazz artists will receive international exposure, and it is expected that the number of countries will double during the coming year. Also, a program exchange pilot with National Radio in the U.S. will result in Canadian jazz artists receiving exposure on 200 American stations - a potential audience of 10 million. A new mini series will take place entitled *Conversations*. It will feature Ross Porter and scheduled guests. For CBC Radio and Stereo frequencies as well as their 79-80 program schedule across Canada, contact: David Bird, Jazz Radio-Canada, P.O. Box 160, Winnipeg, Manitoba. R3C 2H1.

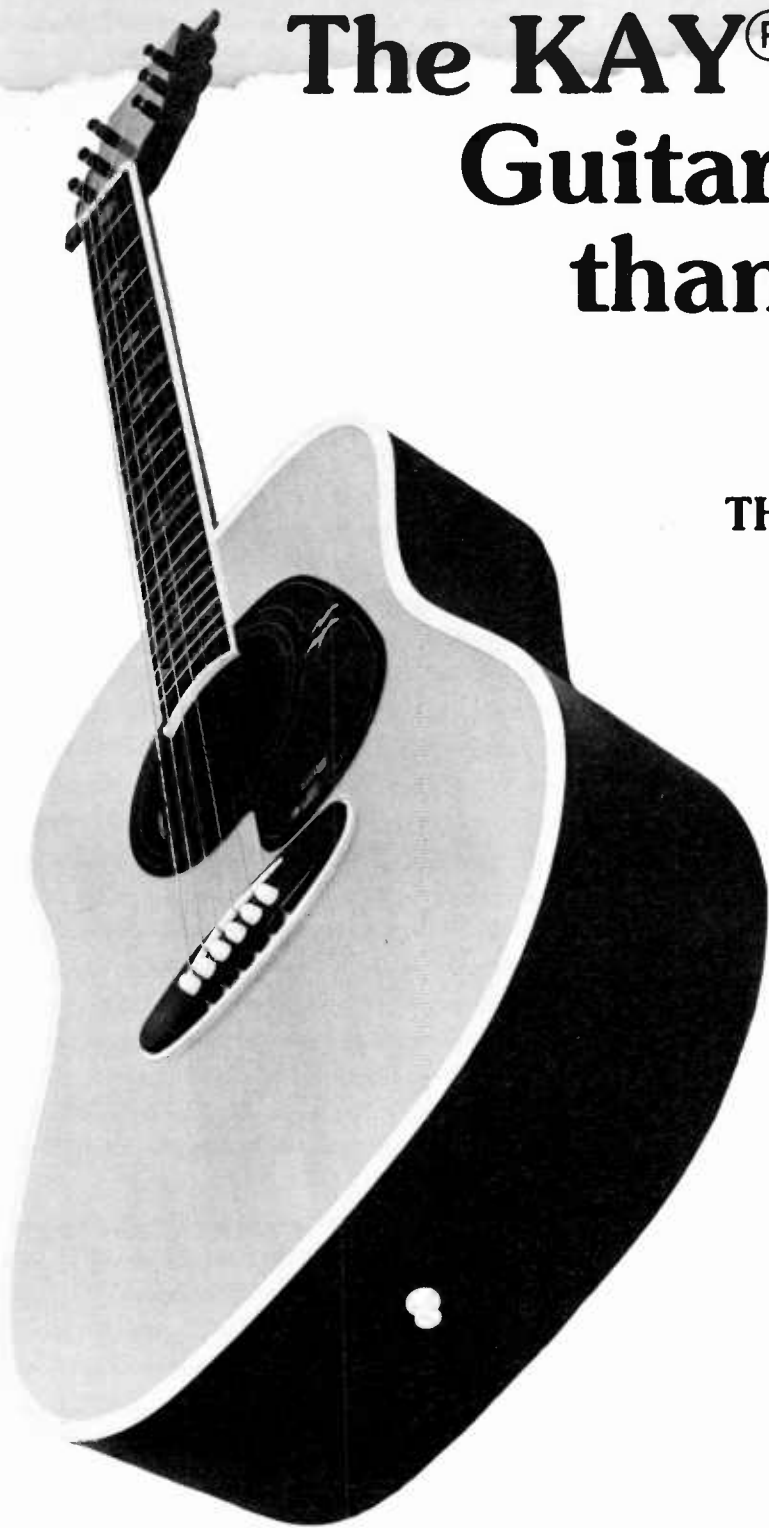
# The KAY<sup>®</sup> fibreglass Guitar costs less than you think

## THE NEW FORCE SERIES FIBREGLASS GUITAR

• If you're a real guitar fan you've seen one Pro-player after another switch to fibreglass body guitars. Everyone can't afford a pro's guitar, but now anyone can afford the Kay Force "Fiberglass" guitar.

• Kay has applied 1980s technology to the ancient art of crafting guitars and come up with an instrument that's easy to hold, easy to play. You'll like the flat sided body, you'll love the slim neck with real solid Rosewood finger board. You won't believe the balanced sound and great bass response.

• We have Force Guitars with natural Spruce and Walnut veneer tops. We even have electrics with a beautiful smooth acoustic sound; and Force Guitars retail from \$199.95.



MADE IN  
U.S.A.



You can see, play and buy Kay "Force". Guitars  
at your local retailer.

## WMI MUSICAL INSTRUMENTS CORPORATION



1147 Bellamy Rd.  
Unit 3, Scarborough,  
Ontario M1H 1H6  
(416) 439-0121

Dealer Enquiries Invited

## East Coast Notes by Patrick Ellis

For most of the summer down here it was muggy, wet and grey; but there must have been a couple of good hot days that I missed, because more than one brain got fried.

Brain number one belonged to some exceptionally clever geezer who wears men's large shirts. This guy got the clever idea that he could be John Bonham for a day.

Forthwith, he rented a room at one of the grade-B hotels around town; the kind of place where working bands still stay but not the kind of place for gold zeppelins. Once ensconced in his ersatz, but commodious quarters, the imposter started phoning up all manner of folk in the music business. Phone calls begat phone calls and soon all manner of aforementioned folk - who really ought to have had something better to do - organized a big pissup with John (bogus) Bonham.

Said individual cropped up on a local radio station, whose name just escapes me at the moment, for a peculiar interview in which he talked about being given a sports coat in T.O. for free, and then promised to bring Led Zep to Halifax for an October date.

Then he went over to one of the local hotspots, crawled on stage, set himself behind the drums and keeled over in a sudden alcoholic stupor, just at the crucial moment when he'd have to prove whether he knew his flams from his whatever.

With equally superb timing, he slithered out of his hotel without paying his bill.

Brain number two belonged to some moron with a lot of postage stamps who managed to scare Supertramp out of playing a concert date at the Metro Centre here in Halifax. Apparently, the letter writer had been inflicting Supertramp with all kinds of morbid, threatening verbiage, that eventually forced the band to cancel its concert; at the eleventh hour no less. At the moment when D.K.D. Productions were about to make some money out of the Metro Centre.

Cape Breton rockers **Buddy and the Boys** have been spen-

ding a lot of time at Solar Audio in Dartmouth. Their first album has proven itself a watermark on the East Coast...everybody anxiously awaits.

When they're not holding their breath for the Oakley Band's first album, which was recorded at the Scorpio Studio with Montreal's Le Mobile providing the high technology and the expertise, **Oakley Band** are a nose to the grindstone boogie band who know how to turn it up and turn it up and turn it up. In his quieter moments, guitarist Ritchy Oakley has also worked on country singer Bob Murphy's remarkable new album, tentatively titled **Onward Through the Fog**, out soon on RCA. In either circumstance he's an inspired and crazy guitar player.

Both bands are capital-F Fun.

## 1980 Stage Band Festival

Finalists in the Canadian Stage Band Festival Regional and Provincial Festivals will compete in the Chateau Laurier Hotel on May 1, 2 and 3, 1980. On Sat., May 3, following seminars and clinics and performances by the best musicians in the land, the Count Basie Band will headline the finale of the eighth annual Canadian Stage Band Festival at the National Arts Centre. For further info and registration forms contact Canadian Stage Band Festival, 3216 Yonge St., Toronto, Ontario M4N 2L2 (416) 488-1220.

## Music Dealer Association Formed

It is no secret that music retailing in Canada is in drastic need of help. In response to this mutual feeling, music dealers from coast to coast came together at a meeting held at the MIAC show in Toronto, August 7th, 1979. From initial enthusiasm shown, other meetings followed and an association known as C.A.M.M. (Canadian Association of Music Merchants) has been formed.

C.A.M.M. is to be a truly national dealers association with local regional representation.

The association is appealing to all Canadian music retailers to send in their input and suggestions. The goals, aims and constitution are all now being worked on and C.A.M.M. must have dealers' views if C.A.M.M. is to truly be the dealers' association.

At a general meeting held on August 25th, the following executives were elected. President: Len Kozak - *Len Kozaks Music House*, Vice Pres: Paul Spenceley - *Music Shoppe, Thornhill*, Vice Pres: Jim Gilroy - *The Keyboard*, Treasurer: Phil Bronsther - *Sam's ABC - Ottawa*, Membership Committee: Len Kozak, Constitutional Committee: Mel Pallo - *Hamilton*, N.A.M.M. Liaison Committee: Phil Bronsther, Publicity Committee: Mario Polsinelli - *Music Media, Pickering*, M.I.A.C. Liaison and Cnd. Bureau for Advancement of Music Committee: Michael Remeny - *Remeny Music, Toronto*.

The Membership fee is \$50 annually, made payable to C.A.M.M. at 156 Keewatin Ave., Toronto, Ontario, M5J 1A2. The widespread feeling of merchants is that C.A.M.M. has been long overdue.

## Ontario 10% Entertainment Tax

Recently, the Ontario government's move to dismiss the exemption of the 10% entertainment tax for Canadian performers in concert or clubs, was discussed as an area of major concern to the industry. Ray Daniels (SRO Productions) and Mike Cohl (Concert Productions Int'l) claim that removal of the exemption has taken away all incentive for concert promoters to put Canadian acts on the bill. The Ministry of Culture and Recreation have indicated that it would be the subject of ongoing discussions.

## Demisemiquavers

Two new record labels have sprung out of two clubs in Toronto successful in their simulcast endeavours. Tube Records is an offshoot of the Picadilly Tube on Yonge St., (currently considering relocating) and Mocambo

Records from the El Mocambo on Spadina Ave.

We're not saying **Murray McLauchlan** is flighty but he did just receive his commercial pilot's licence.

CN Tower to be home of new disco SPARKLES. Situated 1/5 of a mile overlooking T.O. it's equipped with 7,000 lights and 42 windows. It might be said to be closer to heaven than HEAVEN.

Rush recording next album in Morin Heights' Le Studio, tentatively scheduled for January release.

CBC and Swedish Television producing a special which **Bruce Cockburn** has been invited to and accepted to perform with ABBA. Also a SUPERSPECIAL planned of Bruce's recent Ontario Place Forum appearance.

Airplay regenerated for **Murray McLauchlan's** *Whispering Rain* with another single called *You've Got No Time/Somebody That You Used to Love*.

U.S. release on *Atlantic* for **Streethart** album - *Under Heaven Over Hell*.

**Ritchie Yorke** is suing expublisher for breach of contract. He's claiming damages in lost sales and of his reputation with regards to a biography of Led Zeppelin, and a history of rock and roll written for Carswell/Methuen. The latter is linked to CHUM's syndicated "History of Rock" which Yorke researched and subsequently won the Billboard Documentary Award in '76.

**Cherrill and Robbie Rae** embark on television career with Vancouver based CBC Television series.

Also getting into the act is **Robbie Robertson**, selected to play best friend of carnival clown Gary Busey.

After a two year hiatus **Lightfoot** is booked into studio with an album to be ready in new year.

SOUNDS MAGAZINE in U.K. lists **David Bendeth's** *Feel the Reel* as number 1 disco hit.

# PRODUCT INFORMATION

*Complete and mail card directly  
to company from which  
you require additional information*

# SUBSCRIBE TODAY

*Don't miss a single  
issue of Canadian Musician*

PLACE  
STAMP  
HERE

## TO: MARKETING DEPT.

COMPANY

ADDRESS

CITY

PROV

CODE

*Please place this card  
with your payment in an envelope  
and mail to:*

**SUBSCRIPTION DEPT.  
CANADIAN MUSICIAN**  
2453 Yonge Street  
Suite 3  
Toronto, Ontario  
M4P 2E8

PLACE  
STAMP  
HERE

## TO: MARKETING DEPT.

COMPANY

ADDRESS

CITY

PROV

CODE

*Please place this card  
with your payment in an envelope  
and mail to:*

**SUBSCRIPTION DEPT.  
CANADIAN MUSICIAN**  
2453 Yonge Street  
Suite 3  
Toronto, Ontario  
M4P 2E8

## SUBSCRIBE TODAY

Don't miss a single  
issue of *Canadian Musician*

DECEMBER 1979

### Count Me In

Please enter my subscription for *Canadian Musician* magazine

10 issues     20 issues     30 issues

Back Issues: (\$7.50 ea.)     Mar/Apr 79     May/June 79     Jul/Aug 79     Sept/Oct 79

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

PROV. \_\_\_\_\_ CODE \_\_\_\_\_

Enclosed is my cheque or money order for \$ \_\_\_\_\_

Professional Musician     Music Dealer  
 Amateur Musician     Recording Studio  
 Music Educator     Other \_\_\_\_\_

DECEMBER 1979

### Count Me In

Please enter my subscription for *Canadian Musician* magazine

10 issues     20 issues     30 issues

Back Issues: (\$7.50 ea.)     Mar/Apr 79     May/June 79     Jul/Aug 79     Sept/Oct 79

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

PROV. \_\_\_\_\_ CODE \_\_\_\_\_

Enclosed is my cheque or money order for \$ \_\_\_\_\_

Professional Musician     Music Dealer  
 Amateur Musician     Recording Studio  
 Music Educator     Other \_\_\_\_\_

## PRODUCT INFORMATION

Complete and mail card directly  
to company from which  
you require additional information

DECEMBER 1979

### Yes, I'm Interested

Please send me more information on your products advertised in  
*Canadian Musician*.

In particular \_\_\_\_\_

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

PROV. \_\_\_\_\_ CODE \_\_\_\_\_

Professional Musician     Music Dealer  
 Amateur Musician     Recording Studio  
 Music Educator     Other \_\_\_\_\_

DECEMBER 1979

### Yes, I'm Interested

Please send me more information on your products advertised in  
*Canadian Musician*.

In particular \_\_\_\_\_

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_













CITY \_\_\_\_\_

PROV. \_\_\_\_\_ CODE \_\_\_\_\_

Professional Musician     Music Dealer  
 Amateur Musician     Recording Studio  
 Music Educator     Other \_\_\_\_\_

# Twelve good reasons to subscribe to

## canadian musician

<p><b>Guitar</b></p>  <p>Bobby Edwards</p>	<p><b>Keyboards</b></p>  <p>Brian Harris</p>	<p><b>Percussion</b></p>  <p>Paul Robson</p>	<p><b>Bass</b></p>  <p>Tom Szczesniak</p>
<p><b>Brass</b></p>  <p>Don Johnson</p>	<p><b>Woodwinds</b></p>  <p>Paul Brodie</p>	<p><b>Synthesizers</b></p>  <p>John Mills-Cockell</p>	<p><b>Vocal Technique</b></p>  <p>Rosemary Burns</p>
<p><b>Arranging</b></p>  <p>Jim Pirie</p>	<p><b>Recording</b></p>  <p>Paul Zaza</p>	<p><b>Audio</b></p>  <p>Paul Denyes</p>	<p><b>Taking Care of Business</b></p>  <p>Mona Coxson</p>

### and there's more...

Feature articles on Canadian artists, recording, musical equipment, the Music Industry and the Business of Music as well as regular features on Books, Records, New Products and Musical Events.

### Subscribe today

<b>Rates</b>	<b>Canada:</b>	<b>Outside Canada:</b>
	10 issues-\$ 8.00	10 issues-\$10.00
	20 issues-\$14.00	20 issues-\$18.00
	30 issues-\$19.00	30 issues-\$25.00

### COUNT ME IN!!

NAME \_\_\_\_\_  
 ADDRESS \_\_\_\_\_  
 CITY \_\_\_\_\_  
 PROV/STATE \_\_\_\_\_ CODE \_\_\_\_\_

Please check one  
 10 issues     20 issues     30 issues  
 Enclosed is my cheque or M.O. for \$ \_\_\_\_\_

**Complete and mail today**  
 Canadian Musician 2453 Yonge Street Ste 3  
 Toronto, Ontario M4P 2E8

## The Paul Robson Percussion Series

*The only Complete Programme for Drum Set*

*... used by better schools, colleges, universities and studio operations throughout the world*

SIX VOLUMES AND TEACHING MANUAL

COMPLETE WITH THEORETICAL AND PRACTICAL EXAMINATIONS

GRADED DIPLOMAS FOR REPRODUCTION

DESIGNED FOR BEGINNERS, INTERMEDIATE, ADVANCED AND PROFESSIONALS

*Exclusive Distributor*

**Algold Music Limited**

372A Yonge Street, Toronto, Ontario  
Canada M5B 1S6  
(416) 597-0066-7



# Books

### SONGWRITING - HOW TO WRITE MUSIC AND LYRICS

by Sperry Hunt

The book covers a variety of topics including: major and minor scales in various keys; chords and progressions; the development of songs from a melody, a chord progression, a bass line, a groove and lyrics; protection and marketing of songs. The book also contains interviews with songwriters and performers who provide insight on the subject of songwriting.

The Beatles song *Here, There and Everywhere* provides a guide for theory and techniques discussed throughout the book.

*published by: Ermine Publishers Inc.  
6253 Hollywood Blvd.,  
Los Angeles CA 90028.*

### THE BURNS BOOK

by Paul Day

With the increased interest today in vintage guitars, many books have been written on the larger companies and their history and development of earlier products.

Not so well known perhaps is the story of Burns guitars which were made in England until their demise in the late 60's. The guitars were marketed under the Ampeg name in the mid sixties and the Burns Co. was sold to Baldwin in 1965. In 1970, production of Burns guitars ceased. The book covers Jim Burns himself and explores the various makes and models manufactured by Burns during its existence. The models are depicted by way of photographs which are unfortunately poorly reproduced. Nevertheless, the Burns Book is a valuable addition to any guitar collector's library.

*published by: PP Publishers  
19 Forde Rd.,  
Newton Abbot, Devon  
TQ124AF, U.K.*

### MAKING MUSICAL INSTRUMENTS

by Irving Sloane

This is an introduction to instrument making and the author gives the reader an assortment of projects including: banjo, snare drum, tambourine, dulcimer, Hardanger fiddle and alto recorder. The book is illustrated throughout by drawings and photographs and includes a colour section

showing the finished products. Schematics and patterns are also included and a discussion of all materials, tools and procedures. The book is well layed out and beautifully designed and would make a beautiful gift item.

*published by: E.P. Dutton,  
Two Park Ave.  
New York, N.Y. 10016.*

### VIOLIN:

### SIX LESSONS WITH YEHUDI MENUHIN

This book enables every aspiring violinist to take Six Lessons with one of the greatest living masters of the instrument, Yehudi Menuhin. The Lessons represent the crystallization of nearly fifty years' experience of performing and teaching. Mr. Menuhin has designed the tutor as a practical course, for use by both teachers and students, but from the first pages it is evident that the originality of the approach and the analyses of the movements and sensations involved in violin playing make the book a technical exposition of unique significance, and one which should be of interest to all string players. The book is illustrated throughout with drawings detailing various techniques as well as notated examples.

*published by: Boosey & Hawkes (Canada) Ltd.,  
279 Yorkland Blvd.  
Willowdale, Ontario  
M2J 1S7  
416-491-1900*

### SUCCESSING IN THE BIG WORLD OF MUSIC

by Jean Young and Jim Young.

As many musicians will testify, one of the hardest parts of a musician's life is learning to survive in the business of music. Unfortunately, most people learn the hard way when they could learn from other people's successes and failures.

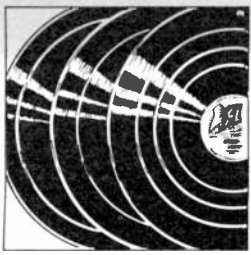
This book explores approaches taken by both successful and some less than successful artists. Areas covered included record contracts, producers, record merchandising, management promotion and other music industry topics.

*published by: Little, Brown and Co.,  
34 Beacon St.,  
Boston, MA 02106*

**Plum Studios**  
INCORPORATED

**PHOTOGRAPHY**  
CALL 593-1433  
TORONTO





# Records

PATRICK ELLIS • PAUL RUTA • KATHY WHITNEY

## BUDDY AND THE BOYS

**Buddy**  
Shagrock/WRC-288

*Producer: The Boys*  
*Engineer: Harold Tsistinas*  
*Recorded at: Solar Audio, Dartmouth, N.S.*

A loosely conceived concept album, somewhat akin to the movie *Going Down the Road*. "Josephine" has become a regional rock anthem. Production wavers, a snoring drunk sounds terrific, but the drums are a bit thin. Fast becoming a collector's item, rock with brains and a heart. (P.E.)

## ATLANTIC FOLK FESTIVAL

**Atlantic Folk Festival**  
Boot/BOS 7202

*Producer: Pat Martin and Brookes Diamond*  
*Engineer: Pat Martin and Harold Tsistinas*  
*Recorded at: Atlantic Folk Festival*  
*Mixed at: Solar Sound and Audio Atlantic*

There are several strong performances from the eleven selections and three real stunners. A scarily beautiful a cappella song, "Pleasant and Delightful" from New Brunswick's John Murphy and Chorus; a hilarious, hyperkinetic performance by Ron MacEachern and Jamie Snider of "Cape Breton Love Songs"; and a scorcher by the Acadian group 1755, which is worth a few bucks all by itself. (P.E.)

## MAX MOUSE AND THE GORILLAS

**Who Is This Max Mouse, Anyway?**  
Jungle Jukebox Records/JJ 33.3

*Producer: Max Mouse and the Gorillas*  
*Engineer: Chad Irschick - Inception Sound*  
*Doug McClement - Comfort Sound*

This is the first album by one of Southern Ontario's most mysterious bands: the real names of the members are disguised and the album jacket does not even tell us what songs are on the LP. To shed a little light on this recluse group, they consist of Chirs "Max" Cutty (vocals and rhythm guitar), J.P. Hovercraft (bass), George Bertok (keyboards), Jimbo Lewis (drums), and Ezra Kilo (pedal steel). So, it is of little consequence that the song titles aren't printed on the cover; you buy this record because it's by Max Mouse - not for any particular number. However, this raw, erratically produced disc does include their

most effective live tunes, such as *Steppin' Out, Way Down*, and *Can a Gorilla Sing the Blues*. If you like this record of pure rockabilly, you'll look forward to the album they recorded live in Guelph this summer (with the Comfort Sound mobile unit) featuring Michael Behnan, Buzz Thompson, and Reverend Ken and the Lost Followers. (P.R.)

## HOT OFF THE PRESS

Press Records/PR-001  
*Producer: Hot Off the Press in co-operation with Danny Moore*  
*Engineer: Paul David Mercey*  
*Recorded at: Mercey Brothers Studios*

While the Good Brothers are spreading their wings into rock and roll territory, Hot off the Press picks up on the mostly acoustic, authentic Bluegrass and Country music they left behind. All the tunes on this self-titled debut album are the originals by various band members, with much of the responsibility being handled by bassist/vocalist Gordon Ogilvie. Guest instrumentalists on this album include Carl Kees on fiddle and mandolin, Pee Wee Charles on pedal steel and dobro, and J. Richard Hutt on various keyboards. The vocals on this record are mixed unusually high, lending the sound an enhanced presence. The end result is of good quality, especially considering that it was recorded, mixed, and produced in only six days. (P.R.)

## DIXON HOUSE BAND

**Fighting Alone**  
Infinity Records (MCA) INF-9008

*Producer: Mike Flicker*  
*Engineer: Armin Steiner*  
*Recorded at: Sea-West Studios, Seattle, Washington.*

This album has already earned one hit song, *Sooner or Later*, and the same potential is evident with several other cuts here. Although the Dixon House Band is certainly keyboard-oriented (that being the instrument played by the group's namesake), it is not overbearingly so. Mr. House employs his talents on his variety of keys creatively, producing a unique and distinctive sound, rather than relying upon the standard modes established by other progressive rock outfits. The guitar, the other defining instrument of the band, is also used intelligently by Chuck Gardner. The harmony vocals, actually sound like real people singing them, unlike the

overly synthesized technique that dehumanizes many major American groups of their genre. (P.R.)

## KEVIN HEAD

**No Frills**  
Shellout/SO 101

*Producer: Kevin Head*  
*Ken Pearson*  
*Engineer: Al Feeny & Lindsay Kidd*  
*Recorded at: Studio Atlantic, Halifax, N.S., Listen Audio, Montreal, P.Q.*

One of the finest East Coast albums of the year. Kevin is a country/folk/rock singer who balances a love for fiddles and steel guitars with his love for a cooking rhythm section. Songs range from the droll to the blockbuster. Good singing, strong songs, impeccable accompaniment and some especially devilish guitarwork by Dave MacIsaac and Scott MacMillan. (P.E.)

## ANDY KREHM

**Winter Samba**  
Silverbirch Recordings/SBR - 001

*Engineer: Don Thompson*  
*Producer: Don Thompson and Andy Krehm*  
*Recorded live at: Yellowfingers Cafe - Toronto*

Three of the selections are Andy's own contributions. "Midnight" is a soft, lingering ballad-type composition by Kathryn Moses that builds appropriately to melodic sax soloing by Harvey Kogen (tenor and soprano sax; alto flute). Andy Krehm displays deliberate fingering with an unusually casual feel for his music. This confidence is expressed throughout the L.P. but is really brought home on Andy's "Easy Fatback". David Piltch provides indispensable bass parts. Piltch has taste and technique coming out his ears. Another credit to Winter Samba is Bob McLaren, a most laid back drummer. This combination of talented players and the strength of Don Thompson lends itself to an uncluttered production of finely executed jazz transformations. (K.W.)

*Canadian Musician welcomes any information on Canadian releases new and timeless. Also of interest would be any recordings done privately that are not attainable through the usual distributors. Send requests and/or material to Canadian Musician, 2453 Yonge St., Suite 3, Toronto, Ontario M4P 2E8.*

# A book full of things musicians ought to know about the business of music

## A free offer from CAPAC

First, a commercial: CAPAC is the non-profit organization which collects royalties for the public performance in Canada of musical works by its members — and the members of similar organizations around the world. Last year, CAPAC's Canadian members shared more than \$6 million in royalties.

Now, the important stuff: CAPAC exists to serve composers, lyricists, and publishers of music. If you write music or lyrics, and your works are performed — on radio, TV, in concert halls, clubs, or coffee houses — you ought to be a member. Membership is free; you become part of Canada's most influential musical organization.

Finally: CAPAC's general manager, John V. Mills, QC, has written an important 45-page book called *You and the Music Business*. It contains a wealth of expert information on contracts, copyright, mechanical and synchronization rights, as well as performing rights.

The book is yours, free. All you have to do is fill in the coupon. And when you've read the book, you're invited to come visit us — at any of CAPAC's three offices — to find out whether we can make your life in the music business better than it is.

Composers, Publishers, and Authors Association of Canada



1240 Bay Street, Toronto, Ontario M5R 2C2 (Mary Butterill 416-924-4427)  
(Richard Flohil 416-925-3154)  
1245 ouest rue Sherbrooke, bureau 1470, Montreal, PQ (Michel Paré 514-288-4755)  
1 Alexander Street, Suite 401, Vancouver, BC V6A 1B2 (Kent Sturgeon 604-689-8871)

**FREE OFFER COUPON:**

Please send me a copy of John Mills' book *You and the Music Business*.  
Maybe I'll learn something.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Prov. \_\_\_\_\_

Send to: CAPAC, 1240 Bay Street, Toronto, Ontario



# WURLITZER

**The professional portable piano with a true piano action. Hear it on albums by Supertramp, Richard Tandy of Electric Light Orchestra, Atlanta Rhythm Section, Daryl Dragon of Captain and Tennille, Marion McPartland, Gregg Perry of Dolly Parton Band, and Richard Carpenter of the Carpenters.**

The Wurlitzer Electronic Piano has a true piano action and top quality sound. Used by many professional musicians, both in the studio and in concert, the Model 200 is lightweight and portable. It is equipped with an auxiliary jack for external amplification. Matching bench, headphones, and carrying case optional.

*For your nearest dealer, contact:*

WURLITZER CANADA, LTD.  
560 McNicoll Avenue, Willowdale, Ontario M2H 2E1  
Tel. (416) 491-3181



## The Nylons

BY MONA COXSON



From a city inundated with disco, rock, country, jazz, new wave and all of the cross-overs, has emerged one of Toronto's hottest new musical groups, The Nylons - and quite simply, they are great.

Singing *a capella* and focusing on material mainly from the Fifties and Sixties (The Rays' *Silhouettes*, The Crewcuts' *Sh-boom*, The Chiffons' *One Fine Day*, The Drifters' *On Broadway*, The Tokens' *The Lion Sleeps Tonight*), they describe their quartet as a blend of 25 percent Rayon (Marc Connors), 25 percent Darvon (Ralph Cole), 25 percent Fabulon (Claude Morrison) and 25 percent Come On (Paul Cooper).

Together for only seven months, The Nylons have drawn what must be unprecedented coverage by the media for such a new group. They've been guests on the Bob McLean Show on CBC National TV, the Danny Finkelman Show on CBC National Radio, the Our Toronto Show on CKFM Radio, the In Toronto Show on CHUM FM Radio, Toronto A.M. on CFTO TV, a CBC National TV pilot series entitled *Afternoon Delights* and *Inside The New Music Show* for CITY TV.

Sound like a success story? You bet.

Using only an inexpensive pitch pipe to kick off each song, their natural four-part harmonies accompanied by rhythmic fingersnaps, handclaps, thighslaps and

toetaps have had what can only be called rave reviews from all Toronto papers, one of which was published under *New Acts* in *Variety*.

They were heard over during their first engagement at a cabaret in Toronto called Van Sloten's, playing to a packed house every night. A one week booking at Basin Street was 'by reservation only' and a special concert at Toronto's Harbourfront was so well attended that Claude Morrison called it 'our own Woodstock.'

Sound like a *sudden* success story? No way.

All four are professional actors who have made a specialty of musical theatre for the past ten years.

Paul Cooper started his acting career at Toronto's Studio Lab Theatre in the hit *Dionysus in 69* and has appeared in theatrical productions throughout Canada and the United States including several in *Godspell* and *Hair*.

Ralph Cole spent three years with the Lyric Opera Company of Chicago before joining a Chicago theatre called The Truck. He came to Toronto in 1974, worked two years with the Studio Lab Theatre then travelled to Victoria to work with the Kaleidoscope Theatre and the Spectrum Dance Circus.

Claude Morrison, who does a knock-out falsetto, has worked with the Famous

People Players black light troupe with the Liberace show in Las Vegas, danced on the Juno Awards show and Canada Day Show in Ottawa and has a long list of credits in the theatre including Theatre London and the Young People's Theatre in Toronto.

A graduate from the University of Alberta with a Bachelor of Fine Arts degree in acting, Marc Connors has appeared in an enormous number of theatres throughout Canada including a season at Stratford. He played leading roles in *Harry's Back In Town* at the Bayview Playhouse in Toronto and at the Charlottetown Festival in *By George!* and *The Dumbbells*.

The four started singing together just for fun. "We started singing together for our own pleasure," said Morrison. "We'd sing at parties, things like that. One night somebody said, 'Hey, you've got a marketable act' and it just grew from there."

Indeed it has; to the point where even the most hard-nosed critics are predicting that the Nylons are destined for stardom.

Will success spoil The Nylons? "I don't think so," said Marc Connors. "People who really suffer from that the most are those who really hit it fast and although it seems to be happening fast for us, it's not really. We've all plugged away at being actors for a long time. We've worked sometimes, we've starved sometimes."

Booked into Basin Street again, this time for an indefinite run, The Nylons are looking to recording. "Please tell your readers we're open to listening to new songs," continued Connors. "If there are songwriters around with a bagful of songs, we're looking. I think we should utilize all of the talent in this country that we can."

They're serious, but before you rush in, make sure your songs are geared to what The Nylons are doing. "The type of songs we're singing," said Connors, "comes out of, what for us, is like a golden era. Amazing songs that are beautifully constructed."

Anyone interested, send a tape, lead sheet and stamped self-addressed envelope to The Nylons, c/o Canadian Musician.

If your song is for them, you could be tying up with a real winner. **cm**

# FOR THE SMALL STUDIO OWNER WITH BIG IDEAS.

If you're a small studio owner, you may have a problem: your ideas are far beyond your present equipment.

Maybe you're an engineer, dreaming of an automated 24-track studio. Maybe you're a producer, searching for "the next big thing." Maybe you're an artist, trying to land a record contract. What you need is something that will get you from where you are to where you'd like to be.

Sound impossible? Not to us. At dbx, we're committed to make professional recording technology available to anyone with the determination to make use of it. We make a line of rack-mountable signal-processing devices designed and priced especially for the small studio.

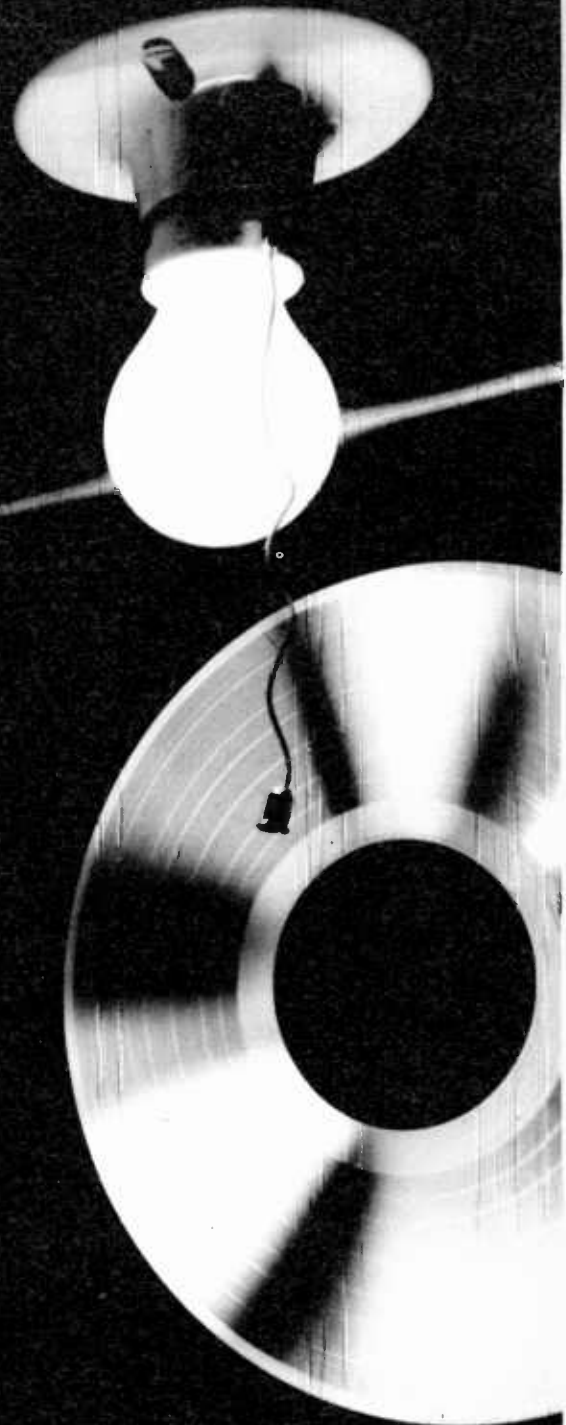
Our tape noise reduction systems, the 155 (4-channel, switchable), the RM-155 (8-channel, switchable) and the 158 (8-channel, simultaneous), all offer the same 30 dB noise reduction and 10 dB head-room improvement as our state-of-the-art units and are fully compatible with them. They enable you to make master quality tapes, instead of demos, on your present equipment.

Our 161 and 163 compressor/limiters feature true RMS signal detection, which closely resembles the response of the human ear, and feed forward gain reduction, which allow for infinite compression capability. The 163 employs "Over Easy" compression, the most natural-sounding you've ever heard, and its "one knob" operation is the simplest around.

We can't guarantee our products will make you a star. But if you've got the talent, they'll take you as far as you want to go. dbx, Incorporated, 71 Chapel Street, Newton, MA 02195 617-964-3210.



**dbx**  
UNLOCK  
YOUR EARS



RECORDED IN  
STUDIOS  
THE WITNESS  
ORIGINAL  
RECORD  
RECORDED



BSR (Canada) Ltd. 26 Clairville Drive, Rexdale, Ontario.

World Radio History

That great  
Gretsch sound!

Great artists demand great instruments. That's why these top professionals and others like them insist on the sound that only Gretsch Guitars can deliver, time after time. If you're interested in a guitar, ask your Gretsch dealer for the new full color Gretsch Guitar Catalog.

**GRETSCH**



Chet Atkins



Hamish Stuart



Cal Collins



Roy Clark



Paul Cotton



Randy Bachman



Paul Yandell



George Van Eps



Bobble Thomas



Bucky Pizzarelli

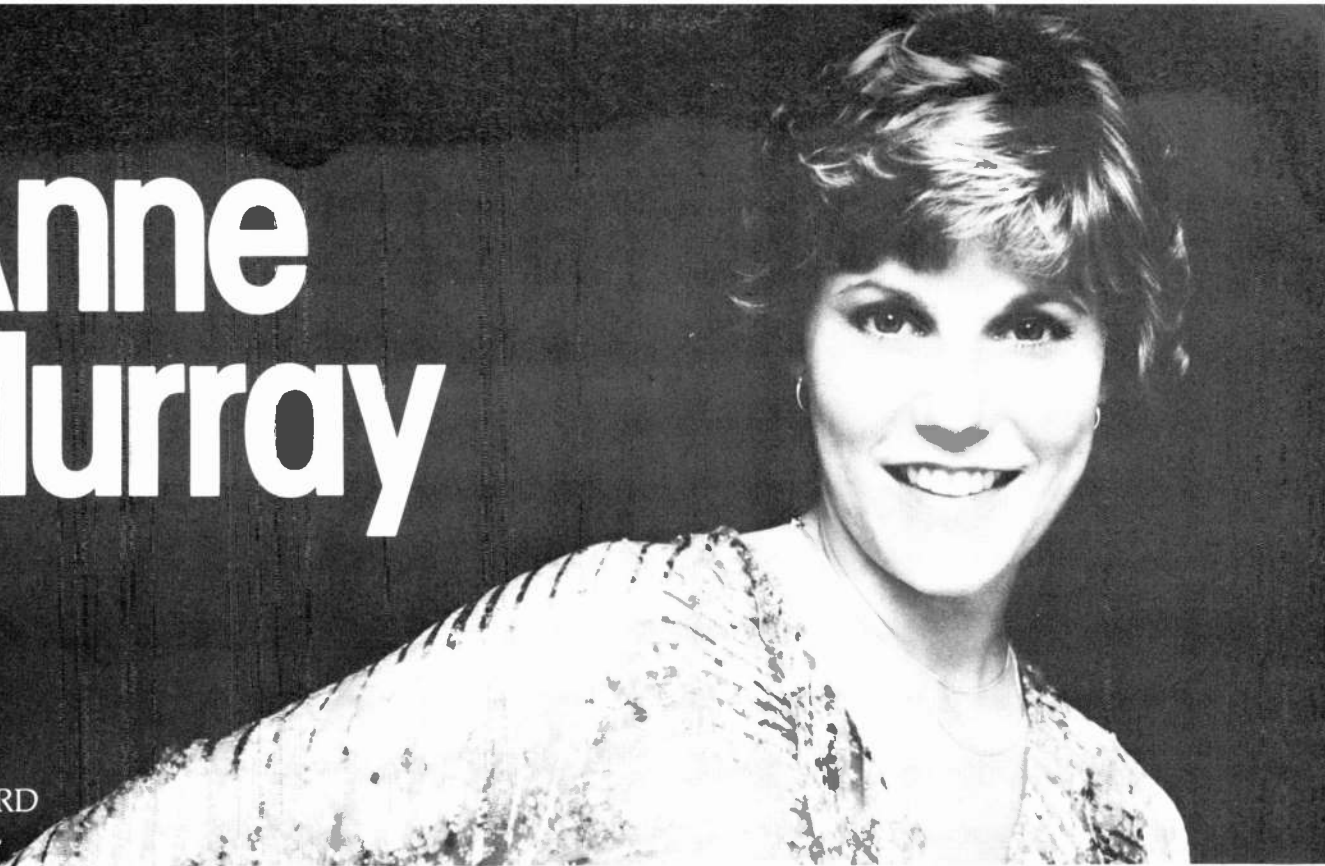
Exclusive Canadian  
Distributor:

**J.M. Greene Music Co. Limited**  
World Radio History

395 STEELCASE ROAD EAST · MARKHAM · ONTARIO · CANADA  
P.O. BOX 8400 · DON MILLS · ONTARIO · CANADA · M3C 2T9

# Anne Murray

RICHARD FLOHIL



Above the stage at the L.S. Beatty Secondary School auditorium in Toronto's suburban North York, there is a shield which proudly bears the school motto: "By Industry and Success."

On stage, on a sunny afternoon in late August, Canada's biggest star is rehearsing with her two backup singers and her six-piece band. And the motto on the shield seems particularly apt when you watch Anne Murray run the group through its paces, in preparation for the opening show - the following night in Allentown, Pa., - of her fall tour.

Anne Murray has certainly devoted enough industry to her career over the last 10 years to merit her success, and her success - carefully tended and harvested - has built on itself. Today, with record sales exceeding those of any other Canadian artist (with the possible exception of Neil Young), a string of sold-out dates from Cleveland to Carnegie Hall, and three massive hit singles in a row, she is the same as she has always been - warm, open, unfailingly pleasant with friends, co-workers, and fans alike.

She's been called the "girl next door", "Canada's sweetheart" and ten dozen other complimentary names, and every interviewer looks carefully for the weakness, the cracks in the personality, the indications that this woman may be - like the rest of us - occasionally fallible. It's almost as though no-one could believe that any person - let alone a music superstar - could be unfailingly pleasant all the time. In fact, no matter how many people you talk to, it is simply impossible to find anyone who knows Anne Murray who doesn't think that the woman is one whit less than terrific.

Musicians with whom she has worked talk about her unfailing musical taste, her lack of big-time airs and graces, her ability to work long hours without losing her temper, or even her good cheer. They also talk about her strength - her ability to take a position and stick to it regardless of pressure. And, most of all, they talk of her musical skill - which perhaps comes as a surprise, considering that she has not taken a vocal lesson for years, plays the guitar in what she describes as an "elementary sort of way", and can rarely be persuaded to play piano if anyone else is around.

The rehearsal at the L.S. Beatty Secondary School - her management have hired the auditorium for three weeks so she can prepare for the tour - is going well enough for Murray to kid around, especially as she goes through *Snowbird* yet another time, singing every single note deliberately off key, and with every member of the band playing agonizingly out of tune. (Several years ago, this writer watched Murray rehearse the same song with the Toronto Symphony for a Musicians' Union benefit concert - as she hit the final note of *Snowbird* a full semitone sharp, every member of the orchestra looked at her with shock and horror, while her band members howled with laughter).

The three weeks of rehearsal have been important. There are new members in the band, some new material to hammer into shape again - this tour is her return to the stage after an extended layoff during which she has given birth to her second child and stayed home up in Thornhill. She has kept well out of the glare of publicity (except briefly when her foot

was injured by one of those exploding pop bottles), with her office turning down extravagant offers of work as the result of the staggering success of her single releases.

Now, however, it's time to get on the case again, and everyone in the band knows it. Her regular leader, Pat Riccio Jr., is at the keyboards, with guitarists Aidan Mason and George Hebert, Peter Cardinale on bass, Brian Gatto on steel guitar and (occasionally) accordion, and Jorn Andersen on drums. The backup singers are Debbie Schaal and Bill Hughes - the latter a well-known local acoustic singer and guitarist who has finally completed an extremely costly album of his own for CBS in California.

Murray runs through her entire show, more or less without interruption. The audience includes a couple of reporters, two photographers, and a group of the school's janitorial staff, playing cards in a corner - they've seen the show come together over the last three weeks and they are certainly not inhibited by any show-biz glamour that may be spilling over. Most of them have imported a handful of their family and friends to drop in and catch an offstage view of Murray at work - now it's all over bar the shouting and they're sipping Coke and watching the cards and waiting for five o'clock.

This may be the entire show, but there are important differences. The stage at the L.S. Beatty Secondary School is certainly not as large as that at Carnegie Hall; the sound system is a miniature version of the one that Anicom Sound of Minneapolis takes on the road for the show; the lighting consists of a single spotlight, plus

some overhead floods and the room lighting, which is left on.

After the "show" ends, following the shambles of *Snowbird*, a version of her latest hit, *Broken Hearted Me*, and run-throughs of *I Just Fall in Love Again* and *You Needed Me*, everyone gets down to business. Road manager Warren Baker lays down the rules - everyone has to be at the airport at seven tomorrow morning for the flight to Allentown - the flight doesn't go till later, but since this is the first date of the tour, there are immigration forms and a lot of customs formalities to be handled. There are some good-natured warnings for drummer Andersen, known both for his work with Murray McLachlan's Silver Tractors and for his ability to miss trains, buses, and airplanes with staggering regularity.

As the instruments are packed into their flight cases, Murray gets the back-up singers in a corner - there is some work still to be done on a couple of songs, and Hughes feels that the vocal parts on one of the songs needs some drastic overhaul. As the gear is packed away, and the small audience heads out into the bright sunshine, one realizes that there has been no sense of panic or urgency about the rehearsal. It is, figuratively, almost showtime, but there are no signs of nervousness, or even worry. The musicians - even the new ones - know that Murray will, as she always has, carry the show with ease and charm. They know that the audience in Allentown - all 19,000 seats have been sold out for weeks - will cheer until they're hoarse, sing along with the hits, and go away well satisfied that they've more than had their money's worth.

That's not always the way it's been - but it does seem that way. Anne Murray has paid her dues with a vengeance, but it's worth recapping a career that's had plenty of downs, before the ups began piling on top of each other.

She was born and raised in Springhill, N.S., and always sang around the house when she was a kid. At 15, her parents insisted she take singing lessons, and she worked for three years with Karen Mills, a classical teacher who lived some 50 miles away. Each Saturday, Murray got on the bus early in the day, returning in the evening. Later, when she went to college in Halifax, she kept the lessons going for another year. "I was being trained as a soprano, but I have a low voice and simply don't use the higher range, except when I do harmony parts," she says now.

Taking a course in physical education, in April 1963, she was persuaded to skip a day and do an audition for *Singalong Jubilee*, a CBC television show done in Halifax. "Thanks, but no thanks," she was told, "we have all the altos we need this summer." Two years later, she did get on the show - the host was a tall, rangy banjo player called Bill Langstroth, and the musical director was a brilliant, funny, disorganized Maritimer called Brian Ahern. She also performed on another

Halifax show, *Let's Go* - and all her friends were trying to convince her to pack up teaching phys ed and take up singing on a full time basis. Murray, thought they were crazy - there was security in teaching in a high school on Prince Edward Island; singing was something to do around bonfires and in the bathtub.



In 1968, she released her debut album on Arc Records - produced by Brian Ahern, it can still be seen around in record stores. It includes songs by Ian Tyson, Joni Mitchell, David Wiffen, Tom Paxton, and John Deutshendorf (who later changed his name to Denver) - "she sings a folksong well," noted Ahern in the sleeve note.

Capitol Records signed her up, noting the success of the debut album, and she has been on the label since - managing to score a major hit every time contract renegotiation time came around. Her track record on Capitol has been astonishing. Her first album for the label titled *This Is My Way* in the U.S. contained *Snowbird*, Gene McClellan's massive hit; the record is still selling, and long ago passed the double platinum mark in Canada, as well as going gold in dozens of other countries, including the US, Hong Kong, Australia, and Britain.

Since then, there have been more than a dozen other albums, all of the major sellers in both pop and country markets in Canada and the U.S. Her last two albums, *Let's Keep It That Way* and *New Kind of*

*Feeling*, both contained smash top five singles; there are two albums in the can waiting for release, and she has a pile of new material she wants to take into the studio as soon as possible.

Present plans call for the next album to be released in January, with the one following to be released in late summer, with new material to be added to it and a few of the "weaker" tracks pulled out.

With the success of her first Capitol album in the States, Murray teamed with country singer (and session guitarist) Glen Campbell - on record and onstage in Las Vegas. Her regular pre-show nausea began during this period - she told *Rolling Stone* in one interview that "I literally had to be pulled on stage with a hook the first time - in my bare feet; talk about dumb!" The years between *Snowbird* and *Danny's Song*, a smash hit in 1973, were miserable. While the home press in Canada cheered, Anne Murray suitcased her way around the United States, miserable on stage (though the audiences never knew), appalled by the cost and effort of travelling ill-routed tours, fed up with hotel rooms.

In 1975, Murray quit. "I just had to get my life in order," she said at the time. "Peace of mind was simply more important than making money." She continued to record, but drastically cut back on her personal appearances. She married - after a long behind-the-scenes relationship - her old friend from *Singalong Jubilee* days, Bill Langstroth, and shortly afterwards had a son. She began touring again, went through changes with her record producers, took her baby on the road, and - with two new hit singles - took time off to have her second child. Today, her career has hit a new high; Murray is a major attraction throughout Canada, the U.S., Australia and New Zealand (she is on her way to tour there after her current North American swing), Britain, and Sweden. Her one-nighter price is often as high as \$50,000 plus percentages for fair dates; she has played 25,000 seat stadiums and she's played the Bottom Line in New York and the Roxy in Los Angeles, the Royal Alex for a week in Toronto.

Her home life is completely separated from her professional life; she rarely "hangs out" with music business friends, and she is hardly ever seen in local clubs. Simply, she prefers the home life and the company of her two kids and her husband. Being on the road is something she does not, by and large, enjoy. She hates hotel rooms, gets physically ill before every performance, and doesn't particularly enjoy travelling. With her increased prosperity, however, she can organize her touring schedule so that it does not become burdensome; she can, and does, charter a jet, if necessary, to get home for a weekend or a two-or-three day stretch every now and then.

Anne Murray does feel at home, however, in the recording studio - especially at Toronto's Eastern Sound, where she has cut almost all her records.



Her fondness for recording, of course, is why she is presently two albums ahead - and she's itching to get back and cut another.

Her last two albums on Capitol were both produced by Jim Ed Norman, who followed Tom Catalano and Brian Ahern as her producers-in-residence. He is, she reports, "simply the best producer anywhere for me." Ahern, who worked on the first eight albums she made, was frequently disorganized, and liked working late into the night - Murray is not a "night person" and occasionally resented the additional work made necessary by Ahern's casual way of doing things. Tom Catalano, who had produced a number of highly successful albums for Neil Diamond, was the exact opposite - "too organized, almost sterile in his approach," Murray recalls now. Worse, Catalano preferred to work in Los Angeles - he played a major role in picking material, and shipped it out to various arrangers, leaving Murray to come in and do the vocal tracks over material she couldn't identify with. "There were times I felt that I could have stayed home in Toronto and phoned in the album," she laughs.

The choice of Norman, who had written for and worked with The Eagles, came about after Murray's manager, Leonard Rambeau (of whom more in a moment) met him in Britain. "Jim Ed is simply perfect," Murray tells everyone who asks. "He's a perfect organizer, but he's open for change and ideas. He's excellent with arrangements, and he has a good ear for material."

Better still, he's perfectly willing to come to Toronto - although Murray worries that when he comes here he's lonely. "He just stays in the hotel for two or three months, and I feel so miserable for him. I know he'd rather be at home in L.A."

The choice of material is a joint effort between Murray and her producer, with assists from Rambeau and from Paul White, who signed the singer to the Capitol label and now works for Murray's management company. Along with Linda Rondstadt (who, incidentally, Murray has never met), she does not write any material herself and must depend on the choice of other people's material for her hits. As a result, she is bombarded with demo tapes, lead sheets, and the hard-sell of songpushers both amateur and professional. Amazingly, she listens to every tape that comes into the office, often playing cassettes in her car on the way to and from the office. Unfortunately, she has never yet found a single song worth using by this method.

"I don't think that there is any such thing as an "Anne Murray song", she says. "I can't describe why some songs work for me and others don't. It sounds silly, but all that I can say is that when I hear a song that's right for me, I know it, and I go along with that instinct. Only a couple of times have I gone along with recording something that I didn't like, and

I was proved dead right both times!"

She makes a particular point of recording songs by Canadian writers, if only because she knows many of them personally and is always ready to listen to their output. "I'll give a listen to anything by my friends - Brent Titcomb, Shirley Eikhard, Maribeth Solomon, Colleen Peterson. Obviously, if I've had a success with a song by a particular writer, I'll listen very carefully to anything else they've done. There's no formula to picking a song - it's just gut reaction."

She's well aware, of course, of the financial rewards involved for the writers whose work she records - Brent Titcomb, who had written a couple of songs for earlier Murray albums, recently wrote the song she used as a B side of a million-selling single; he will earn some \$80,000 in royalties, allowing him the financial independence, she hopes, for him to settle down and write some more songs for her.

The hidden key to Murray's considerable success can be found in the person of Leonard Rambeau, her long-time manager, friend, and combination Barnum and Svengali. Rambeau runs her management company, Balmur Ltd. in an easy and informal style - but he knows how to be tough when he has to be, and he knows how to keep the flak from Murray herself. They never fight ("although I do remember getting really pissed at him once for two minutes when he gave my phone number to someone he shouldn't have, and I told him not to do it again") and she takes part in all the major decision-making.

Rambeau, in turn, says that Murray is the easiest person in the world to work with, but a tough one to change around once she has made up her mind. "The fact is," he says ruefully, "that when she does make up her mind about something she's invariably right." Balmur, in addition to managing Murray's career, also looks after the fortunes of her brother, Bruce Murray, and longtime friend and associate John Allan Cameron. The company is also deeply involved now in the career of pianist Frank Mills, whose smash hit *Music Box Dancer* put the pianist on top of the charts and into sunny tax-exile in the Bahamas.

The Balmur office is furnished in low-key luxury, and is in a midtown Toronto skyscraper. Interviews and informal meetings take place in a cosily decorated room at one end of the suite, with a wall full of hifi and tape equipment, a few of the many Juno Awards, and a couple of gold albums, and record and book shelves.

Always squeaky-clean and perfectly pressed - even when she's relaxing - Murray submits to interviews with an ease that obviously goes back a long way. I've got nothing to hide, she seems to say, so why shouldn't I be relaxed. Exactly - no interviewer, faced with the woman's sheer pleasantness, could ever do a hatchet job on her. That doesn't mean that she doesn't

use the odd four-letter word sometimes, or express her annoyance at the expectations some people have of her. She does not like being labelled "Canada's ambassador", and while she knows she owes the audience - in person or on record - a good show, she does not owe them her private life, and nor does she accept any nationalistic roles as some kind of Canadian representative.

She signs autographs willingly, and she is generous of her time for a variety of causes. She is cheerfully used to the fact that her audience makes demands that she feels excessive ("you should have seen the mail we got when I decided to have my hair permed - and then again when I decided to let it grow out straight again!").

As a musician, her natural voice and her feel for the material she picks, are what has made her a success - along with a drive to get things done, and done right. "In 1978 I decided that I had to either get this thing - this career of mine - in gear, or get out. I decided to get it rolling, and I did," she said, with a certain flat finality. The choice of Jim Ed Norman, and the successes since, have proved her right. And while some critics - Toronto's Peter Goddard, for instance - snipe a little, in a nice sort of way, about what they call her blandness and lack of progressiveness, she's just moving forward.

Today, this nice, pleasant, funny, kind woman is the biggest star in the country - only a few notches behind being in the very top rank of international superstars. And, if anyone's keeping score, the people in the know are betting that the next decade of her career will be bigger still; just wait and see. cm

### An Anne Murray Discography

What About Me?  
ARC  
Snowbird  
CAPITOL  
(This Is My Way in the U.S.)  
Honey, Wheat & Laughter  
CAPITOL  
Straight, Clean and Simple  
CAPITOL  
Talk it Over in the Morning  
CAPITOL  
Danny's Song  
CAPITOL  
A Love Song  
CAPITOL  
Anne Murray Country  
CAPITOL  
Highly Prized Possession  
CAPITOL  
Together  
CAPITOL  
Keepin' in Touch  
CAPITOL  
Let's Keep it That Way  
CAPITOL  
There's a Hippo in My Tub  
CAPITOL  
(Sesame Street Records in the U.S.)  
A New Kind of Feeling  
CAPITOL

# No problem.

That's what TASCAM SERIES mixing consoles are all about because whatever stage of recording development you're in, we provide the solution, not create another problem.

Our attention to "human engineering" is what keeps TASCAM SERIES number one and the functions included in our mixers demonstrate just that.

**Monitoring.** If you already have a mixer, do you have to use the input section for monitoring? You don't if you have a Tascam. *Any* Tascam, not just the Model 15. So when we tell you you've got 8-in on the Model 3 or 5B, you've got 8-in. *Plus* enough monitoring combinations to satisfy anyone in a control room or studio.

**Mixing Groups.** Problem solving is an orderly pattern of thought. Thinking it through, one element at a time, is the most logical approach. In design you find our mixing groups do just that. Each element on every console that makes the total Tascam mixer has been positioned as a group. This means that each time you operate any Tascam console you are able to logically think about what you are doing, not which knob to twist or button to push.

**Meters.** Tascam meters are not options. They are an integral part of every mixer we make and they're less visually confusing than a lot of multi-color LED displays we've seen. Compare and see what we mean.

**Patch Points.** How flexible is your mixer? We have the simplest external patching system in the business. Period. And every Tascam mixer is designed with the same flexibility to provide access to signals and increase your ability to influence and change them to suit your individual ideas.

**Channel Assignments (Busses).** We believe that channel assignments should be simple and comprehensive. Simple in number and visually comprehensive. All TASCAM SERIES consoles have identical channel assignment color coding making it easy to see to which output channel any particular input is assigned. Additionally, we have a unique panning system. Whenever any two or more channel assigned buttons are depressed, the pan is automatically engaged. If only one button is pushed, then pan is totally out of the system. Easy, simple, and terribly logical.

**A Special Note About The Model 1.** Our model 1 is really an inexpensive compact eight by two line-level mixer. It gives you the additional submixes you'll need without costing you a fortune.

Where are our specs? In the equipment, where they belong. Because hearing is believing. So be a skeptic. Pick up the phone or drive to a TASCAM SERIES dealer near you. He has all the information and personal systems planning brochures from us to you. And remember whatever your recording needs, the TASCAM SERIES mixers is no problem.

## TASCAM SERIES BY TEAC

A new generation of recording instruments for a new generation of recording artists.



Model 1



Model 5B



Model 3

# Max Webster

*"...in the eyes of a record company executive an unproductive musician is an unprofitable one."*

MAD STONE

Success has given KIM MITCHELL a headache. And it's not the kind that will go away with two aspirins and plenty of rest.

You would think he'd be on top of the world now. After seven years of struggling through the mire of the Canadian music scene, Max Webster, the band Mitchell co-founded, now has its platinum album with *A MILLION VACATIONS*. Three previous albums have gone gold and a live album is in the works. The band's future appears rosy, to say the least. Most musicians would sell their own mothers to be in the same position. So why the long face from MITCHELL?

It seems he has discovered, as most recording artists eventually do, that the music industry is a heartless taskmaster. Mitchell is now aware that in the eyes of a record company executive, he is just a music machine while will be kept in use for only as long as it continues to produce. An unproductive musician is an unprofitable one.

The whole idea of writing for dollars, although it makes perfect sense from the business point of view, is distasteful to MITCHELL: hence the headache.

Until now, he has been labouring under the delusion that a record company is like a concerned parent - there to praise you when you're doing well and comfort you when you're not. While the band continued its seven-year ascent to the top of



DAVID STREET

the charts, nothing appeared to contradict this rather naive theory, although MITCHELL admits now that he and lyricist PYE DUBOIS had to compromise their writing at times.

But the full force of the industry's heartlessness did not really hit home until MAX returned earlier this year from what is referred to in the business as a "triumphant" European tour. The band was hot, the crowds were enthusiastic and the reviews, for the most part, were favourable. On that tour, MAX had been fronting for Canadian heavy rock masters RUSH (both groups are managed by Ray Daniels and SRO), but before the 19 English dates were over, MAX had been asked back to headline their own tour this October.

And that's when the problem really started.

It seems that when a Canadian band tours Europe, or England, they lose money as a matter of course. The costs of transporting the group, its entourage and equipment across the sea and back again is prohibitive, so unless the group was huge before it left, the tour loses money.

There's usually a shortfall (the difference between what they make and what they spend) of anywhere from \$10,000 and up, depending on how extravagant their stage show is.

The record company usually picks up the shortfall in the belief that a successful tour will lead to greater album sales (which is where the company makes all its money anyway). But in this case, for some reason that Capitol refuses to discuss, the tour was turned down.

"This just doesn't make sense," said MITCHELL in a recent interview at his Toronto home. "I think there is more to this than what the band was told as an excuse."

"We went over to Europe and did great. We did phenomenal. So good that we got asked back. They flipped out over there. The whole thing when we arrived felt great...The interviews were together, everything flowed really nice..."

"By the end of the English tour, when we were ready to go to the Continent, they had pencilled in our own tour to come back in October. Right? We had it all figured out, all the advertisements were ready to go up and everything and then Capitol U.S. said: 'NO. We are not going to give them any money.'

"Now if we bombed, I could understand. If we just went over there and blew it, they'd say forget it. But we are going over there with our first headline tour and we've sold three times the albums RUSH had sold when they did it. And the odds are so good for us to finally break out of Canada and not be so regional. And they just said no."

"So that puts a big question mark over my head. Why were we even signed to them?"

RAY DANIELS, the man behind SRO Canada and the managerial mind behind

RUSH's and MAX's success, says despite evidence to the contrary, Capitol U.S. is very interested in MAX WEBSTER. "They've just picked up the option for two more albums," he said in a recent interview. "MAX has a very lucrative deal with them."

DANIELS says that Capitol probably feels they have already made their commitment to the band by financing the first European tour with Rush. He said that the next tour is cancelled because EMI, the British arm of Capitol, doesn't want to put up the money it would take to keep the band in Europe for a tour. He estimates about \$75,000 is involved, and that doesn't include money for promotion, which would add another \$30,000 to that figure. DANIELS says there is no point in paying for the group's tour unless money is spent on promotion. DANIELS says that everywhere SRO has control of tour and promotion budgets, the group has done well, and both MITCHELL and DUBOIS do not hesitate to agree. "With record sales like we have had in Canada and the success we have had here, we can go to the States and to Europe if we want," says DUBOIS, also a MAX co-founder and MITCHELL's cohort and confidant. "We can make enough money to do that."

"But the contradiction is so apparent - if we are so successful here, why can't the record company back us in another area?"

SCOOT ERWIN, a spokesman for Capitol in Toronto, refused to comment on why the tour was stalled. LINDA EMERSON, a spokesman for ANTHEM, MAX's Canadian label which is distributed by Capitol, says the U.S. record company is waiting for the band to put out a new album before they agree to finance another tour. But why the company would want to wait for a new album, the quality of which will be anyone's guess, when it now has a potential million-seller with MILLION VACATIONS, is hard to understand.

And if things keep going the way they are for MITCHELL, who says he has a writer's block brought on by his problems with the industry, there may not be another album to support.

"As a writer, I've always just written," says MITCHELL. "That's the way DUBOIS and I write. We've actually said: 'I don't care what we write, we're just going to do this.'"

"As it is now, with the band getting bigger and all these record company people and pressures coming down on you...they start demanding what kind of tunes they want to hear written...and that's shutting me down. That's shutting down my creativity for some reason. That's a problem that's come up."

"I'll get through it. It's just that they are all around me and they are so close, saying: 'We want this kind of tune and you've got to write that kind of tune or else you're never going to be able to record ever again, or we'll take your

firstborn, or whatever.' It's like that. And I'm really bitter at the whole industry right now."

MITCHELL says the radio arm of the industry is every bit as bad as the record companies. He says program directors have virtually wiped out a whole middle segment of bands, the bands who were not huge but who had frequent airplay and a sizeable following.

"Who's really big is really big. And then there are all these other bands that used to get airplay but the music industry has totally wiped them out."

"The radio people - they've just taken it and scooped it away. I think we are in that segment at least on a Canadian level and now on a European level. And they are really kicking us in the ass. They're telling us either write what's on the radio, or get out, we don't want to spend money on you. And that's a drag, because those bands are probably the hardest working."

"FM stations are playing stuff that you can hear once and whistle to. They forget the rest. You turn it on during the day now and all you hear is acoustic guitars and pretty harmonies."

"There's only one station in Toronto for punters, meaning rock fans who are kind of interested in hearing some new stuff and hearing the odd off-the-wall thing; that's CFNY, and it's doing poorly."

MITCHELL says the major advertisers don't like CFNY because it's "too noisy or too weird" so the station attracts only smaller advertisers, and although their dollars are appreciated, it's not enough to keep the station going.

"So I have a bad picture of all these program directors. They are just sitting back controlling this. They come from Tide soap and Ravioli and Kelloggs and stuff. That's where they come from and they dictate to these record jocks what songs to play and how to run their shows and what to say, when."

"I find it really funny when I hear stuff like 'Toronto's best rock' - that's such a stupid slogan. FM radio is very big now and it's making money because all these assholes are coming in. But before there was a nice contrast. FM used to be nice to listen to. You could rock out once in a while. Sometimes they would just drop on a cut from an album, as opposed to what they do now which is just playing special cuts and all the rest of them have a piece of tape over them. They actually have pieces of tape on albums. The program directors say: 'You can't play that song and make sure to say "Best Rock" four times an hour.'

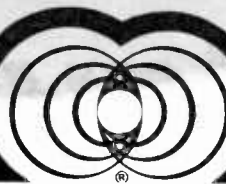
"I won't go into it any more, but I'm very bitter at the scene today."

"It's all so slick and polished," says PYE. "And that's exactly what it shouldn't be."

"You can take all the shots at FM radio you want," says DANIELS, "But it has helped some small bands become big. Groups like BOSTON and FLEETWOOD

*Continued on page 41*

higher



fidelity

# Eight good reasons to be a Beyer Buyer.

**one** The first reason is Beyer. We have fifty years experience making the world's finest microphones and headphones. And an unmatched reputation for quality, reliability and innovation. The choice of professionals everywhere.

**two** M 160. One of the world's best-loved and most versatile microphones. Warm, soft sound favored by vocalists and musicians alike. Dual ribbon design for high strength and fast transient response.



**three** Beyer headphones. A full range of high quality professional models for critical monitoring and reliable communication. DT 109 combines stereo headphones and boom-mounted microphone, ideal for on-air use and disco deejays. DT 444S wireless headphone receives sound from an infra-red LED transmitter up to



300 feet away. Full 20-20,000Hz frequency response. Six hour stereo operation on rechargeable NiCad batteries.

**four** The new M 400. A great performer's mic. Supercardioid pick-up pattern to minimize feedback. Rugged design for long life. Tapered frequency response with rising high end and rolled off lows, plus midrange presence boost. Built-in humbucking coil and pop filter. Dynamic design is unaffected by heat and humidity.

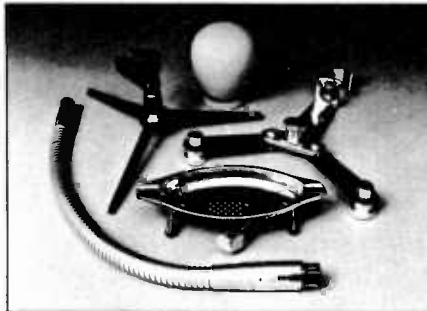


**Beyer**  
**Dynamic**



**five** Beyer microphone stands and booms. A full range of mic mounts for floor and desk use, with fixed and folding bases. Available with collapsible tubes for easy packing. Also heavy-duty stands for speaker cabinets.

**six** Beyer microphone accessories. Wind screens, impedance matching transformers, in-line switches, power supplies, wireless transmitters, stereo arms, goosenecks, clamps, thread adapters, anti-shock suspensions, and even a mic stand ashtray! The whole works. If you can use it with a mic, we make it.



**seven** M 713. One of our unsurpassed studio condenser

mic's. Modular system: accepts different transducer capsules and power supplies. Gold-vapored mylar diaphragm for high transient response. Mu-metal shield. Temperature and humidity stable.



**eight** See your dealer or write for information on our product line. You'll have many more reasons to be a Beyer buyer.

# H. ROY GRAY LIMITED

DISTRIBUTORS FOR: PHASE LINEAR • MICRO ACOUSTICS • ZEROSTAT • DISCWASHER • BEYER • GENERAL SOUND • TELARC

## HIGHER FIDELITY FOR OVER 28 YEARS



### H. ROY GRAY LIMITED

14 Laidlaw Blvd., Markham, Ontario, Canada L3P 1W7 Tel. (416) 294-4833 TLX. 06-986873

World Radio History

"His sound was unforgettable - a tense, honeyed quality in the middle of the register, and then, as he climbed upward, more and more personal. There was sort of a dramatic self-assertion in the vibrato as he soared above everything, past high C, into the next octave-and-a-half, where his tone and timbre became unique. On special occasions, he would go higher - controlled squeaks two octaves above high C."

*New Times* jazz columnist Frank Conroy recently reminisced about Maynard Ferguson's unique trumpet style after first hearing him in the Stan Kenton band. At 51, the Verdun, Quebec born inventor of the Superbone instrument is one of the most successful in his field, commanding a concert fee that is probably second only to the Count Basie band. Mixing contemporary pop tunes with super-charged horn charts may not have endeared him to purist jazz spirits but, in an age of format radio and chart credibility, it has kept Ferguson alive and better off and better known than ever before. "The most important thing is doing what I feel is right for me," he says in discussing repertoire. "I would rather be contemporary and creative and have a feeling that I am a part of today as long as it feels honest to me to do it. The thrill is doing things that I enjoy doing and discovering that we are meeting with success."

Success first hit the multi-talented horn player in 1948 when he joined Boyd Raeburn's big band. A year later, he was a jazz sensation when, in the Charlie Barnet band, he cut a terrific and piercing primal scream solo on the tail-end of Jerome Kern's love song, *All The Things You Are*. Capitol released it and the Kern estate, outraged by the 'bastardization', promptly sued to have the record withdrawn from the market. Ferguson, meantime, was eagerly snapped up by Stan Kenton and billed as lead trumpeter.

"I didn't really realize my own ability as a soloist until I was 12 or 13. I was attending the French Conservatory of Music, in Montreal, and my teacher, Benny Baker, pointed out and helped to develop my natural facility for playing things up an octave musically. I wasn't the first high-note player, but because I could (and still can) blow hard and hit the notes, it was possible to orchestrate the solos."

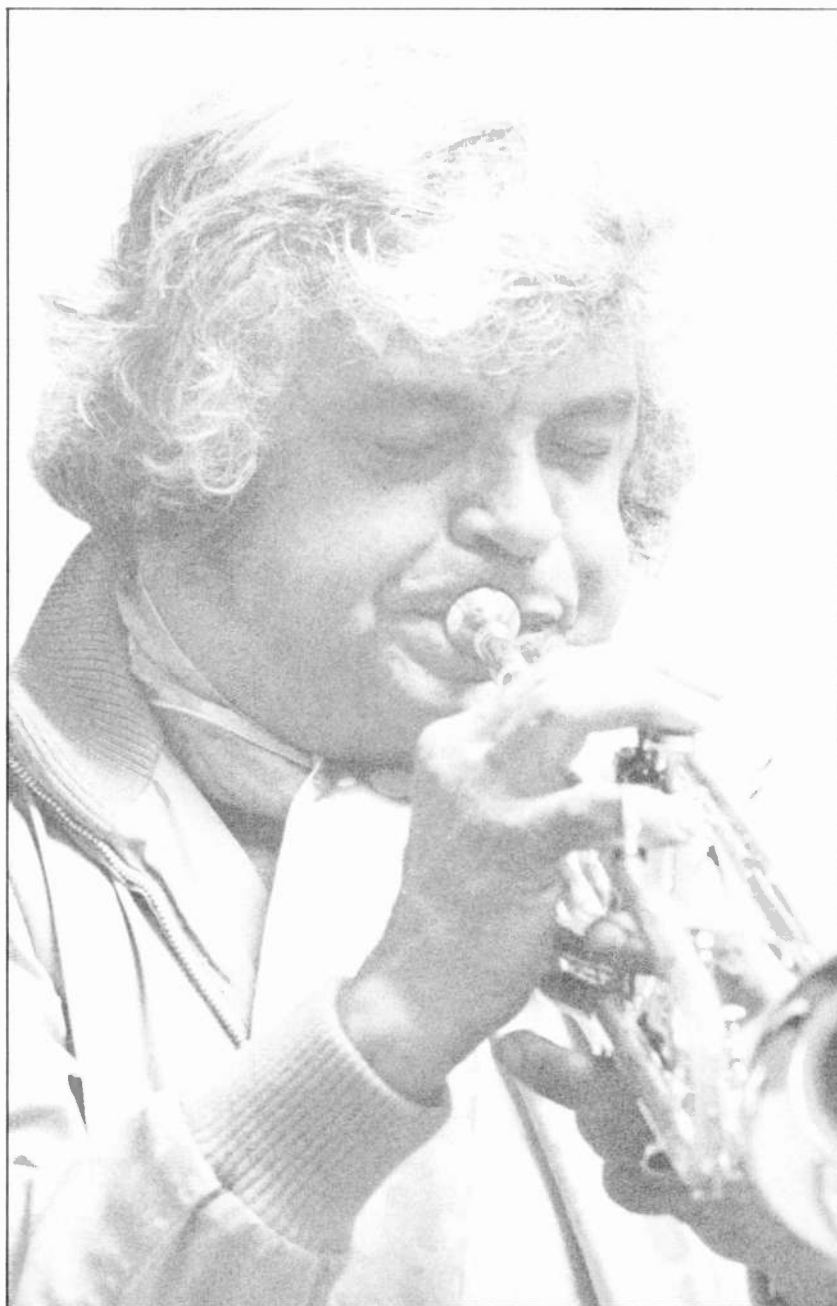
Keeping in shape and developing, both as a musician and bandleader, is as much a planned routine as it is a hit and miss situation when on the road. He likes to swim but "not in those Holiday Inn pools," he notes, and uses yoga breathing lessons as a warm up before a concert. "Young horn players looking for advice should definitely pick up on four or five good yoga books and read the chapters on breathing."

The pre-concert drill means dinner by six: "I concentrate on a high protein meal and like to be through at six, then I have two hours to work up for a concert at eight." He says he is the worst person to

# Maynard Ferguson

DAVID FARRELL

*"I guess I'm a bit of a hooligan at heart"*



ask about practicing "because being band leader and musician means that one is caught up in other things" than the music. "Generally, I will work on some part of an arrangement or try a new tune, but then again if I pick up the horn, quite often I have no idea of what I'm going to play."

In discussing rehearsals and practicing, Ferguson is almost forgetful of the backstage interview situation, beginning to relax in his too small, black-vinyl office chair placed at his convenience by the management. "You know, some players like to talk about 'dedication' and 'dues paying'. I just enjoy playing. Sometimes, though, you run into a block, perhaps the fingering is off, and it starts to get to you. Arnold Palmer once said that if you are hitting the ball badly on the practice tee, then you should walk off for a cup of tea. The advice holds true for horn players. Take a pause and then come back."

Asked if there was any further advice for the aspiring musician, Ferguson said yes and noted Louis Armstrong's comment that "you've got to love to be able to play."

Holton is Ferguson's horn, the MF Horn, Superbone and Firebird - "Superbone is the valve and slide trombone and Firebird is valve and slide trumpet, the best of both worlds." Other brands include Shure Brothers for concert sound systems; Jet Tone, "Maynard's personal mouthpieces"; Slingerland Drums and Zildjian Cymbals; Norlin for Polymoog synthesizer; Hume and Berg for mutes; and Multi-Vox Multi-Mix Echo. He uses the best equipment, employs soloists in every seat in the travelling 13 piece he fronts, promotes himself, his band and jazz with the kind of passion one associates more with a preacher, and when he steps up to the microphone, soaring over the four front horns, the audience becomes his to convert.

Ferguson's return to the forefront started in 1964 when he literally discovered arranger Jay Chattaway in the U.S. Navy band in Washington, D.C. Now producing and writing for saxophonist Mark Colby, Chattaway's first chart for Ferguson was of Stevie Wonder's *Livin' In The City*, a brilliant choice given an even more brilliant sounding chart. That, combined with Herbie Hancock's *Chameleon*, put the arranger, band leader and musicians in a position where they could start calling their own shots. Three years later, the same combination, with the addition of Mark Colby in the band, came through with a soaring cover of the Bill Conti theme tune, *Gonna Fly Now*. In addition to being nominated for a Grammy award, the album, *Conquistador*, went on to become one of the biggest jazz albums ever for CBS. Following that came *Star Wars*, *Star Trek* and then, on *Carnival*, Ferguson took the producer's seat, confidently producing yet another theme hit, this time with *Battlestar Galactica*. In between, he has been conscious of his band, integrating established pop tunes

with material drawn from the ranks.

Though he is kind to the subject of rock, pointing out the importance of seminal jazz/rock outfits such as Blood, Sweat and Tears and the original Chicago Transit Authority, the band leader suggests that a lot of bands fail because they don't want to play other people's music, even if it is better than their own. Repertoire is an all-important factor in accounting for success.

Being a hot player with a hot band and in constant demand has not always been the case, however. After leaving the Kenton band "to further myself," Ferguson started to make big money as a studio musician in Hollywood. Growing disgruntled with that after a while, he moved to New York and teamed up with what was basically an all-star line-up of soloists from the big bands of the time. It was 1956 and the first dates booked them into Birdland for a two week stretch and they hit. Membership in the Birdland Dream Band, at various times, included Manny Albam, Clifford Brown, Clark Terry and Ray Brown. A year later, MF formed his own 13 piece which lasted for eight years before disbanding when its leader up and left with family for England to re-evaluate a career that had been sunk six feet under by the post-Beatle music trends.

In the first years of the Maynard Ferguson Band, he recorded *A Message from Newport* for Roulette which stands as the best record of early Ferguson with an MF Band. As adept as he was at playing, so too in spotting exceptional talent and among players in this band over the years were Rufus Jones, Don Sebesky, Chick Corea, Joe Zawinul and Chuck Mangione. But in 1967, Ferguson left the States: "I didn't think there was an American market for what I was doing. With no new audience interested in the direction I was headed, I was stuck with old audiences. I think getting away from America gave me the chance to destroy my cookie stamp."

In England, he led Top Brass, which toured with great success across Europe, but still unsatisfied, he took his family to India for a six month immersion course at the Rhishi Valley School of Music. There he experimented spiritually and musically with Indian religion and music theory, at the same time teaching western music to students there.

Leaving the U.S. proved to be the right move at the right time for Ferguson. He returned to the U.K. refreshed and revitalized, signing a contract with CBS and recording several M.F. Horn albums with producer Keith Mansfield. Repertoire was mostly contemporary, à la Jim Webb's *MacArthur Park* and Three Dog Night's *Eli's Coming*.

Most recently Ferguson recorded *The Hot Album* at the A&M studios in Los Angeles, trading some licks with Chicago who were in recording their current album. There is also the Rocky II theme

on release as a single, again featuring that uniquely characteristic M.F. horn sound.

On his affiliation with Holton, the horn player says: "I don't physically make them of course. I design them with the help of Holton people. Larry Ramirez and I put together the Superbone. I still play the prototype. It still has tape on it where Larry and I experimented. We just keep patching this and that together 'til we get the sound we want. I enjoy this very much. It's exciting for me to create."

The Indian sojourn was equally stimulating for him. "Earlier in the year Ferguson had vina player Vemu Mukunda as a guest in his home (the two worked together on MF Horn One). Indian chant music, Ferguson says, "will become an integral part of this country's music. Just as the music of other nations has an influence on our music, the music from India should make its presence felt. I believe in fusion in music and look forward to more in the future."

Studio preferences for Ferguson include using his own band in the studio, "it's unfair to use players all year on the road and then record with some studio band," and to keep the charts as spontaneous as possible. "It seems the more one starts to stack tracks, the greater chance of losing the real impact of the arrangements," he says. "I'm a perfectionist in the studio, but sometimes one has to sacrifice a bit of perfection for more of a hot sound. Being producer and band leader for me now is really a challenge because it forces me to be a lot more critical of my own work." He laughs and tries to explain the conflict he himself goes through in the studio when deciding whether to edit out one of his own solos. "It can really put you on the line," he finally says in answer to the producer-band leader role he plays today.

Repertoire recorded is a mix of tunes submitted to him, things "I've heard on the road and things brought forward to me by the band members. We have a fairly democratic approach today in the band. Something that I can thank the rock world for; that is to get away from the big band thing where the band leader is the boss and the players just employees. I guess I'm a bit of a hooligan at heart, you know I was criticized by some of my fans when we incorporated synthesizer into our sound."

Though a school older than the Miles inspired class of fusion players - such as Larry Young and George Duke - the fashionably hip Ferguson says he has no immediate plans to cut back on his concert touring activities. "I simply love playing too much to start easing up now."

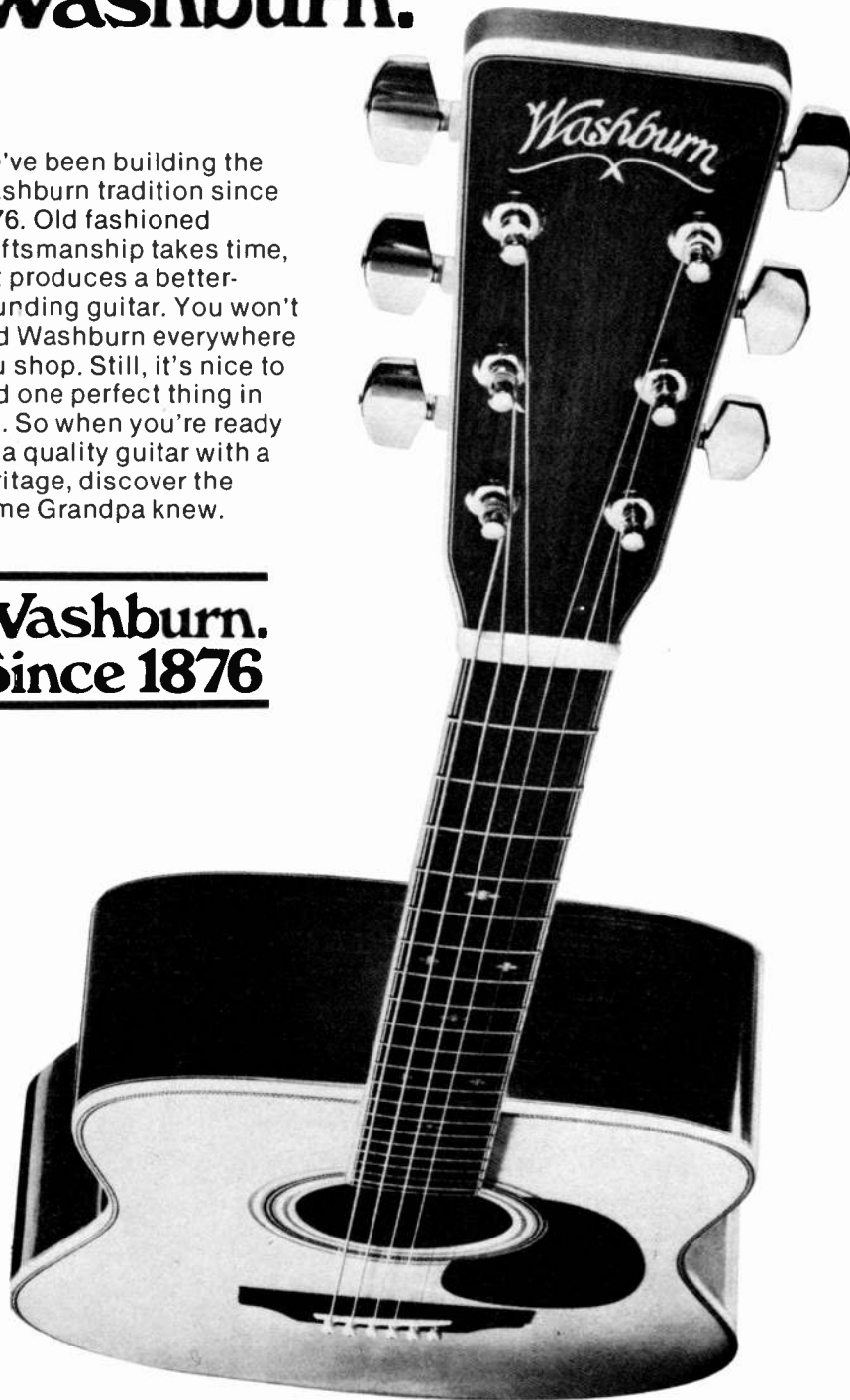
Obviously having to push a little harder than, say, Freddie Hubbard these days, part of his breathing practices are accomplished while on the stage playing, "but I also practice the three point yoga system which means applying pressure on the stomach, chest and neck and rotating the points," he explains.

*Continued on page 43*

# If your Granddaddy was a picker, he probably picked Washburn.

We've been building the Washburn tradition since 1876. Old fashioned craftsmanship takes time, but produces a better-sounding guitar. You won't find Washburn everywhere you shop. Still, it's nice to find one perfect thing in life. So when you're ready for a quality guitar with a heritage, discover the name Grandpa knew.

**Washburn.**  
**Since 1876**



**You can see the full line of Washburn Guitars at these and other fine dealers across Canada.**

**SCOT'S MUSIC CENTRE**

2516 26th St. S.W., Calgary, Alberta.

**CAMPBELL'S MUSIC**

10014 Main Street, Fort McMurray, Alberta.

**LILLO'S**

10856 82nd Avenue, Edmonton, Alberta.

**ROBINSON AND SONS**

10235 112 Street, Edmonton, Alberta.

**ROCKY MOUNTAIN MUSIC**

2615 Montrose Street, Abbotsford, B.C.

**WARD MUSIC LTD.**

412 West Hastings Street, Vancouver, B.C.

**LOWE'S MUSIC STUDIO**

318 Kennedy Street, Winnipeg, Manitoba.

**TONY'S MUSIC BOX**

396 Queen Street, Fredericton, New Brunswick.

**MUSICLAND**

708 Main Street, Moncton, New Brunswick.

**PROVINCIAL MUSIC COMPANY**

25 Cashin Avenue, St. John's, Newfoundland.

**CLEARY MUSIC**

239 Main Street, Antigonish, Nova Scotia.

**HOUSE OF MUSIC**

115 Main Street, Dartmouth, Nova Scotia.

**KEN'S RADIO & MUSIC**

348 Colborne Street, Brantford, Ontario.

**SEAGULLY SOUND**

6 Brentwood Rd. S., Etobicoke, Ontario.

**GUITARLAND**

895 Barton St. E., Hamilton, Ontario.

**SCHATTEN'S MUSIC**

53 Queen St. S., Kitchener, Ontario.

**LEWIS MUSIC LTD.**

332 Dundas St., London, Ontario.

**CONCEPT MUSIC**

97 Davis Drive, Newmarket, Ontario.

**SAM'S A.B.C. MUSIC LTD.**

41 William St., Ottawa, Ontario.

**REMEY HOUSE OF MUSIC**

553 Queen St. W., Toronto, Ontario.

**ED ARCHAMBAULT INC.**

500 Est Rue Ste-Catherine, Montreal, Quebec.

**FRANK RAVENDA AGENCY**

1385 Boul St. Germain, St. Laurent, Quebec.

**HATTON'S LIMITED**

1757 Hamilton Street, Regina, Saskatchewan.

**COLLIER'S MUSIC HOUSE**

227 20th Street East, Saskatoon, Saskatchewan.

**Boosey & Hawkes**  
Canada Ltd.

279 Yorkland Blvd., Willowdale, Ontario M2J 1S7 Tel: (416) 491-1900





# MINGLEWOOD BAND

PATRICK ELLIS

Twelve years ago there wasn't a Minglewood Band. But then, as near as I can recall, there wasn't any electricity or pizza twelve years ago either. In that bygone time, there were two kickass bands working in Sydney, Nova Scotia: The Rocking Saints and Sam Moon and the New Broom. "The Rocking Saints were into Beatles stuff, commercial material," says Matt Minglewood. "I used to get up and sing four or five blues songs with them."

Eventually, Matt worked himself into The Rocking Saints, buying himself the first organ in Cape Breton. In 1968, they had a No. 2 hit on the island with a cover of *Whiter Shade of Pale*, recorded at a local radio station.

Matt was making a good buck, gigging regularly and holding down a day job as an electrician; you know, driving a nice car, caring for his own quarter horse, having fun. But the call of the road was too strong and Matt split.

He unloaded his car and horse, quit his job and joined up with Sam Moon and the New Broom. Along with the legendary Mr. Moon and Matt Minglewood, the other members of the new group were Diago Gunn, Jinx O'Neil and Rufus Drake. Calling themselves The Universal Power they hit the road.

Hitting the road back then was about as glamorous as a \$10.00 a week salary, which is what the boys could afford after expenses. Over the years, wages increased a bit but so did expenses. Bigger P.A.'s, bigger trunks and bigger posters. (You had to have big posters to accommodate a name like *Moon, Minglewood and the Universal Power.*) "It's never been the money that kept me going. I don't ever entertain the thought of quitting music," Matt says now. This only makes sense, because, since signing with RCA, the band's debt has actually increased from a hefty forty grand to over two hundred thousand smackeroos to cover new sound reinforcement and lighting.

After leaving Sydney, the band became a hit on the East Coast high school circuit, founding their reputation on the bedrock of blues and rhythm and blues. Way back then, they were already a gas with the musicians pumping out real hot stuff while Sam Moon wailed and scampered about the stage in his trademark toga.

Moon, Minglewood and the Universal Power were almost always on the move. They set up shop for a while in Fredericton, New Brunswick; then Halifax, Nova Scotia in 1971; St. John's, Newfoundland; Alaska and Vancouver, B.C.: "We worked in studios in New York, Toronto and

Vancouver, but it was always just in and out. The first serious work we ever did was at *Solar Sound* in Dartmouth," Minglewood recalls now. What the band did mostly was tour, crisscrossing the continent, building up an incredibly faithful following, packing joints all over hell and gone and eating a lot of baloney and Kraft dinner.

You know, the good life.

Then Sam Moon himself split to form his own group. The band backed off, remastered, pared their name down to Minglewood Band and continued doing just what they'd been doing all along. Rocking.

Matt stepped out from behind his B-3 to play guitar. "When Sam left, people that I trusted and respected told me the band had more visual energy when I was out in front. About eighty percent of the time now I'm on guitar."

The Minglewood Band gradually took its current shape. Five years ago drummer Bob Woods joined and a couple of months later Don Hann, bass and fiddle, joined the group. Between them, they put out a pulse that gets even the most jaded bar flies bopping. On top of their drive the soloists can't help but have fun. Sharing the fun are pianist Paul Dunn, guitarist Mark MacMillan and Enver Sampson on

harp.

In 1977, they recorded their first album at Solar Sound in Dartmouth. Every major and minor label that was approached turned the record down, primarily because the production just wasn't strong enough for AM airplay. So the band put the album out on their own and took off on another national tour in September of '77. When they finally came back to the east coast, five months later, Minglewood Band was *the* band.

Despite what the record companies thought of their first album, folks seemed to like it, and to buy it. Their record was featured on FM stations across the country and the band began to set bar records wherever they went. A single pulled from the album, *Swing Low Sweet Cadillac*, received airplay all over the country.

Striking while the iron was hot, Minglewood Band went into Springfield Sound Studio in London, Ontario to record their second album. They then took the tapes to Little Mountain Sound in Vancouver, where Clair Lawrence, of Chilliwack and Hometown Band, produced the album.

This time, instead of shopping for a label, the band was inundated with offers.

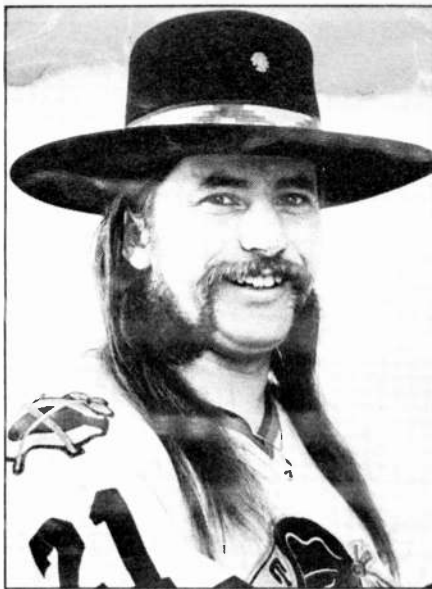
On June 7th, Minglewood Band signed with RCA on a contract that states, "We believe in Minglewood." Having put up the cash RCA can't afford not to believe in Minglewood; they've got to back the band to the hilt.

Fortunately, the album gives a good idea of what the band is like live. Lawrence has captured on vinyl eight cuts of boogie, blues and shuffles. The material is blues and blues rooted, like a lot of East Coast music, with its closest parallel in Southern rock. "There's an awful lot of similarities between the South and the Maritimes. The Maritimes have always been shit on, the way the South was shit on by the North. I don't think the blues would have such a stronghold here if the people weren't living it."

This doesn't mean that the Minglewood Band is a bunch of note-for-note blues archivists. Their material is stamped with their own experiences and coloured with lyrics about life on the bay and down in the mines, instead of sweet home Chicago.

I mean, these guys are real; they've taken the precious bones of the blues and stuck some new meat on them. Kind of like what Ronnie Van Zant did with Lynyrd Skynyrd. The same sort of empathy with the audience, the same straightforward but smart rock.

Up until this fall, the Minglewood Band was travelling with a Kustom P.A. that did the job. It was louder than it was clear, however. With the band's contract with RCA in their corporate pocket, they went shopping for the best that money and their credit rating could buy. Eliminating their entire front line, they bought a new system from Gerr Electro Acoustics in T.O.



The slaves are four B.G.W. 750 C's and two Brystons. Minglewood's soundman, Mike Spearman, had used the B.G.W.'s before and knew that he could trust them. They are being used to power the bass and midrange, each putting out 300 watts a side at 4 ohms. The Brystons, made in Toronto are going to power the high end with 200 watts a side. "They haven't yet been really tested on the road," says Spearman, "but they've got incredibly clean specs. They give a nice smooth sound on the horns."

The board is a 24 x 6 x 2 Midas rock and roll console, which delivers studio sound quality to acoustically brutal venues.

The speakers are designed by a company called Martin, from England. "They're very compact for the sound pressure they deliver," says Spearman. Gauss drivers are used in the bass bins and midrange boxes, fifteen and twelve inch speakers respectively. The horns are loaded with Emilar drivers which, Spearman says, "are very smooth sounding horns; their frequency response is flat throughout their entire range."

Mike is understandably enthused about the band's new system, which, besides being as clean as clean can be, gives a good thump in the chest without producing ear fatigue, even night after night after night after...

The rest of the band's gear is in a state of flux. The current monitor system consists of Altec A 7's for side fill, with Yamaha wedges out in front. All that is going to be changing, with the A 7's being cut down to wedges, while the S.R.O. 12 inch drivers and horns from the old P.A. are going to be mounted in Thiele designed cabinets for side fill.

Mikes are changing at a fast rate as well. Spearman is happy with the Calrec condensers he's using on the snare and toms, and the Beyer Soundstar he's using on the bass drum. But while he likes the very smooth response of the Beyer M500's that Minglewood Band uses for vocals right now, "they won't take the abuse this

band gives them." Currently they're trying out a variety of mikes.

The band's back line isn't exactly holding still either. While harp player Enver Sampson, and guitarists Minglewood and Mark MacMillan, are all using Fender Supers (4 x 10), Matt for one isn't entirely satisfied. His own particular '62 Super still has two of the original speakers, and while it's a great solo amp, he's finding it too dirty for rhythm. The next time he goes out for coffee and bread, he may come back with a Mesa Boogie which he says "can be much cleaner than my Super and just as dirty as you want." Don Hann, the band's bassist is currently using an Acoustic 371, but he's looking to add on a front mounted speaker box to augment the "whoompiness" of the Acoustic's reflex cabinet. About the only pieces of gear that aren't likely to change in the near future are Matt's Leslie speakers. He has two of them which he had rebuilt in B.C., replacing the standard speakers with J.B.L.'s and Altecs, and raising the power output of each from 40 watts to 200 watts.

On the subject of axes, Enver is probably the most outspoken. He uses Hohner harmonicas; Marine Bands, Special 20's and Chromatics. "Quality of harmonicas is going down and down," he says. Enver varies between using the mike going to his amplifier and his vocal mike, when playing harmonica. "Generally when I play into the vocal mike I'll get a warmer sound that's good for the slow material."

Bassist Donny Hann plays one of the nimblest walks around on a fretless Fender Precision, which might just be going out the window. Because the fretless doesn't have the percussiveness that rock and roll demands, he's been trying out fretted necks. The last night I saw him he was stretching out on a Music Man sunburst bass.

Drummer Bob Woods lays down a rock solid bottom, incorporating some of the fattest sounding toms around. His kit is a nine year old set of Ludwig, white pearl. The snare is a 6 1/2 inch Supersensitive, currently fitted with a pin stripe batter head. All four of his toms are double headed, "because I think they have more tone than singleheaded toms." His cymbals are A. Zildjian throughout, including 14 inch high hats; 16, 17, 18 and 20 inch crashes and a 22 inch ride. The hardware is either Ludwig or Pearl, with a Rogers bass pedal and a Ludwig high hat stand. Bob is shopping around for a new kit so he can retire his veteran set. Though not sure which of the major American brands he'll eventually choose, he's looking for a deeper bass drum and deeper tenor toms.

Unlike a lot of owners of Yamaha electric grands, Paul Dunn hasn't been having much trouble with the tuning on his. He attributed this to the newness of his model. Paul runs the piano directly into the P.A. which suits him fine since he likes the sound he gets back from the A 7's.

*Continued on page 44*

The Bose Model 802 Professional Loudspeaker System isn't for everyone. It's for those who really want to sound like themselves. Clear. Full. Natural. Voices sound like voices, guitars like guitars, and drums like real drums.

How does the Bose 802 avoid sounding like a speaker? By radiating sound broadly and evenly, just like humans and instruments do. By radiating all of its sound from the same area, just like humans and instruments do. By radiating its sound directly, without the use of horns, just as natural-sounding humans and instruments avoid the use of megaphones. And by not getting

in the way of the music; providing smooth frequency response, low distortion, and a clarity and transparency that lets the real you come through.

If you want your audiences to hear you as you really are, check out the Bose 802 soon.



Visit your Bose Professional Products dealer and listen for yourself.

**BOSE**<sup>®</sup>

RO-BAR ELECTRONICS LIMITED  
134 Doncaster Avenue, Unit 8  
Thornhill, Ontario L3T 1L3

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

Name \_\_\_\_\_

Street \_\_\_\_\_

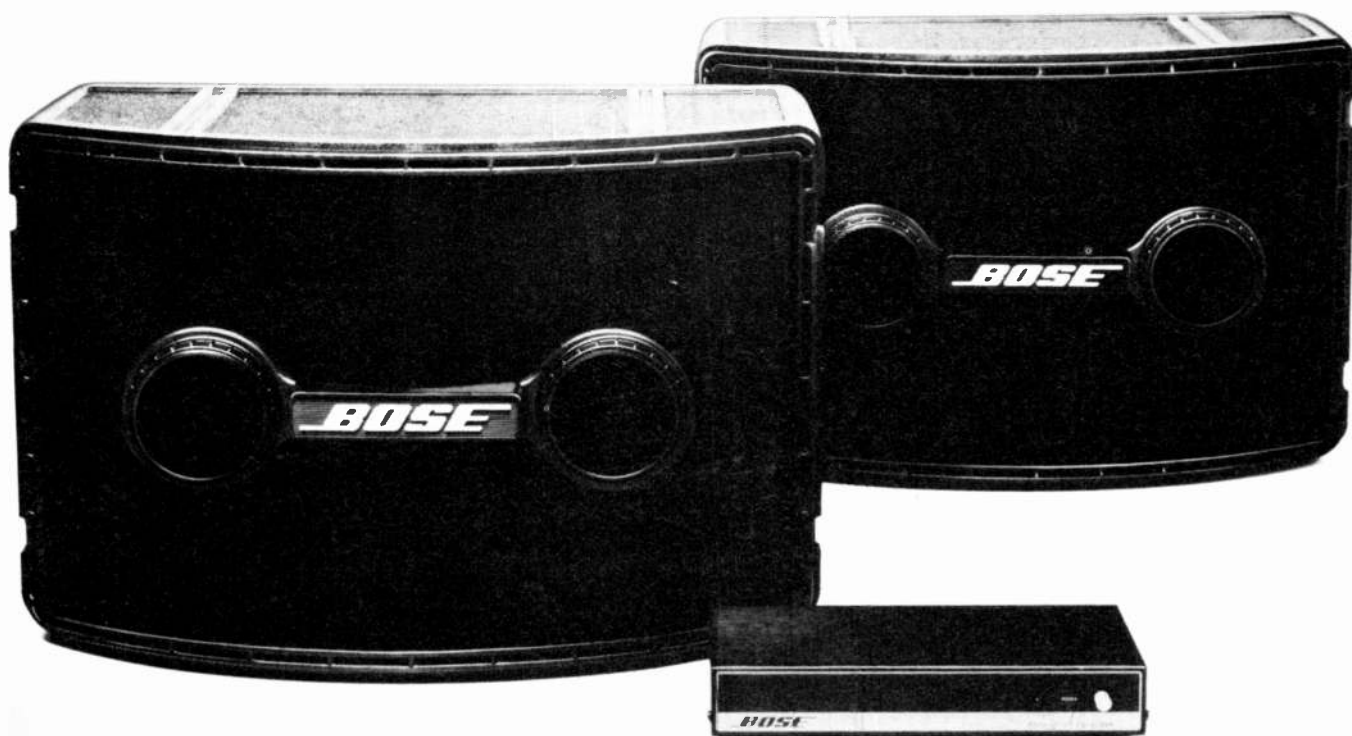
City \_\_\_\_\_

Prov. \_\_\_\_\_ Code \_\_\_\_\_

Tel. ( ) \_\_\_\_\_

(Patent rights issued and pending)

## The Bose 802. The Sound of You.



Most people don't know what an arranger is. When asked, I usually bring to the questioner's attention that the last time he listened to a vocal recording there were sounds from various musical instruments which he heard along with the vocalist and that the arranger is the person who calculated the sounds that the various musical instruments were playing. As any musician knows, the business of arranging has larger boundaries than this, but the average listener is often surprised to find that the sounds accompanying the vocalist were pre-determined. He appears to assume, even if he sees twenty instrumental performers accompanying the vocalist on stage, that these performers are somehow choosing the sounds they play because of some sort of intuition.

Composers are sometimes faced with a similar lack of knowledge from the layman. I remember a composer friend of mine, Norm Symonds, telling me that, upon informing a census taker that he was a composer, was asked, "What newspaper do you work for?"

Of course there are instances, particularly in jazz and rock, where the notes the performers play - with or without a vocalist - are not pre-determined, although the basic harmony and/or melody may be. However, this article purports to examine the nature of written arranging and is written with the assumption that the term "arranging", and certain other basic musical terms (chords, scales, harmony, melody, etc.) will be familiar to the reader.

The term "arranging" has more than one meaning. In classical circles, the term generally refers to the adaptation of a composition for a combination of instruments or voices other than the combination for which it was originally written. Examples of this procedure include piano arrangements of operas, symphonies, quartets, etc., transcriptions of Bach's organ works for piano or orchestra, and works such as Ravel's orchestration of Moussorgsky's *Pictures from an Exhibition* originally written for piano only. There are many examples of this kind of process, and the process requires a great deal of transcription and orchestration skill. It also requires acute musical judgment because the transformation of music from one sound medium to another often requires the omission of notes from - or the addition of notes to - the original composition. However, the purely creative and inventive faculties of the arranger are not called upon to any large degree in this kind of arranging. The essential creation has already been done by the original composer.

The type of arranging which will be considered here is, however, quite a different matter. In present day popular and jazz arranging, the arranger starts with only the melody line, and perhaps the symbols for the basic chord progression. All other elements, such as secondary melodies, voicings, instrumentation,

# The Nature of Arranging

GORDON DELAMONT

*One of Canada's most prominent composers and arrangers examines the scope of arranging and music in general.*

backgrounds, etc., are the product of his or her own musical ingenuity and imagination. I would not suggest that arranging is the creative equivalent of full composition (although it is interesting to note that there does not seem to be any more first-rate arrangers than there are first-rate composers.) Nevertheless, this kind of arranging *does* require more of the skills associated with composition than does the arrangement which is just a re-orchestration of another composition. In fact, an arrangement of even a popular song where the imprint of the personality and originality of the arranger is so strong that the music becomes highly individual may very well become almost "compositional". Much of the work of Gil Evans - for instance, *Sketches of Spain* falls into this category. So indeed do the Ellington arrangements of his own melodies and also the Bach chorales. In fact, it could be argued that the art of creative arranging has never since reached the pinnacle of artistic and stylistic perfection that it reached with these chorales.

The reverse is also true. There are compositions that tend to sound like arrangements. There are areas in the music of Tchaikowsky, for instance, which sound like highly proficient arranging. In fact any music in which the composer retains the supremacy of a strong main

melody, with the supporting parts relegated to an accompaniment role, may very well have an "arranged" quality to it.

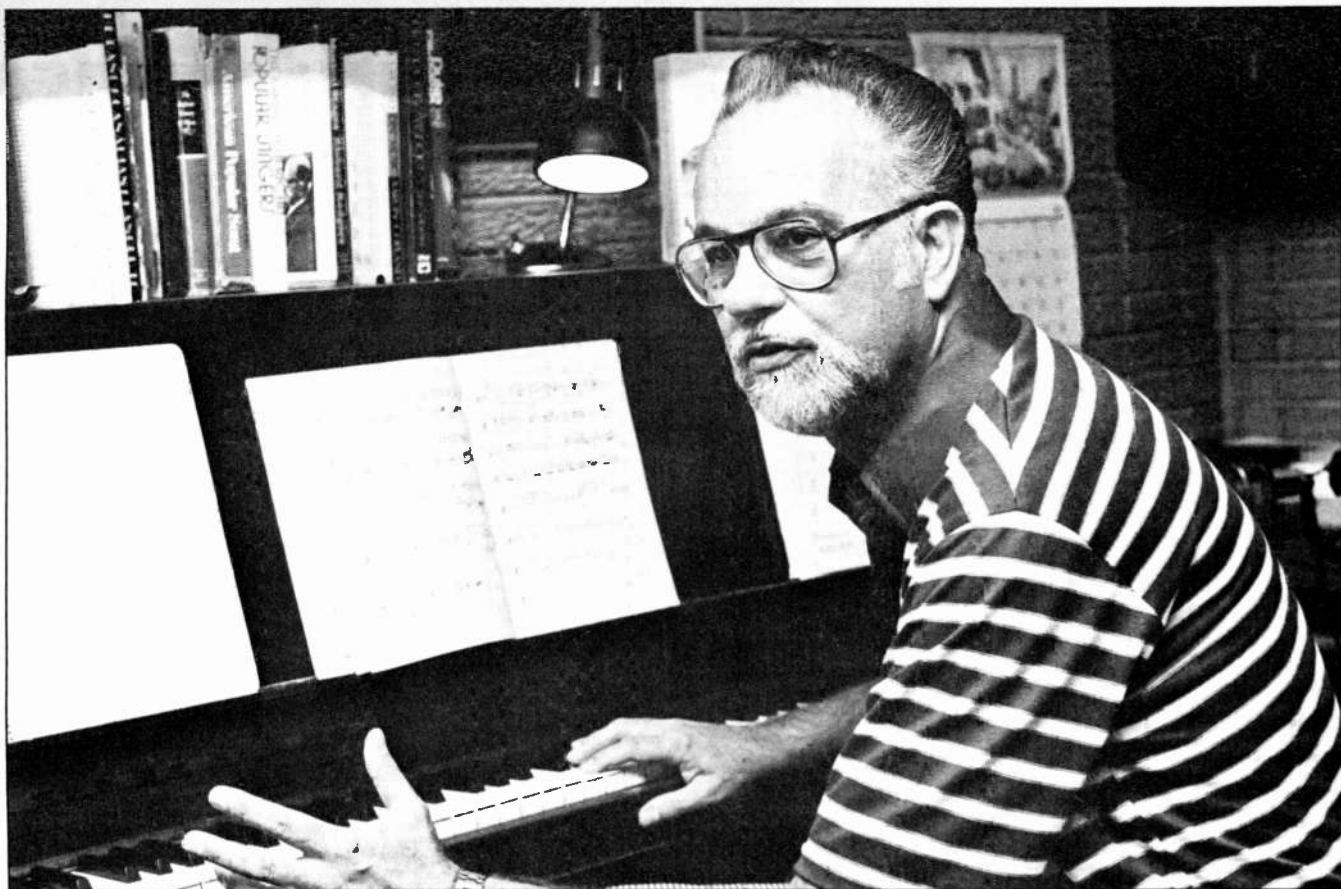
Certainly, the ingredients which are stirred into an arrangement or vocal background are the same four ingredients that are available to a composer: Melody, Harmony, Rhythm, Orchestration. In a composition, all of the ingredients are created by the composer, and organized into some sort of form, whereas in arranging this may not be the case. Certainly there are times when all ingredients are products of the arranger's mind - as when an arranger creates a setting for a song of his own. More often, though, the song (melody) itself will be the work of one musician, with the other three ingredients provided by the arranger.

Perhaps it may be useful to take a look at the four ingredients that are available to the music writer:

*Melody* is the "horizontal" aspect of music. It is a number of tones in succession, usually involving some changes of pitch level.

*Harmony* is the "vertical" aspect of music. It occurs when two or more different pitch levels are sounded simultaneously.

*Orchestration* is the "colour" - vocal, instrumental, electronic, or percussive, that the composer or arranger uses and which, usually, is continually changing.



*Rhythm* is the temporal arrangement of the other ingredients - that is, the organization of melody, harmony, and orchestration into time.

It seems to me - in fact I have never doubted it - that rhythm is the most important ingredient, if only because no one of the other elements can exist without it. By *rhythm* I do not necessarily mean a *beat* or even a pulse. But if a melody is played or sung it must be in either similar or contrasting note values - in other words it must have a rhythmic quality to it. Equally certain, the effectiveness of a change from one *harmonic* structure to another cannot be determined without consideration for its rhythm. A chord movement, or harmonic progression, can be entirely accurate in terms of its adherence to the principles of musical grammar but can sound dead wrong if it happens in the wrong place in the established rhythm of the preceding music. Furthermore, to emphasize the supremacy of rhythm, some musical sense can be made from rhythm itself, unaccompanied by any other ingredient. Consider, in this respect, a drum solo in a rock or jazz arrangement. While it can be conceded that the actual musical worth of such a solo is sometimes open to question, it cannot be denied that such a solo does, depending on the drummer's equipment, use primarily only one of the musical ingredients.

To an arranger, then, rhythm is of vast importance. In fact, the style of the music is largely determined by the types of

rhythm and rhythmic patterns which are used. Rock music, for instance while it comes in a variety of shapes and sizes, is identifiable as rock because of its metronomic rhythms, aided and abetted by the characteristic use of the bass (usually electric). Consequently any musician who proposes to function successfully in a modern arranging climate has to be familiar with current rock rhythms. Even backgrounds for non-rock popular singers (e.g. Tony Bennett, Peggy Lee, etc.) very often draw from the rock idiom. The larger rock groups that use brass and saxophones - groups such as Chicago, Blood Sweat and Tears, and the various "fusion" groups (e.g. Weather Report - one example of a group that draws from rock and jazz elements) often use formal arrangements that are often highly inventive. The rhythm section itself in such groups is concerned with rock rhythms, but so is the accompaniment from the brass and saxophones. It is clear, then, that the arranger who decides to try his hand at modern arranging would be wise to have some familiarity with the rock idiom(s).

The other idiom which - despite occasional death notices - is still very much with us is jazz. Jazz has borrowed rhythmic ideas from rock (and vice versa) but the greatest arrangers of our time - and there haven't been, as was suggested earlier, too many of them - have, up to now, been attracted to the jazz idiom, or to styles related to it. I think that, historically, there have been two main

styles of jazz arranging, and all jazz arranging is, to a greater or lesser degree, related to, or is a blending of, these two styles. One style is related to the music of Duke Ellington and the other to the music of Fletcher Henderson, a name less well-known than Ellington, but nonetheless a remarkable early pathfinder. The Ellington method uses orchestration which cuts across the "sections" of the orchestra. An Ellington arrangement or composition tends to use the orchestra as a single group of related and unrelated instruments rather than a group composed of "sections" of instruments, such as a "brass section" the "saxophone section" etc. The Henderson method is more likely to protect the unity of each section, and each is pitted against the others in a process which can be called "sectional antiphony". Of course, modern arranging is not always a clear extension of one or the other of these methods - but the genes of these stylistic approaches are found in all that has happened since.

In both styles, the rhythm is still the most important ingredient. Idiomatic jazz rhythm - the chief hallmarks of which are the rhythmic anticipation of notes, and the superimposition of a 12/8 feeling over 4/4 - is another area of knowledge and instinct that the modern arranger must come to terms with. So it is clear that it is not only a knowledge of rhythm in its larger sense but also a knowledge of the characteristic rhythms of jazz and today's popular music which must be a part of the

*Continued on page 45*

# Guitar

## VAROUJ HAGOPIAN



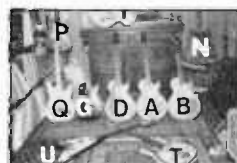
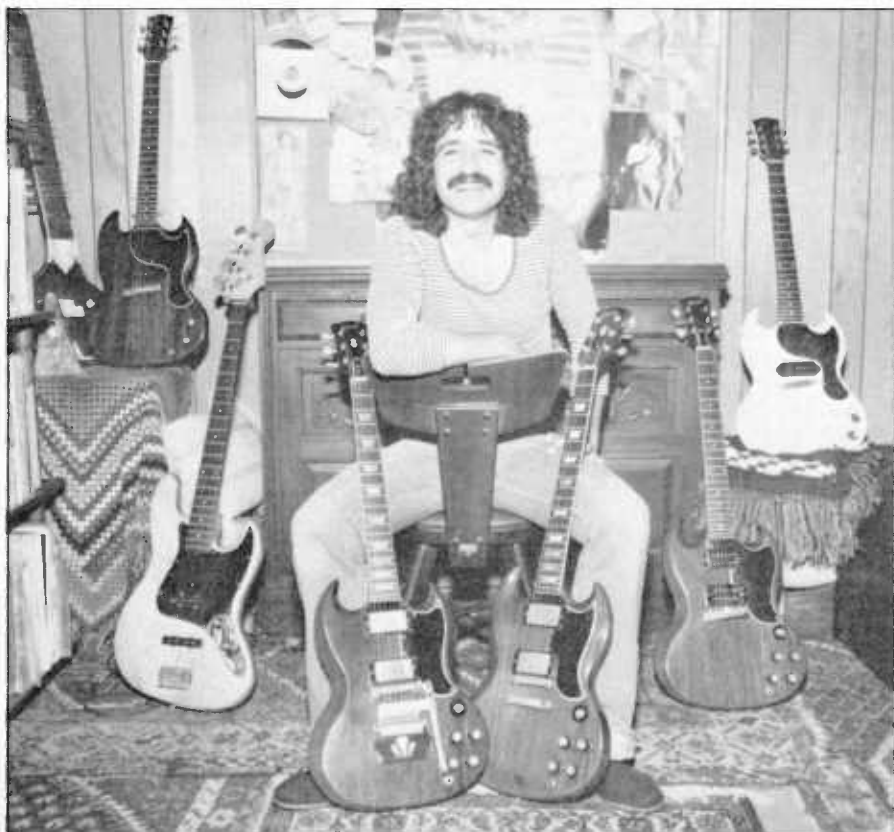
Varouj has had many a credit on many an album in the past and now it's his turn to be in the spotlight. He is currently working on his own release, but the deal has not yet been consummated, not allowing us to talk of all the details. However, the name of the band will be V'Rouje. Varouj himself was not even aware just how valuable and rare some of his guitars were until reading a recent piece in *Guitar Player*, which pinpointed some oldies and some goodies.

The following account of his collection explains why two photos were taken:

- A. 1952 Gibson Les Paul gold top
- B. 1952 Gibson Les Paul with PAFs
- C. 1954 Gibson Les Paul gold top (completely)
- D. 1955 Gibson Les Paul gold top
- E. 1957 Gibson Les Paul with PAFs
- F. 1960 Gibson Les Paul with PAFs
- G. 1968 Gibson Les Paul with PAFs
- H. 1960 Gibson SG Les Paul with PAFs
- J. 1960 Gibson SG Les Paul with PAFs
- K. 1960 Gibson SG Les Paul with PAFs
- L. 1960 Gibson Les Paul Junior
- M. 1960 Gibson Les Paul Junior
- N. 1960-61 Gibson ES 335
- O. 1957 Fender Stratocaster
- P. 1961 Fender Stratocaster
- Q. 1973 Fender Stratocaster
- R. 1959 Fender Jazz Bass
- S. 1964 Fender Jazz Bass
- T. Dan Electro Longhorn Bass
- U. 1964 Gibson Flying V

*Guitars — C. E. F. O. and S. not in photo.*

To add to this, Varouj also has a replica of a D'Angelica. It was custom made for him out of birdseye maple by Stephen Osler. Varouj has been able to get his hands on such outstanding guitars with the help of a couple of scouts at CBS Musical Instruments and Gibson. With the aid of old catalogues he knows what he wants when he wants it. There are three outfits he praises for their skill and expertise in carrying out repairs - Music Shoppe, The Twelfth Fret and Len Davies, all in Toronto.



# Collections



PHOTOS BY BRUCE COLE

## ED MACDONALD

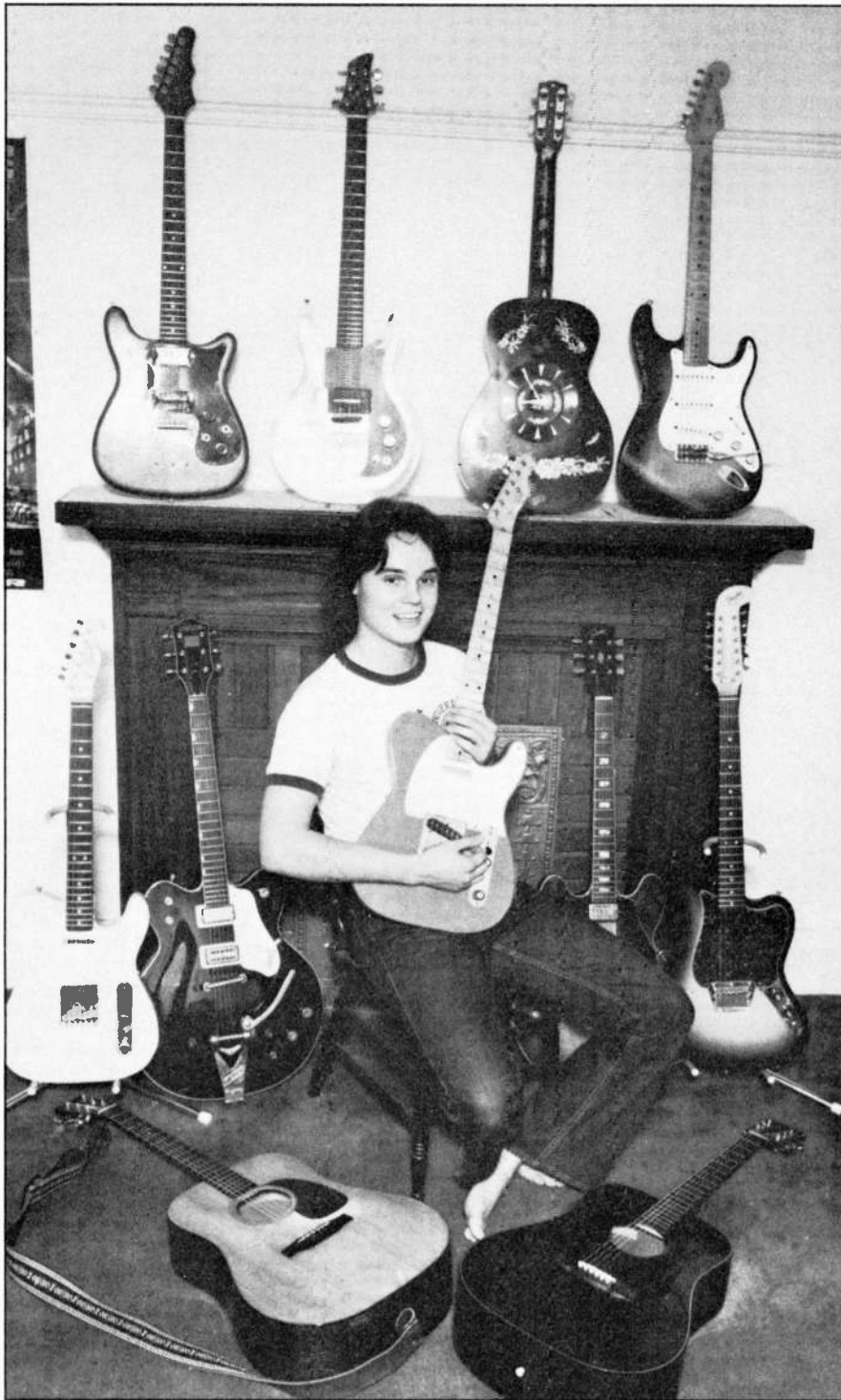
Interestingly enough, Ed, lead guitarist for Snowaxe, traded a prototype 1957 Flying V to Rick Nielsen, in June of this year. From that trade, Ed got a Strat which he in turn traded for his present '59 Sunburst Tiger Stripe. Got that? Ed is very attached to this particular Les Paul considering that two years ago he could have had it for one third the price he recently paid. Never mind that, he introduced this L.P. to a friend who subsequently bought it at that time, and (two years later) sold it to Ed, turning an obvious profit. Sure it boasts all original PAFs. And, what are friends for anyway?

- A. 1959 Gibson Les Paul Sunburst Tiger Stripe
- B. 1958 Gibson Les Paul Standard with PAFs

- C. 1952 Gibson Les Paul gold top via a trade of an ES355 and a fistful of dollars
  - D. 1974 Gibson Les Paul custom/standard. DiMarzio PAF. It was bought in a battered condition and repairman John Doerr was able to replace the neck
  - E. 1968 Gibson ES 355 with new bridge
  - F. 1966 Gibson Les Paul custom
  - G. 1957 Fender Stratocaster, refinished
  - H. 1961 Gibson SG Les Paul with modified bridge and PAF
  - J. 1961 Gibson SG Les Paul via the trading of a Firebird to the Twelfth Fret
  - K. 1965 Fender Stratocaster, white
  - L. Pre CBS Fender Stratocaster - left handed, with original finish. Estimated to be around 1963
- Bob Wojick, also of Snowaxe is

responsible for most of the work done on these guitars. The '57 Strat is Ed's main guitar using the left handed Strat as a back up with it strung right handed. Snowaxe are also presently working on an album with Rich Dodson (producer). Ed defines their material to have a Hendrix/Cream feel.





## ROB SAGAR

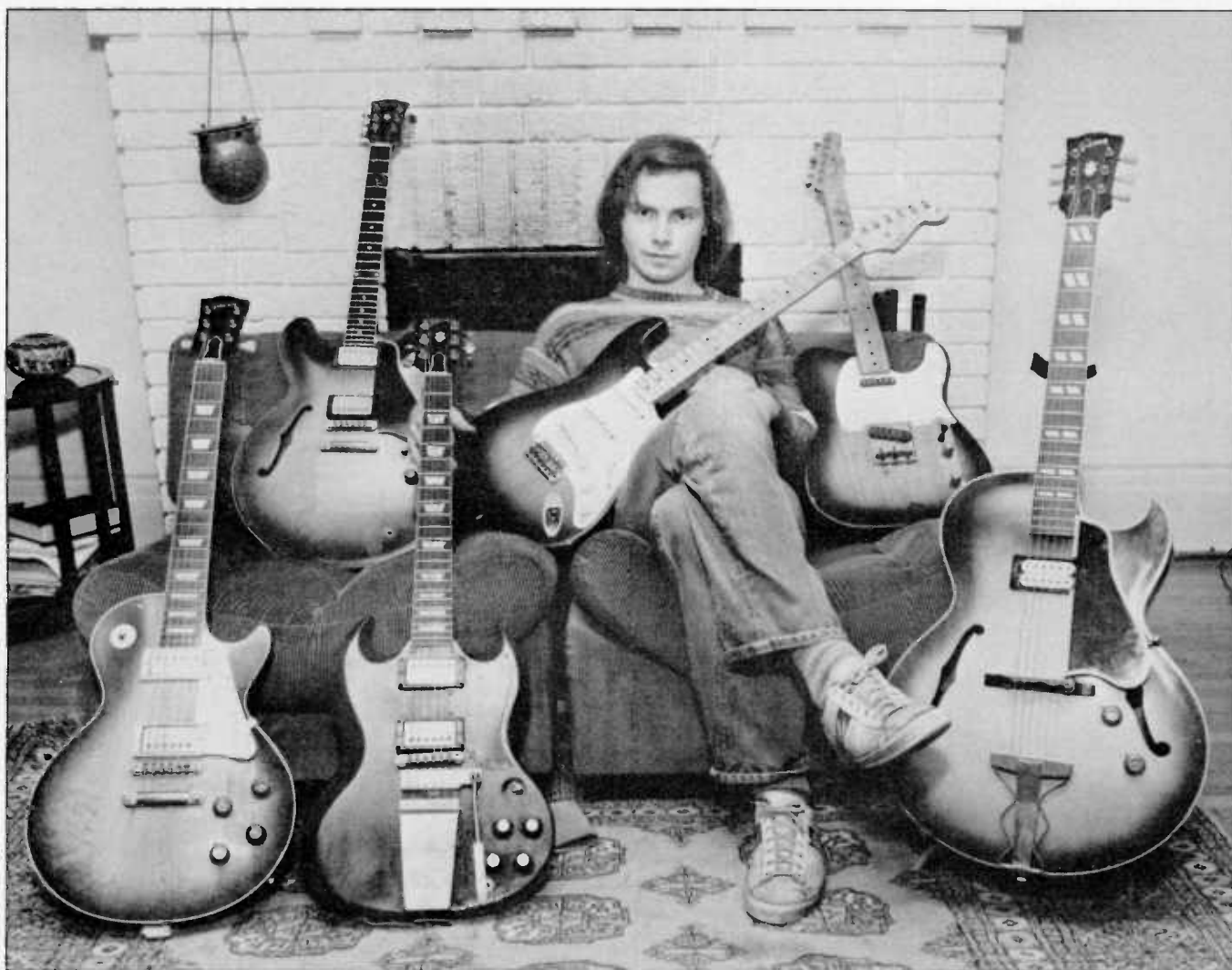
Rob works at the Twelfth Fret in Toronto as well as playing in a part time R&B Rockabilly band called the Virtues. At this point, it's hard to say if the list below is even accurate. Rob is such an avid collector that he is constantly trading and adding to his collection. Certainly, it doesn't help matters when you work in a guitar shop.

- A. 1968 Gibson ES 335
- B. 1966 Fender Electric XII with unique 12 position bridge
- C. Early '60s Gretsch-Chet Atkins Country Gentleman. The outcome of a trade with C.J. Feeny. C.J. got a Guild in the deal
- D. 1954 Fender Telecaster. The story behind this guitar is that Rob traded a Strat for the Tele which was bought at a show in Texas. It was previously Waddy Wachtel's, and prior to that rumour has it, it was Rick Niensens. Rick, if you're out there, speak now or forever...
- E. Late '60s Guild D25
- F. 1961 Epiphone with a serial number of 00057. This was Rob's first electric
- G. Dan Armstrong clear body. Estimated to be from around 1970
- H. 1964 Fender Telecaster
- J. 1956 Fender Stratocaster. It was bought from Mike McKenna about six years ago. Mike got it from Richmond Trading Post (Toronto)
- K. 1957 Martin D18. This ownership is somewhat in limbo. Danny Chapman (owner of Twelfth Fret) put up the bucks for it, however Rob has been supplying the D18 with room and board for quite some time now.

Pictured on the mantel is an *original Stella guitarclock*. It belongs to Peter Faragher a member of the Virtues. Peter's mother painstakingly saved her green stamps from Loblaw's when he was in grade three to give him the Stella. Peter's uncle did the modifications. Just between you and me, the '56 Strat is Peter's too. Rob showed such an emotional attachment to it that it had to be in the pic.







## DAVE HARRISON

Dave is currently studying the art of arranging with one of the finest mentors around, Gordon Delamont. No doubt he will apply this knowledge to the original material of Hott Roxx. Dave is the guitarist for Hott Roxx a Toronto based group whose repertoire leans heavily toward Rolling Stones numbers, consequently, their originals have a similar style. Dave expresses, "a guitar is only as good as it sounds and plays", which does not necessarily depend upon its age. It does become evident though the deeper you delve into vintage guitars, that the older the model the higher the standards that were effected. This along with quality control unites to offer greater durability. Unfortunately, poor timing resulted in two of Dave's guitars missing the photo shoot. These are a

1957 Gibson Les Paul Black Beauty and a 1948 Fender Broadcaster (this is of the first year production on the first massed produced solid body).

- A. 1955 Fender Telecaster Sunburst with original finish
- B. 1955 Gibson Les Paul Standard Conversion (meaning a likeness of '59 L.P.) Cherry Sunburst with 2 PAFs. Dave traded a mint '54 Strat to Rick Nielsen. Rick sure gets around.
- C. 1958 Fender Stratocaster 3 Tone Sunburst with original finish
- D. 1958 Gibson ES 335 Dot Neck Inlay. Coincidentally, Dave was at Twelfth Fret inquiring as to how he could get a Dot Neck and within five minutes a fellow came into the store selling this one
- E. 1958 Gibson ES 175, all original with PAF. This classic jazz instrument was bought about eight years ago from

Art Devilia

- F. 1961 Gibson SG Les Paul Standard with two PAFs

As expressed by everyone in this article, Dave invests in his guitars foremost to be played, not to collect dust.





## DANNY MARKS

Mrs. Marks recalls fondly Danny's reaction to his first guitar. Through the coaxing of his friends at camp one summer, she took him to a musical instrument store to buy what was to become the first in a long line of Gibsons. When the owner took the guitar from the wall and handed it to Danny, he kissed it, the beginning of an adamant affair. There are three guitars that are not pictured; 1955-77 Gibson Les Paul Special (Lime). Danny was just leaving for a tour with Malcom Tomlinson when the picture was being taken and that L.P. had already been shipped out. Absence number two is a Hofner bass and number three is a 1959 Fender Stratocaster (baby blue).

- A .1950 Gibson J45 Sunburst. This one's from a little old lady who collected dolls. One of those rare under-the-bed finds
- B .Gibson ES355, TDC SV red stereo
- C .1936 Gibson L5 Sunburst

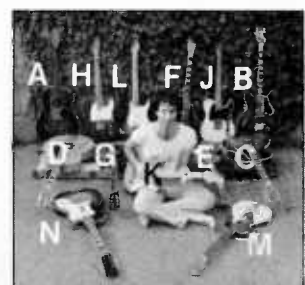
- D .1957 Gibson L5 Blonde with PAF and Johnny Smith wooden bridge
- E .1957 Gibson Les Paul gold top with humbucking
- F .1959 Gibson Les Paul black with 3 pickups
- G .1956 Gibson Les Paul Special, red, bought from Paul Butterfield's roadie while Danny was playing the *Whiskey-A-Go-Go* in L.A. several years ago
- H .1959 Fender Telecaster with maple neck and candy red colour
- J .1963 Fender Telecaster with maple neck and white in colour
- K .1957 Fender Stratocaster with maple neck (orange). This is Danny's main guitar. While playing a fashion show at a local clothing store, a fellow approached Danny saying that he "had a real Strat at home". He explained to Danny that he liked the way he played and wanted him to have it.. Danny didn't know what to make of it, but did check him out and made a good deal in the end. You just never

know.

- L .1958 Fender Stratocaster maple neck sunburst
- M .Kay Solid Body, green sparkle
- N .Silvertone - Hollow jazz model

As well as appearing with Malcolm Tomlinson on vinyl and on the road, Danny also has his own three piecer of guitar, bass and drums. This active schedule is what led me to Danny's parents. Mom is the chief cook and babysitter.

P.S. Danny says "I love you Leo Fender and Ted McCarty."



# Max Webster

Continued from page 26

MAC. At the same time, FM has destroyed those middle bands but it's reversing its trend."

DANIELS says most of the pressure KIM is feeling to write more commercial songs is coming from Capitol, not SRO. He says Capitol is in search of the "almighty hit single". MAX's sales in the U.S. at the moment are disappointingly low, he admits.

In an effort to boost those sales, the record company is asking the groups for songs that will sell, songs that in MITCHELL's words "you can hear once and whistle to." For MITCHELL, writing such tunes would mean losing the band's identity, something he is morbidly afraid of.

Ironically, material being written by the other members of the band - bassist DAVE MYLES, drummer GARY McCRACKEN and keyboard player TERRY WATKINSON - seems to better meet the record company's demands for commercial songs.

*Let Go the Line*, written and sung by Watkinson, received extensive airplay immediately following the release of MILLION VACATIONS. And the title track on the album was written by MYLES and sung by McCRACKEN.

With so many writers in the band, selecting material for albums is a convoluted process, says PYE. And although he says the choice is ultimately a democratic one, the feeling is left that his and MITCHELL's opinions carry a bit more weight than the others.

The connections between the five members go back to their high school days in Sarnia, Ont., but because DUBOIS writes with MITCHELL, he is closest to him. And although DUBOIS obviously sympathizes with MITCHELL's concerns about the music industry and the band's identity, he is not as worried about the group's future.

"MAX is going to be very, very big in the next two or three years, or it's not going to exist. It depends on KIM and I. I don't care what anybody says. You can really get screwed up in the head about all these people out there who seem to be against you and do not seem committed toward a goal. But in the end I think it's the creative people who win out. You just have to stick with it.

"It was pretty well raw energy and raw innocence and just a healthy attitude toward writing that brought MAX to this point. Now, as adult writers, more or less, we've got a different role to play, only because there are different people involved.

"There's more at stake, there's more risks that weren't there before. We have a responsibility to ourselves, the record company, the manager, and they are ap-

## The New Traynor 6401- A Mixer With Versatility.



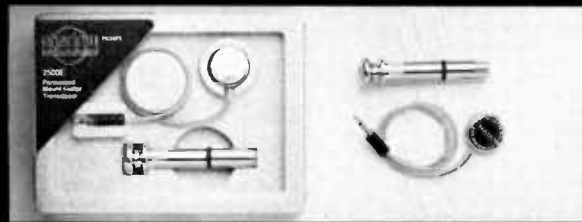
**Performance.** The 6401 combines a high degree of signal resolution with a minimum of noise. Demanding musicians find the quality of this 6-channel, 1-buss mixer to be truly amazing.

**Versatility.** 6401 mixers stacked together turn 6 channels into 12. The unique Master Slave selector provides separate 6-band EQ for the monitors!  
**Value.** Compare the 6401 with other mixers for clarity, functional versatility, and price. You'll be amazed at the value to you and your customers.

**Traynor**  
Toronto, Canada For Dealer  
Batavia, N.Y. inquiries call  
116-751-8181

## acoustic players can BE THE STAR

### WHY PLAY "SECOND FIDDLE" TO THE ELECTRIC GUITAR? LET A SHADOW PICKUP put you up front



MODEL 2500E Concealed permanent mount transducer

SHADOW PICKUPS ARE THE HOTTEST, MOST SENSITIVE PICKUPS AVAILABLE FOR ACOUSTIC GUITARS. THEY PRODUCE NATURAL UNALTERED AMPLIFIED ACOUSTIC SOUND. IN ADDITION, SHADOW HAVE THE WIDEST FREQUENCY RANGE OF ALL TRANSDUCERS. (1 - 30,000 HZ) SHADOW PICKUPS REQUIRE NO PRE-AMP.

If you want to play Second Fiddle, we have pickups for that too, as well as quick mount transducers and magnetic pickups for acoustic guitars, magnetic for steel string acoustic guitars, stereo pickups for acoustic guitars, magnetic for electric guitars, flute, accordion, harmonica, violin, cello, bass, saxophone and clarinet.

FOR BROCHURES AND DEALER ENQUIRIES CONTACT



EXCLUSIVE  
DISTRIBUTOR

NORTHERN AUDIO MUSICAL ENTERPRISES LTD.  
953 Fraser Drive, Burlington, Ontario L7L 4X8  
(416) 639-0200 Toronto 827-1760

# Bandmaster is back with the best offer yet . . .



FRED GRETSCH  
FRED GRETSCH ENTERPRISES

get the same  
model in G  
FREE!

send just \$4.50 for our  
standard 10 hole/20 reed  
model in C and . . .

If you have always wanted to play the harmonica but never got around to it, we have a special **Instruction Book** that will have you playing in no time at all. This **step by step instruction book** (48 pages) only \$3.50.

These fine German made harmonicas have **BRASS PLATES** and **BRASS REEDS** and nickel plated covers. They are often compared to Hohner's Blues Harp and Vest Pocket models which sell for more than \$8.00.

## BANDMASTER

P.O. Box F10, 715 Grays Highway, Ridgeland, South Carolina 29936  
Exclusive U.S. Distributor: Fred Gretsch Enterprises

\*Payable in U.S. Funds

- Enclosed is my check or money order in the amount of \$7.00 (includes \$2.50 shipping and handling charges).
- Enclosed is my check for \$3.50 for my Harmonica Instruction Book.
- Charge it to my BankAmericard, Visa or Master Charge (include card number and expiration date).

Name \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

Zip \_\_\_\_\_



With every order we send a coupon worth 1/2 off on a chromatic and doubleside harmonica!

appropriate and realistic responsibilities.

"I don't want to put my foot in my mouth, but to me they don't hold a lot of water. I would never feel guilty about bumping out there with another really weird tune. Some people might. Some people might come to grips with those responsibilities and hold to them. Whereas I wouldn't.

"If the public can't accept what I'm writing now, fine. They'll probably come back to me later when I come up with a tune that fulfills their expectations more or less. And I think that's what you have to do - you have to keep writing."

PYE says he also doesn't feel the pressures as strongly as KIM because he deals infrequently with the record company. "They probably don't deal with me more because I may be a little more up front. I may say yes or no very quickly and I don't think they would understand that. It intimidates them. But I think you have to go by your guts.

"I think that if you don't go by your instincts in the arts, you have no business being in the arts."

PYE says KIM's slump is not affecting his writing. He keeps "Puttering away" just as he has always done. But without the music, his words cannot become songs. Both he and KIM seem to feel it's something that KIM will get over, but how and when remains to be seen.

At the moment, MAX is mixing a live album that was recorded this fall at several one-nighters in Ontario. And there are plans for a fifth studio album.

But unless Kim gets over his problems before then, there may be a scarcity of MITCHELL-DUBOIS originals on the album, which again, would change the band's identity.

"We're in a tough position," says PYE. "MAX is in a touch position. KIM is bummed out and it's appropriate. Again, I'm putting my foot in my mouth, but it's a pretty good band and we've put out four pretty astounding albums for a Canadian band.

"And to not be more successful is a kick in the nuts."

cm

## Don't ruin a great relationship



You've been in love with the sound of your amp for a long time. Long enough to know that it's a sound you couldn't easily replace or recreate. The problem is in small clubs and during practice sessions the full power loudness that comes with full power distortion and sustain is simply *too loud*.

Now there's the Altair PW-5 Power Attenuator. Connected between your amp and speakers, the PW-5 lets you control the loudness that has always stood between you and your amp's natural sound. You can play at full power at *any* loudness.

And with that added versatility, you might just fall in love with your amp all over again.

# Altair

CORPORATION

202 West Bennett St.  
Saline, Michigan 48176

Canadian Representative: S.F. Marketing Inc., 5980 Westbury Ave., Montreal, Que. H3W 2W9

### Max Webster

Max Webster  
ANTHEM ANR-1-1006  
High Class in Borrowed Shoes  
ANR-1-1007  
Mutiny Up My Sleeve  
ANTHEM ANR-1-1012  
A Million Vacations  
ANR-1-1018  
Live Magnetic Air  
ANR-1-1019

## Maynard Ferguson

Continued from page 29

In places like Montreaux and Banff, the horn veteran warns new wind instrument players to be careful about breathing "otherwise you get dizzy and pass out. On several occasions I have had to pick musicians up off the stage when they didn't account for altitude," he says with a chuckle. "One can't push those notes in quite the same way one can at a lower level.

Education is something that the man is very committed to these days, both in the form of clinics, workshops and, in some cases, working with universities in drafting appreciation courses. Part of the commitment is hinged on his having to leave the U.S. in 1967 because of the "young people's lack of interest in the music I've been interested in." The biggest improvement today that he can see is the tremendous surge of interest expressed by the younger generation "in all forms."

Which brings us to today. The tinted hair gentleman from Verdun clasps his hands together, pinches his rugged and fleshy lips and stares down towards his feet. It signals the end of the meeting. It is close to midnight, the band has been on the road for four months, in 10 day stretches, and tomorrow night the whole entourage is expected in another city for another concert in another country, home in the U.S. Like Oscar Peterson and Paul Bley, Ferguson is a world traveller. Although his attachments still hold root in his hometown Verdun, home for wife Flo, Maynard and the children, is in Ojai, California, these days.

What does the immediate future hold in store? First, a soundtrack session for the film Uncle Joe Shannon, starring Burt Young who composed and arranged the score. Another movie involves J.R. Tolkien's *The Hobbit*, co-produced by Peter Frampton (the soundtrack) and including original Ferguson charts. There is also his ongoing commitment to the education field and the government funded band festivals which look to him for workshop consultancies and live performances.

Having grown up with Louis Armstrong and Bix, cutting his professional teeth with Stan Kenton and Jimmy Dorsey, pulling out the stops when Miles played *Birdland*, and returning again to eclipse past achievements is more than extraordinary, it's downright heroic. **cm**

### Maynard Ferguson Selected Discography

Echos of an Era *Roulette*. Message from Newport *Roulette RE116*. 61 Si Si *M.F. Roulette RE-122*. Screaming Blues *Mainstream 316*. Dues *Mainstream 359*. Six by Six *Mainstream 372*. Big F *Mainstream 805*. Trumpet Rhapsody *BASF. M.F. Horn Columbia C30466*. Maynard Ferguson *Columbia C31117*. M.F. Horn Two *Columbia KC 31709*. Chameleon *Columbia KC3007*. M.F. Horn *M.F. Horn Two Columbia CG 33660*. Primal Scream *Columbia PC 33953*. Conquistador *Columbia PC 34457*. New Vintage *Columbia PC 34971*. Carnival *Columbia PC 35480*.

## INTRODUCING

# B studio zaza sound

## A NEW 8 TRACK STUDIO

Zaza Sound Productions has now expanded to include an 8 Track B Studio.

"B" is ideal for smaller productions and demos and offers these features:

- 17 x 22 studio plus 9 x 9 drum booth
- Complete booking & contracting arrangements (if required)
- Experienced engineers
- Large control room
- Reasonable rates

If you need more space and flexibility ask about our 24 Track Studio A.

## ZAZA SOUND PRODUCTIONS

33 Scarlett Road, Toronto

762-0292

762-6951

# No Name Tape

Don't laugh, it had to happen. No-name tape. Actually, you know the name well, but if we told you who makes it, put a label on and sold it through the stores, you'd pay top dollar. After all, why shouldn't you, it is a top tape and may be the one you are buying now. If you want to try one, it's yours for the asking, just include \$5.00 when you ask and we'll send you one. But here's a better deal — buy 12 C60 cassettes complete with plastic case and blank labels for only \$2.95 each plus tax and \$2.00 for postage and handling (total \$39.88 for Ontario residents or \$37.40 for others). If you like them (and you will!) keep them, if you don't send them back and we'll refund every penny. Anyway you splice it, you'll win! No-name tape, if you buy it from us it's a top tape so you'll recognize the sound if not the name.

O.K. I've nothing to lose, let me try them. I've enclosed a cheque or money order for \$\_\_\_\_\_ for \_\_\_\_\_ cassettes, and understand I may return them for a full refund within 2 weeks if I am not satisfied. Rush them to me!

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY/TOWN \_\_\_\_\_ PROV. \_\_\_\_\_

CODE \_\_\_\_\_ PHONE (\_\_\_\_) \_\_\_\_\_

Mail today to: **GENERIX, Unit 102, 215 Carlingview Drive, Rexdale  
Ontario M9W 5X8**

*Allcw 3-4 weeks for delivery*

Introducing for the very  
first time... **RIMS™**  
**Resonance  
Isolation  
Mounting System**

After five years of testing and development, R.I.M.S.™ are available to you to realize the ultimate in sound quality from your drums. The concept is basic — remove resonance obstructing hardware from the shell of the drum and suspend it on a R.I.M.S.™ mount. The result is a new freedom in vibration and a fullness of sound that you have never before experienced.

R.I.M.S.™ are now available for tom-toms, the first in a series of related inventions aimed at eventual suspension of all drums in the drum set.



**GAUGER PERCUSSION INC.**

15108 Highland Lane, Minnetonka, Minnesota 55343 Dealer Inquiries Invited

**MINGLEWOOD  
BAND**

Continued from page 32

Paul is looking to add to his sound with any of a variety of keyboards; strongly favoured are the Mini-Moog and Clavinet.

Beside all these guys, Mark MacMillan is probably the easiest to summarize. He plays a relatively new Les Paul, gold finish, through a Super Reverb. His licks, which simultaneously seem to recall country and blues, come out ringing just like they are supposed to. He and Matt use either Formula GHS strings or Ernie Ball, sizes 010, 012, 017, 026, 036, 046.

Matt's principal axe these days is a double cutaway S.D. Curlee with two DiMarzios. The double DiMarzio at the back gets most of the use. When he isn't using the Curlee, Matt uses a Gibson 1969 E.S. 335 or a '57 Les Paul Junior that actually belongs to Paul. And when he isn't playing any of them, Matt is either blowing harp with Enver or playing his '62 Hammond B-3.

All of Minglewood Band's gear gets stretched to its limits, because when they aren't boogieing along at a hundred miles an hour, they're just as likely to be thrashing away on top of tables and bars. Besides the six musicians, the band travels with a three man road crew that includes Steve Batherson, Mike Spearman and Rick Palmer. Between them, they've been squeezing their gear into a five ton truck, which - like everything - could be going the way of the buffalo.

Last summer, Minglewood Band headlined at a series of East Coast festivals, culminating in a show on July 29th where they opened to a standing ovation from 30,000 people in Halifax. Thirty thousand people said it one way, but one of the bouncer/security men at the Atlantic Jam rock festival said it better, "He came out riding that big horse man and we all thought the audience would rush the stage. It was four in the morning and they were all so drunk we couldn't have controlled them. But man all they wanted to do was listen, and he started doing that intro to *Can't You See*, and I started crying. Cause he's so right." cm

**PRO\*STAR**

PROFESSIONAL GUITAR STRINGS  
ARE BECOMING  
CANADA'S  
FIRST CHOICE



**ALEX  
LIFESON  
OF RUSH USES  
PRO\*STAR STRINGS**

Your music deserves the best!  
Buy PRO\*STAR Strings now!  
PRO\*STAR Strings are available at better music  
stores across Canada.

PRO\*STAR Music, Toronto Dominion Centre, Box 293,  
Toronto, Ontario M5K 1K2

Minglewood Discography  
Minglewood Band  
SOLAR RECORDS SAR2010

Minglewood Band  
RCA KKL 1-0325



But now there is Seagully Sound Ltd.  
offering to you complete lines of musical  
instruments, accessories, lessons, sound  
reinforcement, and studio equipment.



**SEAGULLY SOUND LTD.**

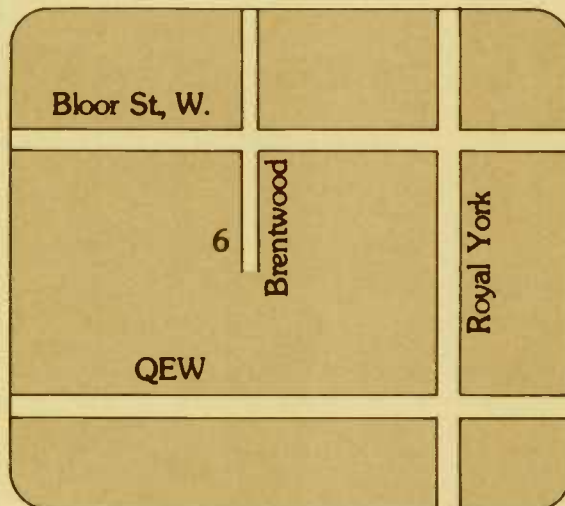
6 Brentwood Rd. S., Toronto

**231-7800**



BY APPOINTMENT TO H.M. ELIZABETH II

# “Strawberry Seagulls Forever”



**SEAGULLY SOUND LTD.**

6 Brentwood Rd., S., Toronto

**231-7800**

World Radio History



# The Nature of Arranging

Continued from page 35  
arranger's equipment.

So much for rhythm. In turning to harmony - the simultaneous sounding of different pitches - the first observation must necessarily be that harmony is the least important ingredient. Not only is it the youngest of the musical elements (it has only been around for a few hundred years) but, even today, less than half of the people of the world even use it.

So much for rhythm and harmony. In the matter of orchestration - the dispersment of the notes of the melody and harmony among the available instruments - the only limit seems to be the arranger's imagination. Certainly, he is expected to know the sound, the characteristics, and the limitations of all of the orchestral instruments, but the mixing of them is largely a matter of an appreciation for balance and for the colours of the instruments, both individually and in combinations. Modern arranging, in the hands of skilled professionals, has given us some of the most effective orchestration that music has to offer. Without in any way underestimating composers such as Richard Strauss, Stravinsky, Debussy,

Tschaikowsky, etc., it can be noted that for sheer orchestration brilliance there have been, and are, many arrangers who have equalled these, particularly in orchestrating for brass, woodwinds, saxophones and the rhythm section. Text books on orchestration are valuable since the good ones present the basic standards that guide the organization of the orchestral colours. However, modern arranging is replete with inspired deviations from the standard instrumental dispositions. It is my opinion that, once an aspiring arranger knows what to listen for - which a good orchestration text will illuminate - he can learn more from analytical listening than from any other source. It should be added that, because of electronic recording techniques, very often what the listener hears is artificially balanced, and the same orchestration may not work under concert stage circumstances. This can be at least partially overcome with the proper use of microphones on the concert stage, and these days it is seldom that you see an orchestra of any size or style where the sound is not bolstered and balanced through the use of a sound system with judiciously placed microphones.

So much for rhythm, harmony and orchestration. This leaves the last of the four ingredients: melody. Here the arranger, as previously mentioned, very often deals with someone else's tune. The arranger should have some control and some feel-

ing for melodic progression, if only because he may often be called upon to create "countermelodies" - melodies of a secondary nature which are part of the arrangement. However, the arranger doesn't have to be a song writer. This is just as well, because song writing is an area where formal education is of minimal value only. It is possible to learn something about melodic structure and control, and something about organizing the notes in logical order. But inspired melody writing seems to be somewhat like putting in golf. It's in the hands of God.

We have touched upon, then, the four musical ingredients: rhythm, harmony, orchestration, and melody. Over and above these, the arranger must be concerned with "style". A gifted arranger may develop some stylistic devices of his own, among which might be an original approach to orchestration, or perhaps an original approach to introductions, modulation, rhythmic figurations, and other semi-compositional facets of arranging. However these originalities won't necessarily produce an entirely personal style. We recognize the music of Bach, Beethoven, and similar geniuses not because of stylistic ploys, nor because of "devices", but rather from a sort of red thread of continuity that distinguishes these composer's personal approach to music. The art of arranging has not had very many practioners who are identifiable from their personal stylistic points

*Fresher*

## BUILT-IN 5 EFFECTS

- Phase Shifter • Auto Wah • Sustainer
- Distortion • Power Overdrive

### New Horizons for Contemporary Guitars

With the simple flick of a switch, the player can create fantastic sound effects, and the special mixing circuitry allows multiple effects to be used, offering unlimited creativity of sound.

The added expense of sound effect pedals and plug-in modules are a thing of the past. Fresher's advanced electronic technology has made them obsolete.

- Fresher guitars are quality, hand crafted instruments
- Fresher can satisfy the needs of today's creative guitarist

## Art White Music Service

LIMITED  
11 Progress Ave., Unit 22  
Scarborough, Ont. Canada M1P 4S7

of view. Ellington stands out as a man who did - but even his major accomplishments are difficult to divorce from his band. His music, played by a band other than one of the Ellington orchestras, loses something. It is fortunate that we have a great deal of his music recorded with his own choice of performers.

Aside, however, from a personal style, it is important for a professional arranger to have a familiarity with stylization in a general sense. He may be called upon to provide a setting for a song to be sung by a popular singer on one day, to write an orchestral background for a rock group the next day, and to provide a Latin-American arrangement on the next. Obviously, he cannot take the same melodic, harmonic, rhythmic, or orchestration attitude into each of these projects. He is required, then, to submerge - at least to some degree - his own personality to the demands of the style to which he must adhere in each of these different commissions. It is here, of course, where arranging becomes more of a journeyman proposition than does composition. The composer is required only to remain faithful to the style which he proposes to use in his composition. He can, and does, call the shots the way he sees and hears them. An arranger - that is if he intends his products to be saleable in the market-place - is often required to be faithful to external stylistic restrictions, dictated by the purpose the

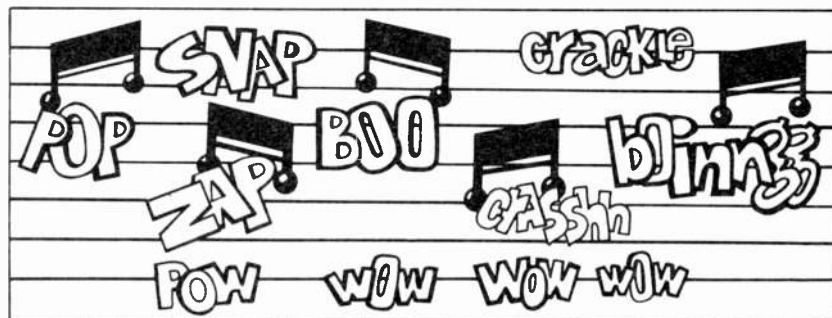
arrangement is intended to fulfil.

Since the matter of saleability has been introduced, it might be noted here that arranging is, *in its higher echelons*, one of the highest paid branches of the music business. I am personally acquainted with arrangers, including a number with whom I have had the good fortune to be associated on a teacher-student basis, who make quite large sums of money here in Toronto, as well as in other major music centres such as Los Angeles, New York, London, Sydney, etc. Furthermore, a musician who is primarily a performer can often substantially augment his income if he has some arranging skills. There is another fact which I find interesting: arrangers seem to be adapted to becoming television and motion picture background writers (where putting notes together is more lucrative than it is anywhere else). I'm not sure why men who started as arrangers - as opposed to composers - hold such a large percentage of the film and TV business, but the names you see on the music credits are indeed often men who began as arrangers. This is true in both Canada and the United States. It should be pointed out, however, that it is likely that these men have broadened their arranging backgrounds with a deeper understanding of counterpoint, form, and other compositional requirements, if they did not already have these tools.

Although the situation is changing somewhat, arranging, as such, has not

been a part of University training. It is only recently that Universities in the United States, and even more recently in Canada, that any Universities have included arranging as part of their curriculums. This neglect of arranging in the music faculties has always puzzled me. Clearly the ability to arrange is a skill for which there is a demand in our culture. In fact, a great deal of the music that our citizens hear and buy is arranged music. So, considering that Universities exist in the community and should, therefore, be interested in graduating people who can serve and function effectively in the community, it should seem logical that the faculties of music recognize that they have an obligation to prepare at least some of their music students to cope with the musical requirements of the community as it exists. I'm aware, of course, that the majority of music students are mainly interested in performing - vocally or instrumentally - and less so in music writing, and the Universities are doing a creditable job in the performing fields. This, too, is often very specialized. Many Universities prepare their performers for symphonic and operatic performance, with only minimal attention paid to the quality of sound and phrasing required in interpreting a modern arrangement.

I have frequently encountered students who have graduated in composition from some of our major Universities who have found that their degrees have little value



## FOR DRUMMERS: HEAVY SOUNDS WITH KNOBS ON.

### The incredible SDS 3. It goes on where ordinary drum synths leave off.

The Simmons SDS 111 makes almost any percussion sound you can think of; every effect from gongs to bells, cymbals, thunder, starwars and heavy toms - and more.

You've got to believe Dave Mattocks when he says it's the best drum synth on the market.

The SDS 111 has four completely independent synthesizer channels: triggering is from your existing drum set, via a mike or from the Premier made synth pads.

Also now available in this range is a small 2 channel version.



If you've ever wondered how Nazareth, Landscape, Aviator and Bad Company achieve some of the sounds they get listen to the SDS 111.

- \* Immediate Delivery
- \* Fully accredited U.S. Service Station for spares
- \* Guaranteed

**MUSICAID**   
ARRAY SOUND LTD  
- worth sounding out

Musicaid, 176 Hatfield Road, St. Albans,  
Herts, England  
Or telephone St Albans 01144 727 33868.  
Telex 264854 Cepisa G.

in the musical community as it exists. If they have compositional talent, they can write something which may get a performance in a concert series, some of which - not all - are interested in programming modern works. But then what? Perhaps they can turn, if they have the necessary credentials, to teaching in Universities preparing other students who will eventually themselves face the same impasse. Our major compositional talents - and we do have a number in this country - will find a small market for their wares and may be able, through grants, awards, and commissions, to live comfortably and productively outside of the crass commercial musical community. We should be, and are, happy about that. Unfortunately many a compositional major finds that his gifts and talents are going to be called upon in the aforementioned television and motion picture fields, and in the various areas of commercial arranging. Sometimes he finds that his training has not prepared him to function in these fields.

Some community colleges are taking a more realistic view to music education. Their resources provide for the teaching of modern arranging (as well as the performance of modern styles) and these colleges may possibly become the chief repositories of practical music education. There is at least some evidence that these institutions are predicated on teaching music that takes into account the musical

requirements of the community as they actually are.

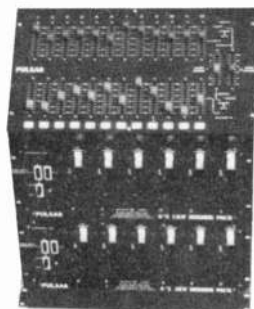
Very often the traditional or modern classicist dismisses the arranging herein discussed as mere "entertainment music" - as if entertainment were somehow a disreputable aim for art. No doubt the criticism is often a valid one, because a very large percentage of popular music aims to please only the lowest level of music appreciation. Nevertheless, it can be argued that a well arranged song by Porter, Gershwin, Sondheim, Williams, etc. is a true musical expression. And is good jazz simply "entertainment music"? Is the arranging of Gil Evans, Bill Holman, Thad Jones and others mere adolescent prattling? Certainly not, if only because we know that the discernment required for an appreciation of such music is comparable to the discernment required for the appreciation of a Monteverdi or a Ligeti.

Finally, let me say to any reader who has some intentions and abilities in music, be they in arranging or composition or purely in performance: you couldn't have picked a better time. Two hundred years ago, perhaps even one hundred years ago, the purposes of music may have been more clearly understood, the paths ahead more clearly defined. Earlier ages may have been, musically, more comfortable and comforting. Today, however, everything musical seems to be in a state of wondrous upheaval. For instance, the

art of arranging, as we know it, has only existed for a few decades and in the history of music - and certainly in the history of the world - this time is but the length of a finger snap. The only element in music which doesn't change is the construction of the harmonic overtone series. All else is man made and is in a continuous process of change. Although the eminent Mr. James Pirie, who writes the regular column on arranging for this magazine, will certainly give you accurate advice, he would be the first to agree that you should be sceptical of anything you read about music, and to retain an open mind. These musings on arranging should, if nothing else, show that this one branch of musical craft requires much study, as do any of its branches. We often find that today's avante-garde becomes tomorrow's commonplace. While the mastery of the basic tools of your craft - be it a performer's craft or a writer's craft - must be relentlessly pursued, as must the development of your musical ear, it is perhaps true that the ultimate requirements are talent and a knowledge of yourself. Most students who finish their studies with a private teacher, in a musical institution, or who simply acquire the necessary craft on their own, are prepared only to begin. No musician should ever feel that he or she knows all of the answers, and no performer, composer, or arranger should ever lose the enquiring mind of youth. cm



## Stage Lighting Controls & Effects For Musicians On The Road



Complete dimmer systems available from 6,000 to 36,000 watts in stock. For more information contact your local professional music shop or write to us direct.

Distributed through:  
**RECORDING MEDIA SERVICES**  
 2273 Kingston Rd., Scarborough,  
 Ontario M1N 1T8 (416) 264-2355

## IDENTIFY YOURSELF with a <sup>canadian</sup> musician T-SHIRT



PRICE

**\$5.95**

(plus 50¢ postage and handling)

SIZES: S L  
 M XL  
 COL. - BLACK

NAME \_\_\_\_\_ SPECIFY SIZE AND QUANTITY  
 ADDRESS \_\_\_\_\_  
 CITY \_\_\_\_\_ S  \_\_\_\_\_  
 PROV \_\_\_\_\_ CODE \_\_\_\_\_ M  \_\_\_\_\_  
 Ontario Residents Add 7% Sales Tax. L  \_\_\_\_\_  
 Please make cheque or money order payable to: XL  \_\_\_\_\_  
 Canadian Musician, 2453 Yonge St., Suite 3,  
 Toronto, Ontario M4P 2E8



# Guitar

BOBBY EDWARDS

## Sight Reading

Sight reading, after a certain point in its development, is as much a psychological achievement as it is a matter of good technique. A balance of alertness and moderate relaxation is most essential when sight reading.

Playing in scale position when sight reading is also essential. Rock orientated guitarists develop a technique that is centred around riffs and licks and has very little to do with playing in scale position. If you attempt to spontaneously read a work that is totally written out in single note fashion, you'll never get through without mistakes if you don't play in a general scale position.

Below is a bossa-nova. The following is my teaching method to develop sight reading.

Two systems of musical notation for a bossa-nova piece. Each system consists of a treble clef staff with a melody line and a guitar staff with chord diagrams. The first system has four measures with chords Eb7, A7(b9), Gm7, and C7(b9). The second system has four measures with chords Am7(b6), Eb7, A7(b9), and Eb7.

TEMPO: 2 Bars = 3 seconds

Find the highest and the lowest note. (F) is the lowest and (Bb) is the highest. I next would anchor my second finger at the fourth fret and play in the Eb scale position.

Diagram for the Eb scale pattern. It shows a treble clef staff with notes from F to Bb. Above the staff, the string number for each note is indicated: 5, 4, 4, 4, 3, 3, 2, 2, 2, 1, 1, 1. Below the staff, the finger number for each note is indicated: 4, 1, 3, 4, 1, 3, 1, 2, 4, 1, 2, 4.

Next, glance ahead to see the length of each phrase so the flow of syncopation will be relaxed. The first complete phrase would be up to the 3rd beat of bar four. Note the lines over the notes showing the long value of the notes, and the dots showing the short note value.

Reading one phrase at a time as opposed to focusing on each single note, eliminates a lot of hesitation and rigid playing.

CUT TIME:

This method of writing syncopation is left to the arranger's discretion. If he feels the work will flow better and be easier to read in cut time, he'll probably do so, unless the general pulse is a strong four beats to the bar and a lot of the figures to be written are of a double time feel, such as disco charts.

Below are two passages. Both will sound exactly the same when played, but example (1) is written in cut-time, and example (2) is written in 4/4 time.

Example 1: Musical notation for a phrase in cut time. The tempo is indicated as 2 Bars = 2 1/2 secs.

Example 2: Musical notation for the same phrase in 4/4 time. The tempo is indicated as 1 Bar = 2 1/2 secs.

The most common mistake made when developing your sight reading is playing too fast. My favorite book for sight reading development is the Klosse clarinet method. It's ideal for the guitar as the range of notes are practical. If you go through the entire book properly, there will be very few syncopated patterns you'll not recognize once you're playing general works of most arrangers.



# Keyboards

BRIAN HARRIS

## Broadening the Scope - Part I

One of the significant aspects that usually identifies worthwhile music is this: there is more than one interesting factor occurring at any one particular time. A novel or a play would be quite boring if there were only one important idea developed in the plot. Writers are aware of this and use various devices such as sub-plots to make the whole effect more interesting. Something as simple as the evening meal can be pretty dull if only one type of food is on the plate. With any luck, the person preparing your meal will be aware of this and will throw in the gastronomical equivalent of a sub-plot or two.

Similarly in music, if we have only one idea - perhaps a melody with chords underneath - the effect is not usually very interesting. But introducing some other melodic factors in the chords underneath could possibly function as our "sub plot or two". In listening to a good group, the part *each* player plays is itself worth listening to. Thus in a four piece group we have four interesting parts going on at once.

Try the following experiment. Take a favourite record of a small group. Listen to one tune and attempt to follow *each* part individually. Normally the lead part is meant to be obvious and will be easy to pick out. The bass part is usually next easiest. Percussion parts, too, are often easy. Some other parts can be more difficult, depending on the nature of the music and the size of the group. This, by the way, becomes much easier to do if you can attend a live performance and watch each player as he or she plays.

Composers have long been aware that music written for a group always sounds better if *each* part is interesting. It has long been a part of a composer's training to practice writing exercises in strictly four parts, with this in mind. This type of study is known as "part writing" or more generally, harmony, since the four parts should fit together to produce harmony.

These exercises are normally written for four voices to sing, although they could also be played just as easily by four instruments. The rhythm is usually quite 'straight' - the emphasis being on developing melodic and harmonic skill first with rather basic rhythms.

You may now be wondering what in the world this has to do with the keyboard. Essentially, since the keyboard can play more than one single part at once, much of the criteria that is used to judge a group, is also used to judge keyboard music. Particularly, solo keyboard music has a lead part, a bass part, and any number of other parts to fill out the harmony. Learning how to put these various factors together, much as the composer learns how to assemble voice or instrumental parts, can be invaluable to the keyboardist. Ideally, the four parts should blend together to form harmony, while each part retains some character of its own. In reality, with the bass and lead parts being more obvious to the ear, they tend to be the more interesting parts. Often the inside parts (especially on the keyboard as compared to writing for other instruments) tend to fill in the harmony, and only occasionally achieve any melodic importance.

The strict teacher of composition will invariably insist on some ground rules before the student begins. Consecutive octaves or consecutive fifths (or octave duplications of these intervals) between any two parts is not allowed. Also approaching these intervals between the outside voices in similar motion is

not allowed unless one of the parts in question moves by step-wise motion.

These and other similar rules, governing the writing of harmony exercises, have been exasperating to the student of composition, who more often than not wants to do his own thing, not have to write according to a bunch of archaic rules.

Generally speaking, the rules are useful if you want to write in the style of Bach, Handel, Mozart etc., but perhaps of little real use if you are into heavy metal, punk or the like. What is not so widely known is that they can also be useful in playing and writing most types of jazz, pop and rock.

Here is an example of a basic progression written using four parts.

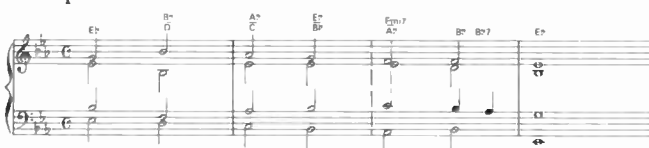


EX. A.

Here we have a melody with chords underneath. This is all that really catches the interest. None of the other parts is particularly significant. This exercise also contains several factors which are not usually allowed in academic part writing: 1) bar 1, beat 3 - Bb chord to Ab chord in bar 2. The outside parts form consecutive octaves (double octaves in this case). 2) bar 2, beat 1 - Ab chord to Eb chord on beat 3 - there are consecutive perfect fifths between the bottom two parts. 3) Voice leading - or more correctly, lack of it. The inside parts do not flow smoothly. Try to play the piece (all four parts) and at the same time, sing first the lead part (soprano); then the second voice in the treble clef (the alto); then the top voice in the bass clef (tenor); and finally the bottom voice (bass). (There is nothing wrong with singing some of the parts up or down an octave or two if you wish).

In the following example (B), using the same melody, the parts seem to flow together better. While none of the parts is particularly memorable, we are aware of something present besides the melody and chords.

There is a descending scale in the bass part and a partial descending scale in the tenor part; both should register in the ear. The whole effect seems to *knit* together in a more cohesive sound. Use of several chord inversions has helped to make the bass part flow more. Sing each part individually while you play the four parts on the keyboard. You should find that the alto, tenor and bass are now easier to sing, compared to those in example A.



EX. B.

Assignment: learn a soft rock or pop tune of your choice. Keep in mind that the tune is really composed of several parts added together to make up the whole. Concentrate especially on

Continued on page 59



# Bass

TOM SZCZESNIAK

## Scale Patterns (Cont.)

Here are nine two octave versions of the thirty remaining major and minor scales. Each scale has a different fingering pattern.

The rest will be presented in the next issue. Good luck and write to me in care of Canadian Musician with any questions or thoughts you may have.

B $\flat$  Major

G Harm. Minor

G Mel. Minor

E $\flat$  Major

C Harm. Minor

C Mel. Minor

A $\flat$  Major

F Harm. Minor

F Mel. Minor



# Percussion

PAUL ROBSON

Editor's Note: In the last issue of Canadian Musician, we reproduced the Drum Cymbal Staff Code incorrectly. Our apologies to Paul Robson. The code should have appeared as follows:



Ride Cymbal  
Hi-Hat - Sticks  
Snare Drum  
Bass Drum  
Hi-Hat - Foot

## Playing Twelve Bar Swing

The following piece of music is a 12 bar swing composition written for piano, bass and drums. When performing a part such as this on the drum set, the drummer will sometimes play the rhythmic portion of the piano part (upper staff in this case) on the snare drum while maintaining a swing rhythm on the ride cymbal. Compare the piano part with the snare drum line, the bass part with the bass drum and hi-hat notations to see how they are related.

The two and four feels used in this composition were previously explained in the last issue of CM. The Four Feel is written in measures 1 to 6, 9 and 10; the Two Feel in measures 7, 8, 11, 12 and the first measure of the Second Ending are the same as the rhythm written for piano and bass.

This drum part, of course, is only one manner in which the piano and bass parts can be accompanied. Try experimenting on your own. Play the piano and/or bass rhythms on the snare and floor tom together. Play the rhythms in as many ways as you can think of. Always bear in mind that TIME and MUSICAL TASTE is number one! To over play technically would be to sacrifice these qualities.

### DRUMS



# Brass

DON JOHNSON

## Dental Habits & Labial Herpes

It is all very well to talk about mouthpiece seat or bed and embouchure function, but all of these considerations hinge on one important fundamental. **TEETH!** Teeth are the foundation of Brass Playing.

Obviously the care of gums and teeth must be a major area of concern for all Brass Players. Students should be introduced to proper dental hygiene by their teachers at a very early age.

Unfortunately many outstanding careers have come to an end far too early in life because of loss of teeth; a loss which could have been avoided by proper dental habits.

I have been fortunate, in that my dentist not only excels in his field but studied trumpet with me for many years and has a thorough understanding of the dental problems encountered by Brass Players.

One of the lectures my first semester College Brass students receive is on Dentistry for the brass player. Because of the importance of this subject, Dr. Jack Train takes time from a busy schedule to come to the college, lecturing and showing films of the necessity of proper and continued dental care.

All brass players should ask their dentist to make an impression of their teeth. This is extremely important so that your dentist has an exact copy to work with in case of an accident.

To ensure that he keeps his teeth during his entire playing career, a brass player's main concern must be the care of his gums. In most cases, loss of teeth later in life is a direct result of poor gum condition. Most of the good brass players I know, approaching their forties, have had dental operations on their gums. Some had excess gum removed, while others had their gums packed to rejuvenate the tissue. With proper use of the water pik, dental floss, and stimulents on a regular basis, plus at least two visits every year to a dental hygienist, such poor gum condition could have been avoided.

Ask your dentist to give you information about the build-up of plaque between the teeth and the gums.

With proper care of the gums, false teeth would be a thing of the past. Warning: Toothpicks are not only socially unacceptable but are often dangerous as well. If you are addicted to toothpicks, switch to stimulents.

### Labial Herpes

One of the curses some brass players must learn to live with is the common cold sore. There was a period in my life as a player when I was plagued with cold sores and went to many specialists for help. Many prescriptions and remedies were tried with poor results.

There is nothing more terrifying for a brass player than to wake up with a cold sore, and a recording session in two hours. The immediate remedy in this situation, for me, was a hot face cloth rubbed vigorously until the canker-like sore came away and no longer interfered with the vibration points. Brass players are not squeamish.

A few years ago, *Brass World Magazine* issued an article by G. Robert Nugent, MD., and Samuel M. Chou, MD. (of West Virginia University Medical Centre, Morgantown) entitled "Treatment of Labial Herpes". In the article, they presented preliminary information concerning treatment of cold sores by application of Ether or Chloroform. They claimed patients ob-

tained relief from the virus by soaking an applicator stick with either solvent and given ten repeated applications three times a day. They found that the blossoming of the lesion was aborted and healing started immediately, becoming complete in two or three days. No further labial eruptions occurred in over a year and they concluded that this treatment might permanently destroy the virus residing in the area.

Because of the difficulty of obtaining ether or chloroform and the problems with fumes once you open the container, it is not always feasible to use these solvents.

The treatment I arrived at after trying many medical approaches, was to use rubbing alcohol at the first sign of a sore and rub this vigorously into it many times a day. The lesion would soon dry and I would then apply A & D ointment to it to prevent the mouthpiece from pulling off the dried outer layer of the lesion every time I played.

A few years ago, Doc Severinsen introduced me to an ointment that he used to prevent chapped lips and dryness because of the TV lights. The ointment at that time was called White's Vitamin A & D. The name has since been changed to *A & D ointment* and is manufactured by Schering Corporation Limited, available in most pharmacies.

I have no affiliation whatsoever with the company, but I can vouch for the product's amazing healing capacity. I keep several tubes on hand, and, in my playing days, carried a tube in my trumpet case. The ointment is effective for chapped lips, burns and, as I stated, the 2nd stage of cold sores.

Once during a break on a TV show, a violin player, lighting his pipe, had a book of matches ignite in his hand, burning his palm extensively. I covered the burn with the ointment and within the hour his hand was in healthy condition. The product name change seems to have been geared for an approach to the diaper rash market and I have no doubt that it is probably very effective for this affliction.

I have never met a Brass Player with this condition although I have played a few parts in my day that could have been conducive to such a state.

### Suggested reading for Brass Players:

**Brass Anthology:** A compendium of articles from "The Instrumentalist" on playing brass instruments.  
The Instrumentalist Company, 1418 Lake Street, Evanston, Illinois 60204.

### New York Brass Conference For Scholarships Journal.

(Dr. Charles Colin, editor).  
315 West 53rd Street, New York, N.Y. 10019.  
This superb collection of pictures and articles is not for sale. Copies are obtainable only through donation. For further information write to Dr. Colin at the address above.

**Trumpet Profiles and Trumpet Techniques**, both books by Louis Davidson.  
608 Kerry Drive, Bloomington, Indiana 47401.

**The Art of Brass Playing**, by Philip Farkas.  
Wind Music Inc., Box 66, Bloomington, Indiana 47401.





# Woodwinds

PAUL BRODIE

## Helpful Hints for Happy Saxophonists - Part 3

The purpose of a ligature is to hold a reed against the mouthpiece with an even steady pressure. The best ligature I have ever used is a string ligature. European clarinetists used this idea many years ago and the reed response with a string ligature is terrific, although the process of wrapping it around the reed and mouthpiece can be a boring experience. Many of the ligatures that we can purchase in a music store aren't any good for our playing, because they don't conform to the shape of the reed when they are tightened up. Check out your ligature by putting it on to your current reed. Then, hold your mouthpiece up to a light and see if any light shows between the ligature and the reed. If you do see light, you should try to improve your ligature by gluing thin pieces of felt to the inside of it, so that when you tighten up your ligature against the reed, no light will show. By improving your ligature in this manner, you will find that your reeds will respond much better and that reeds that you thought were bad will be improved. Several new ideas in ligatures are available, such as: The Rovner ligature (2 models) the Stanton ligature (a plastic ring that fits around the reed) the Giokas ligature (a combination of a conventional ligature and a string ligature) or some saxophonists are using ligatures made up of Velcro material.

**SAXOPHONE CARE - The Neckpipe** should be cleaned out at least twice a year. Take a thin handkerchief and work it through the neckpipe (after a practice session, when the inside of the neckpipe is wet) and pull it back and forth several times in order to get out all the dirt particles that can build up. A neckpipe that is never cleaned, can eventually build up so much dirt, that the tone and intonation of your instrument can be affected. Also clean out the octave hole on the neckpipe (and the octave vent on the main body of your saxophone) with a pin head, pipe cleaner, or an open paper clip. Be sure to occasionally grease the cork on the neckpipe in order to prevent the cork from cracking. It's also a good idea to have a small cloth bag to wrap your neckpipe in, when it's being stored in your saxophone case. Otherwise the lacquer on the neckpipe can be easily damaged by other equipment in your case. In order for the neckpipe joint to slide easily into the connecting socket of the main body of the saxophone, keep the socket and joint perfectly cleaned with paper toweling and free of any oil or grease. If your neckpipe is loose and wobbles around when it is attached to the saxophone, have your repairman flare out the end of the neckpipe joint slightly, so that no wobble is present. At this point, it's worth mentioning that if you are experiencing intonation problems with certain notes, try several other neckpipes, because they are all different.

**Saxophone Pads** - If you have recently purchased a new instrument, you should have the pads checked out for leaks after the first three or four months of playing. New pads absorb a lot of moisture and they go through a great deal of shrinking and expanding. Many good saxophonists treat saxophone pads with key oil, or neatsfoot oil. Oil should be applied with a cloth, or cue tips and very little should be used on the pads. The pads will darken from the oil and this process should not be done frequently. The oil softens the leather and will prolong the life of the pads. I'm constantly amazed how saxophone repairmen use

a leak light (to find pad leaks) in repair shops that are brightly lit. I believe that pad leaks can only be properly checked out with a leak light in a *darkroom*, otherwise it's not possible to really see where leaks are present. If repairmen did this procedure, it would save us unnecessary trips back and forth to have problem pad leaks repaired. I might add that it will be worth the price to have your repairs done at a good repairshop. Find out from the professionals in your community where they have their instruments repaired. Good saxophone repairmen are as rare as hens' teeth!!!

**Sticky pads** can be a terrible problem. I think the easiest way to stop a pad from sticking is to take a dollar bill and place a corner of the bill in the tone hole of the pad that's sticking. Close the pad and gently pull the dollar bill out. Do this repeatedly and don't tear the dollar bill! This should work, but for better results try using \$20.00 bills, or \$50.00 bills! Very fine emery paper can also be used to clean sticky pads and dirty tone holes, but be careful not to pull it against the tone hole too hard, or you might damage the edge of the tone hole. Also, try using a touch of talcum powder or *Johnson's Baby Powder* for sticky pads. If that doesn't work...replace the pad! I have found that it's a good idea to keep your saxophone on a saxophone stand when you aren't using it, instead of putting it back in your saxophone case, or laying it down. When the instrument is standing in an upright position, the moisture works its way down the instrument to the bottom of the bell and doesn't cling to the pads as much as when the saxophone is lying flat. Most good saxophones have pads that come with tone boosters. For many years now, tone boosters have been popular with both Jazz and Classical performers, but recently many players are going back to padding their instruments without the tone boosters, for the purpose of producing a more mellow tone.

**Saxophone lubrication** - This should be done at least every three or four months. Use key oil or any light oil, such as sewing machine or gun oil. Lubricate the places on your instrument that have moving parts by using an oiling pen or a toothpick dipped in oil. Put only one drop of oil on each oiling point. If you oil your saxophone too much, the extra oil will end up on the body of your instrument and will eventually mix with dirt and dust and create sticky pads and a sluggish mechanism. The outer body of your instrument can be cleaned with cue tips, pipe cleaners, J cloths and a soft piece of flannel. Try to keep the bell of the saxophone free of dust and a variety of swabs are available to clean out the inside of the instrument. The best swabs are the new "Shove-it" types, that are made out of fiberglass. These swabs do not leave strands of fiber on the pads and tone holes that can create leaks. When you carry your saxophone in your hands, try not to hold the instrument on the rods and the keys, but hold the instrument on the bell to avoid bending the rods and keys. When you lay your instrument down, always put the saxophone down so that the G key is up, facing you, not the opposite way. You can avoid bending the left hand, little finger spatula keys this way. It's a good plan to vacuum out your saxophone case occasionally in order to get out the loose strands of fiber from the saxophone case. These loose particles seem to find their way onto the pads and tone holes and create problems.



# Vocal Technique

ROSEMARY BURNS

## Exercises To Make You Laugh

To sing a word properly, you have to understand what makes up a word. There are two components: vowels and consonants. The basic English vowels are A,E,I,O,U. The consonants are the rest of the letters of the alphabet and combinations like 'ch', as in chase, and 'th' as in theatre.

Different singing techniques have been devised to produce clearly sung words. The technique which produces the clearest rendition of English words put to music is the Bel Canto method. There is only one rule to remember with this method: sustain the vowels and sound the consonants. For example, to sing the phrase, 'Oh Canada' the emphasis generally will be on the vowels 'O,' and 'Ah'. The 'Ah' sound is not one of the basic English vowels sounds, though. The important aspect of the Bel Canto method is that it rounds off all the vowel sounds to their most basic components. The singing vowels are Ah, Ay, Ee, Oh, and U. While spoken English does not use these sounds in their purest form, a close comparison of these sounds can be heard in the following words, Ah -jaw; Ay - say; Ee - see; Oh -sew; U - flew.

The point of isolating the pure vowels is to identify the basic components of English vowels and to provide a method of singing those all too elusive diphthongs. Actually the English vowel 'I' is really two basic vowel sounds. "Ah, Ee" with the greater emphasis on the 'Ah'. As you practice putting lyrics to words, you will discover that isolating the basic vowels in words, you can sing more clearly and more meaningfully.

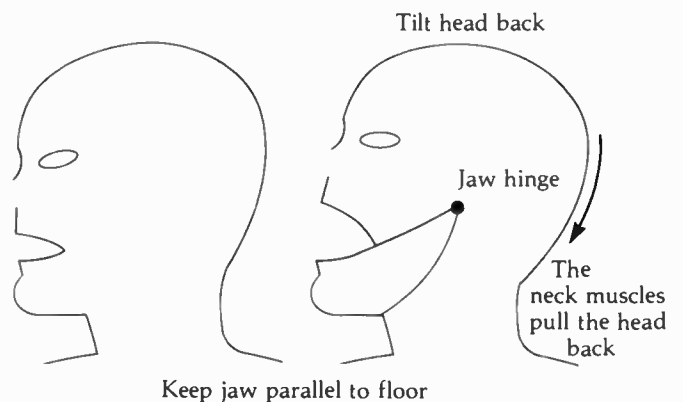
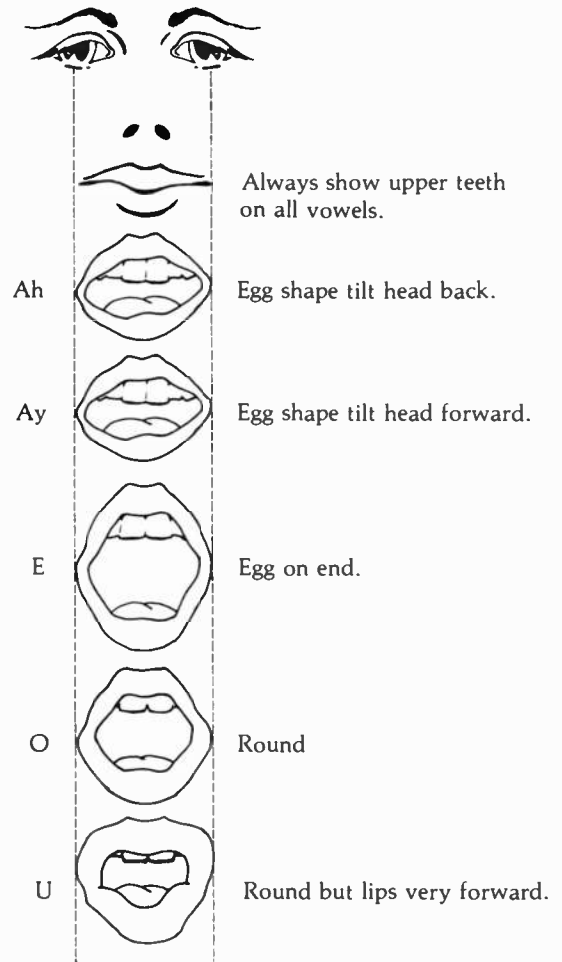
To produce pure vowels is not an easy task. It takes a bit of exaggeration at first, but with practice, it becomes quite mechanical. Certain facial muscles must be in top shape to sing the pure vowels with flowing ease. Actually, I would suggest to the student to look in a medical book for drawings of the facial muscles. Most people are not aware of the number of muscles we have in the face. The position of the head is also important. The colour of a vowel will change (for the worse) when the head is tilted too far back or forward. The pure vowels depend on the shape of the mouth and the tilt of the head. I tell my students over and over, do not drop your jaw, show your teeth.

Go to a mirror and draw an imaginary line from the centre of your eyes to the edge of your mouth, this will give you a guideline for the shape of the vowels.

To strengthen the facial muscles there are a few basic exercises which can be practiced alone or with friends. The first is the Laughing Rabbit exercise. As you repeat the words Ha, Ha, Ha, lift the cheek muscles on both sides of the nose. Now repeat the exercise for Bah, Bah, Bah,...Wah, Wah, Wah,...Pah, Pah, Pah ...Mah, Mah, Mah. Show your teeth. The head should be tilted slightly back so that, as the mouth opens, the jaw does not drop. When the jaw drops the tongue gets pushed up to the roof of the mouth and the vibrations created at the vocal chords must pass through the tongue before they can pass through the mask.

The next time you yawn, stop at the point where you are about to exhale and feel the tongue at the roof of your mouth. Every time your jaw drops while singing, the same thing happens and this prevents a clear ringing sound.

NEXT: EXERCISES TO MAKE YOU A BETTER KISSER





# Arranging

JIM PIRIE

## The String Section (Conclusion)

The violin distribution in a divisi depends upon the number of violins available. As a general rule, the lead violin line should be carried by more players than any other line in a concentrated string chord. The ratio of players on the lead line to those on a subordinate line varies according to the taste of each individual arranger; some prefer an equal distribution of players - for example, a section of twelve violins would be divided 6-6 in a two-way divisi, and 4-4-4 in a three-way divisi. Other arrangers, in order to emphasize the melody, prefer most weight on the lead - even a 2 to 1 ratio; for instance, 8-4 in a two-way divisi and 6-3-3 in a three-way divisi.

I find it difficult to generalize as to my own preference between these two extremes since I usually find it necessary to alter my weight distribution between one passage and another in the same arrangement, depending on the structure of the chord, the register, and their function - (i.e. whether primary or secondary.)

12 VIOLINS 6/2  
4 VIOLAS  
4 CELLI

This example of tight block voicing is in an extremely high register, effective for lush melodies (but not much else,) whereby each of the four notes in the violins is doubled an octave lower in the violas and cellos. Since I wanted the melody to "sing out" I put six violins on the lead and two each on the other three parts. Since there are four violas and four cellos, no marking is needed, because it is obvious that there are two on a part.

12 VIOLINS  
4 VIOLAS  
4 CELLI

Here we have a close five-way voicing with the cellos doubling the violin lead an octave lower. Since the lead is doubled in the lower octave by the cellos, I would distribute the violins 4-4-4, thus giving a stronger over-all sound to the passage.

12 VIOLINS Cma9 Am9 Dm9 G9sus.4 G9  
4 VIOLAS  
4 CELLI

Here is an obvious example of a background or a string "pad" and a perfect situation for an equal distribution of players. Because the lead line is always played by the strongest players, it has a natural tendency to be a bit more prominent than subordinate lines even in an equal division.

Notice in the last example the complete omission of any chordal roots in the string section. This type of voicing will work only when the rhythm section is playing along, or more specifically, when the bass is supplying the chordal roots. This will allow the strings to float over the foundation laid down by the rhythm section. However, if it were a rubato passage that required strings only, you would have to re-voice the strings and include the chordal roots in order for the chords to "sound". This could be done very easily just by dividing the cellos and having the bottom cello line play half-notes C, A, D and G. This would not effect the overall balance of the section. Strings have a great faculty of balancing within themselves.

Now we come to the most important basic principle of string writing. To achieve maximum sonority, limit the division of your string ensemble to as few lines as possible. You can create the illusion of chordal fullness without using twenty-three different notes in any given chord. This illusion is made possible by the presence of the chordal third somewhere in the ensemble. The following three bass are a perfect example of the basic principle of economy.

VIOLINS Am Dm7  
VIOLAS  
CELLI

As you can see, there are only three lines in the string section in this example, and yet it will sound as rich and full as you could want. Guaranteed to make the hackles rise! The reasons - (i) you have achieved maximum sonority, not one of the three sections is divided, (ii) the chordal third is present in each of the two chords - the "C" in the violas in the Am chord, and the "F" in the violins in the Dm7 chord.

A simple device which I have found to be extremely effective is that of dividing the strings into two separate, but mutually dependent entities: the violins, and the combination of the violas and cellos. For example:

VIOLINS  
VIOLAS  
CELLI

The student interested in acquiring technique in dealing with large string ensembles should investigate the symphonic literature. I especially recommend the following: Barber's *Adagio for Strings*, the symphonies of Brahms, Debussy's *Nocturnes*, Tschaikovsky's *Serenade in C*, Copland's *Two Pieces for String Orchestra*, Vaughn Williams' *Fantasia on a Theme of Thomas Tallis*, Bartok's *Music for Strings*, Hindemith's *Mathis der Maler*, and Henze's *Fantasia for Strings*.



# Recording

PAUL ZAZA

## Recording Vocals

This time around, I would like to talk about recording vocals on tape. At first glance, the human voice might seem to be the easiest sound source to record, but in actual fact, it is one of the most difficult. It is the purpose of this article to explain why.

Consider the difference between the softest possible sound you can utter and the loudest scream you could belt out if you really tried. On a sound level meter, you would find these two extremities miles apart. In other words, the loudest scream might be eighty times as loud or eight hundred percent greater than the whisper. Now apply this scale to microphones and recording desks. For the faint whisper to be audibly tracked, your VU meter would have to register at least -20dbm. Now at even ten times the volume, the needle on your VU meter would be wrapped around the edge of the other side.

While this illustrates a problem that is found in other sound signals in the recording medium, it is more present in vocals because of the irregularities of the wave forms.

Most recording consoles that you work on have or should have what is called "headroom". This is not a space on the board where you put a little pillow! It refers, rather, to the ability of the console electronics to accept transient peaks over and above normal operating levels without distortion. This headroom sometimes, however, is not enough for things like vocals. Even in the best of consoles, the headroom may be as high as 30db, but the sound pressure levels from voices in certain styles of music far exceed this range. Enter the invention of the compressor! With this marvelous little unit, we can squash the distance between the softest whisper and the loudest screech at ratios of 20:1, 10:1, 5:1, 3:1, 2:1. Naturally at 1:1 there is no compression at all, but many units have what is called a peak limiter integrated into the compressor circuit. This means that while no soft passages will be raised, loud peaks will be restricted or held back from a pre-determined level.

This method of compressing and/or limiting vocals is unnoticeable when set-up properly by the engineer, because the human ear cannot distinguish the smaller dynamic ranges on tape. It can, however, distinguish poorly proportioned ranges when the balances are incorrectly set. If, for example, your compressor is tuned with too low a compression ratio, you will lose some softer passages. If, conversely, you use too high a ratio, you will hear a very unnatural electronic "squeezing" sound which is hardly musical. The best technique is trial and error, because every board, microphone, compressor, and of course, singer is different. If it sounds right, and is easy to control, then it probably is right technically.

I don't want to talk too much about equalization of vocals, because it's largely a matter of taste, but I feel I must warn against a common problem; "high end-saturation". This occurs when the consonant 's' is sung or spoken, and a large spike or peak occurs in the circuit due to either bad miking or excessive top-end equalizing. This is not only annoying to listen to, but impossible to remove in a mix without making the whole orchestra sound "dull". There are units on the market designed specifically to overcome this problem like notch-filters, "de-essers", parametric equalizers, etc., but if you do not have access to these, be mindful of how much e.q. you add with respect to the letter 's'.

In general vocals are a touchy business and need a great deal of experimentation, especially in the case where there are more than one. Watch for distortion, "sibilance" (high-frequency splattering on "s"s), presence, tightness, correct setting of out-board gear, and head-set spill. I've always found that the singers themselves make the job easier or harder depending on their level of competence. This doesn't help much if you're working with amateurs. But if you're recording professionals, read this article carefully, know your equipment's capabilities and shortcomings, and if you still can't get a good vocal sound, try faking a heart-attack.

**Just for the record**  
**we design jackets and sleeves**

(BUT NOT PANTS)

**graphic design centre**  
(416) 675-1997

215 Carlingview Drive, Unit 102, Rexdale, Ontario M9W 5X8



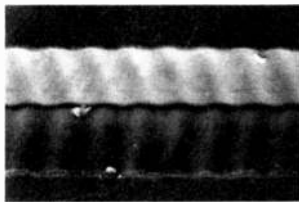
PAUL DENYES

## Cartridges

The stereo cartridge or needle is a deceptively simple looking device which is the key factor in any high quality stereo system. It forms the vital link between the record and the rest of the system. Unfortunately, it is probably the most neglected part of the system. Recently, I took a survey of my own, while talking to my customers by asking what cartridge they had in their present system. Approximately 50 per cent did not know the name of it let alone which model they had. This led me to write this column on cartridges; the different designs, the varied price ranges, their construction and how important its job is in the system.

Most experts and enthusiasts agree that the cartridge is the key factor because it makes the first and only contact with the record. Therefore, it is important to understand the complexity of the phono cartridge.

The first step in good reproduction is good contact between the stylus tip, which is diamond, and the record groove. It then translates the undulations in the record groove (Fig. 1) into elec-



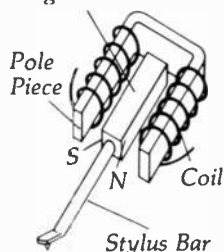
trical signals which can be amplified by your receiver and played through a loudspeaker. These undulations can be quite violent so the cartridge moves up and down and sideways at very high speeds and yet must only touch the record with a light force of 1 to 2 grams. Therefore, you must agree the cartridge has to do a multitude of precision jobs for such a small part of your system.

There are five main categories of cartridges starting with the *crystal* or *ceramic* type which is the least expensive and used mostly in low cost units. The problem with this cartridge is its tracking ability, which is poor, using heavy tracking of 3-8 grams which causes more record wear.

The most widely used type of cartridge is the *moving magnet* (Fig. 2). This cartridge has good to excellent tracking ability,

### Moving Magnet

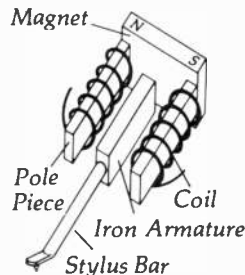
Magnet Armature



Stylus bar moved by record groove. Magnet armature vibrates between pole pieces, causing change in flux, and inducing signal in output coil.

much better transient ability, is moderately priced, and tracks at 1-2 grams, improving record wear.

There is a third type calling *moving iron* (Fig. 3) which is very **Moving Iron** (Similar to Induced Magnet Type)

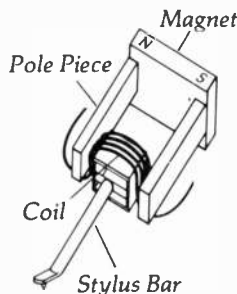


Stylus bar moved by record groove. Iron armature vibrates between pole pieces, changing reluctance of magnetic path, and inducing signal in output coil.

similar in construction and performance to the moving magnet cartridge with excellent tracking ability and a moderate price. Either the moving magnet or moving iron cartridges are used in systems of all price ranges right from \$500 to \$5000 and can cost anywhere from \$25 to \$1000. One thing I always advise my customers, is to invest in a good cartridge even if it means going to a less expensive turntable, providing that it is compatible of course.

The fourth type of cartridge is the *moving coil* (Fig. 4) car-

### Moving Coil



Stylus bar moved by record groove. As coil vibrates through magnetic field, signal is induced in coil and fed to step-up transformer or pre-amp.

tridge which is quite a bit more expensive than the standard cartridges, mainly because the output is so low that you must also buy a step-up transformer or pre-amp. These together can run several hundred dollars, however, the cost is usually worth it to the devout listener. Aside from the obvious drawback of initial cost, the main problem is that usually the stylus cannot be user replaced, meaning higher cost still.

The fifth type is the *electret* design which is usually a little more expensive than a moving magnet cartridge and has performance characteristics of both moving magnet and moving coil cartridges.

When choosing a cartridge for your system, reading specifications will help but listening is the final test, so insist on hearing the cartridge and perhaps compare it with one you are using or are familiar with.

Reading specs can be a problem for the average person so I'll go over some of the more important ones, the meaning of some

Continued on page 59



# Taking Care of Business

MONA COXSON

## How to Survive a Tax Audit

*If you have tears  
prepare to shed them now.  
William Shakespeare*

One thing is certain, an auditor from the Department of National Revenue doesn't just arrive at your front door unannounced.

Oh, no. He phones first, introduces himself, then proceeds to say something like, "We would like to go over your tax return for 1976 - probably 1977 too."

You'll set a mutually convenient date to get together and he may finish off by saying, "Please have your books available, bank statements, cancelled cheques, all receipts and copies of your tax returns. Oh...and could you have your 1978 records available, just in case."

Now if you've been through this before, you're probably feeling one of the following: 1. total panic; 2. mild panic; 3. totally or mildly puzzled.

If you've *never* had an audit before, you're probably feeling one of the following: 1. total panic; 2. mild panic; 3. totally or mildly puzzled.

Let's take number 3 first. As interpreted here, puzzled means, "Why me? My books are straight ahead, I've got all my receipts and I paid my taxes."

Who knows, why you? Random chance, in all likelihood, and obviously you have nothing to worry about. Remember, the man is only doing his job.

Mild panic might mean you have most of your receipts, you've declared all your income...but 'books'?

Total panic. You don't know where anything is, you have never kept books, and what did he mean, "Just in case"?

Regardless of which category you fall into, the fact remains that you *are* required to keep accurate records which can be made available to the D.N.R. at any time, none of which should be destroyed without written permission - much the same as if you had a small business of your own.

For in effect, as a self-employed musician, you are in business for yourself and any business enterprise would soon go under without maintaining an adequate bookkeeping system. Therefore common sense dictates that keeping books is actually to your benefit and for those of you who have difficulty in getting organized you might find it easier if you think of yourself as a business enterprise and not as someone the tax office is out to get. Now for a few suggestions.

### Open a business-only account

Ideally, you will have a straight chequing account into which you will deposit only the money you earn from your professional work. Once it's deposited, you can transfer whatever money you want to other accounts but by putting your earnings into a straight chequing account, you have a ready-made record of earnings to coincide with the income listed in your books.

A further suggestion: when you deposit your earnings, write a breakdown of what or who those earnings are from on the portion of the deposit slip that you will keep.

In a co-op band situation, you may want another account (a 'slush-fund') where part of your earnings can be deposited to cover new equipment and other expenses.

When writing cheques, always fill in details (number of cheque, date, who cheque is made out to, amount) *before* writing each cheque and do keep a running balance to avoid becoming overdrawn.

When you get your bank statement and cancelled cheques back, make sure everything balances (follow instructions on back of bank statement), then file away with your other records.

### Keep all receipts and contracts

When you have paid expenses by cheque, your cancelled cheque will serve as a receipt, but keep your bills anyway in case one or the other gets lost. Make sure that each shows quite clearly what the expense is for - you may not remember in two or three years time.

When you pay cash, *always* get a receipt. Where this is impossible (pay phones, parking meters, etc.) keep track in a small note book.

If you're a leader and paying your sidemen by cash, get them to sign a receipt. If you don't, you have no proof that you paid that money out and by the time the auditor arrives, your sidemen could be long gone. Pay by cheque when you can. As a leader, also keep copies of your contracts.

Be particularly careful about getting receipts when you're on the road where expenses can sometimes mount up.

If you don't have a filing cabinet, the simplest way to file your receipts and contracts is to have a business-size envelope for each month of the year, marked appropriately (e.g. January, 1980) and put everything in that envelope for that month.

At the end of each month, sort the receipts, put like ones together (gas, office expenses, etc.), total and transfer the amounts to your books. Then just put the receipts back in the envelope, file away (a shoe box will do if you have nothing else) and take a fresh envelope for the next month.

### Keeping Books

If you're not into keeping books, take heart; it needn't be complicated. Simply buy a hard-cover, lined accounting book at any stationery store.

At the end of each month, head one page by month and year and list your income for that month; who you received it from and the corresponding amount.

On a facing page, make a heading of the same month and year, a subheading "Business Expenses" and list those, drawing from both your receipts and your cancelled cheques.

You'll find it easier if you list your expenses in the same order each month; then when it comes time to do your totals for the year, they will be much fast to calculate.

Naturally you can expand on all of this and become much more detailed. The above is merely a guideline. Choose a method that best suits you, but not one where you dump everything into a brown paper bag, then pray when income tax time rolls around.

None of the above will take much time if you do it as you go along. As a result, come tax time, you'll have it all together - whether you do your return yourself or have it done by someone else.

You will also have your survival kit ready in case of a tax audit. So if the phone rings, don't panic!

# Keyboards

Continued from page 49

making the bass part more than just the bottom note in the chord. Try to make it have some melodic interest. Use of chord inversions to produce a bass that moves by step can be effective if it is not overdone. In the next issue we will examine some more examples of part writing - this time with more up to date harmony and more interesting and varied parts.

# Audio

Continued from page 57

of those big words and what it means to you the consumer.

First of all, different shapes or variations in design of the diamond tip and stylus assembly are used, such as *spherical* and the most popular *elliptical*. There are also variations such as Ortofon's *Fine Line*, Stanton's *Stereohedron*, and Micro-Acoustic's *Micro Point* which are all fine cartridges. Different types of metal and exotic materials are used in the cantilever or shaft such as aluminum, beryllium, carbon-fiber etc. These innovations in design all have their place but are not likely to affect what you hear. Frequency response should be at least 20-20,000 Hz with a tracking force range of between 3/4 on the light side and 3 grams on the heavy side. Channel separation should be at least 20dB at 1 K Hz, 30dB being even better. I mentioned transient ability before. This is the ability of the cartridge to handle sudden bursts of sound at all frequencies. The more complex the music, the more complex the transients and the cartridge must handle these without distortion. The attack and decay of musical sounds enable us to tell one instrument from

another. This factor people refer to as "definition" or "clarity". The accurate reproduction of transients also gives us better location of instruments and vocals which is the whole idea of stereo. Some cartridges such as Shure's *V15 Type IV* and most of the Stanton line of cartridges have brushes in front or to one side of the stylus. These actually help the cartridge tonearm combination track warps in records and also help reduce static (clicks and pops) because the fibers of the brush are electrically conductive and discharge the static to ground.

Remember that the cartridge is a delicate instrument and must be treated as such. Wear will occur eventually and too much wear will damage your records, so have your stylus checked every 4 months. Check to see if the cartridge body is mounted squarely in the headshell, and is firm. The rate of wear of a stylus depends on the tone arm used, the tracking force applied and the condition of the record itself. You should balance the tonearm and set the anti-skating device on your turntable. Check them every week just in case someone has been changing your sound and touched it by mistake. When cleaning the stylus, use a special short hair brush and stroke from back to front, never front to back.

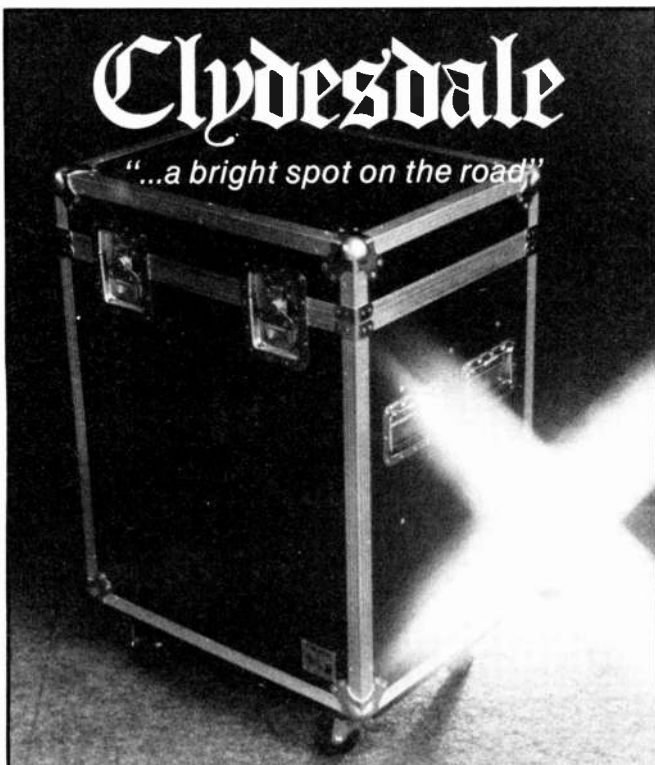
If ever there was a place in your stereo system for an improvement in sound, at very little cost, this is it - the cartridge. See you soon.



## BRODIE SCHOOL OF MUSIC AND MODERN DANCE

1210 EGLINTON AVE. WEST  
TORONTO 10, ONTARIO, CANADA  
TELEPHONE 783-7958

## LESSONS FOR BEGINNERS TO PROFESSIONALS



**Clydesdale**

CUSTOM CASE CO. LTD.  
86 Sinnott Road,  
Scarborough, Ont. M1L 4M7  
Tel (416) 755-6543



Dealer inquiries invited

## back issues

Keep your collection of Canadian Musician complete

- March / April 1979 — Burton Cummings, Murray McLachlan, Shopping for a Synthesizer, Recording Studio Design, Notables' Stereos.
- May / June 1979 — Rush, Valdy, Randy Bachman, Making a Demo, Summer Festivals, Drummer's Choice.
- July / August — Gino Vannelli, Sylvia Tyson, Phil Nimmons, University of Toronto Jazz Ensemble, Copyright Law, Street Musicians.
- September / October 1979 — Domenic Troiano, Prism, The Irish Rovers, Moe Koffman, Canadian Recording Studio Guide, Keyboard Combinations.

\$1.50 each (including postage and handling)

Send me the following issues:

Mar/Apr 1979\_\_\_\_ May/June 1979\_\_\_\_ July/Aug 1979\_\_\_\_ Sept Oct\_\_\_\_

Enclosed is my payment for \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

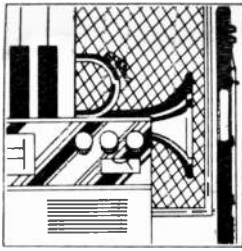
City \_\_\_\_\_ Prov. \_\_\_\_\_

Code \_\_\_\_\_

Send to:

**Canadian Musician**

2453 Yonge St., Ste.3, Toronto, Ont. M4P 2E8



# Product News



## Teac Portastudio

White Electronic Development introduces the Teac M-144 Portastudio Multi Track Cassette recorder with 4 input mixing amp. The unit features 4 tracks, 4 channel, record/playback head for multi track recording and up to ten instruments or vocal can be recorded on 4 tracks by using simul-sinc ping pong recording. A Dolby noise reduction system is built in and the faster speed of 3 3/4 ips offers wider dynamic range. The mixer section offers the following features: 4 mic on line inputs, Pan Pot to define

the stereo image, individual bass and treble controls for each channel, track to track dubbing without reconnecting cables, track down facility from 4 channel to 2 channel stereo, simul-sinc monitoring circuit and auxiliary send for echo recording using an external echo unit. The unit is extremely portable with a weight of 20 lbs. Available in early 1980. For information contact: White Electronic Development Corp. Ltd., 6300 Northam Dr., Mississauga, Ontario L4Z 1H7.

## Guitar Pre-Amplifier

Roland introduces the SIP 300 guitar pre-amp which is one of a series of new products designed for rack mounting. An overdrive circuit produces a natural vacuum tube-like distortion. A variety of sounds can be produced with the Tone Creator section controls. Easy level matching can be achieved between overdrive and direct modes and the unit includes balanced and unbalanced outputs. For further information, contact: Great West Imports, 788 Beat-

ty St., Vancouver, B.C. V6B 2M1.

## Fretsling Shoulder Straps

Fretsling straps are hand-crafted in soft, leather and are contoured to distribute the weight of the instrument evenly on the player's shoulders. The deluxe Fretsling features saddle stitching and a "pick sleeve" to keep picks in easy reach. For information: Boosey & Hawkes, 279 Yorkland Blvd., Willowdale, Ont. M2J 1S7 (416) 491-1900

## Vocoder from Roland

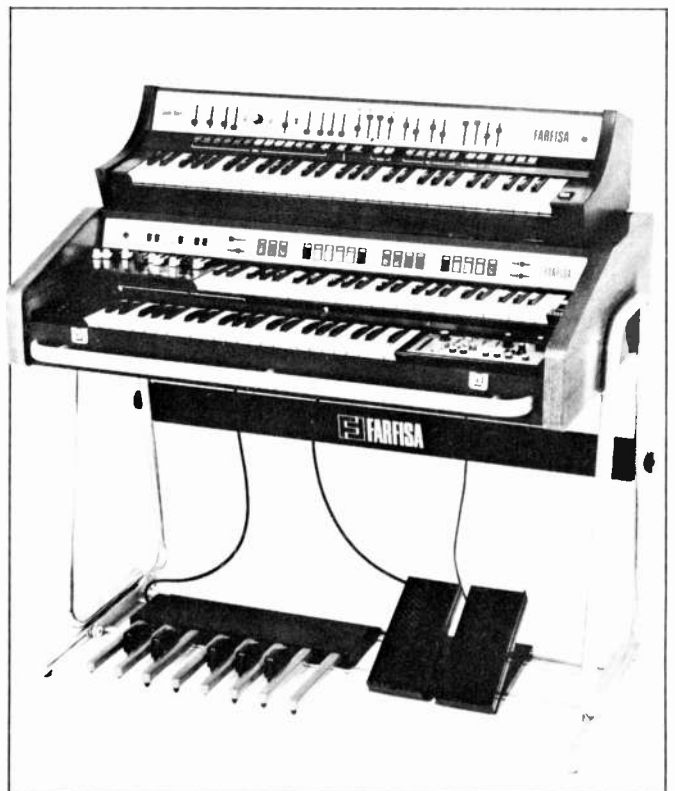
The SCV-350 has been developed for use with external sound sources. Choice of carrier inputs: standard input with switchable input level, or guitar input with harmonic controller and compressor. Features: Balanced and unbalanced program inputs; Eleven element voice character control; Modulator

for stereo output. The sound quality can be held with external foot pedal and the guitar input is automatically switched to the Guitar Amp output jack when the remote Vocoder/Direct function is in the Direct mode. Further details available from; Great West Imports, 788 Beatty St., Vancouver, B.C. V6B 2M1.

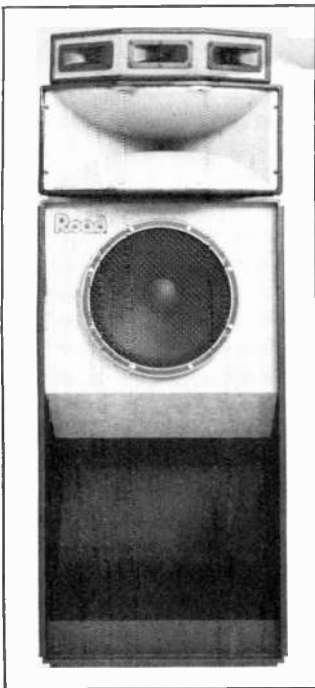
## Farfisa Organ

Greene Music introduces the all new Farfisa Professional 110 portable organ. This exciting new organ is available with or without a built-in Partner Rhythm Unit, and offers an outstanding range of flute drawbars from a low of 16' to a high of 1', along with

built-in piano, harpsichord and couplers to the lower keyboard. Pro 110 is shown (illustrated) with new Farfisa "Soundmaker" Synthesizer. For information contact: JM Greene Music Co. Ltd., 395 Steelcase Rd., Markham, Ont. L3R 1G3.







### Road PA System

Road Electronics has introduced a complete line of component public address systems incorporating the latest in sound reinforcement technology with Road's unique cabinetry construction.

The new line is the result of two years research and development by Road's engineering staff and fills the market need for professional, full-range public address systems at competitive prices.

All the new units - bass enclosures, horn enclosures and high-frequency arrays - are compatible and can be mixed and matched to provide a custom-built system for any user need.

The systems are engineered to be capable of handling the most extreme musical material - including synthesizer-generated tones; their design provides smooth frequency response from deep bass through the highest highs and allows extreme presence at any volume.

The systems are equally effective in long or short-throw applications and their superb low-end punch make them ideal for disco use.

An illustrated brochure featuring the entire Road line is available from Road Electronics Inc., 11631 Exposition Bl., Los Angeles, CA. 90064. (213) 473-6751.

### "Series Two"

Millbank introduces the "Series Two" second generation amplifier series. With MIL "Series Two" the following choices are available in ten different models; 25, 50, 75 watts output; AM or FM Tuner on 50 or 75 watt models; 110 VAC operation (or 12/24 VDC - 110 VAC for MIL603MB). Each MIL "Series Two" amplifier features attractive styling, solid state design, and pre-announcement chime capability.

In addition, each Paging Amplifier offers choice of either 2 or 3 microphone and 1 or 2 music inputs. The tuner/paging amplifiers are available in either AM or FM modes using a 6 station switching system. Also available are 2 switchable auxiliary inputs for additional sound input, such as tape machines. The Millbank MIL "SERIES TWO" is distributed by Atlas Electronics Ltd., 50 Wingold Ave., Toronto, Ontario M6B 1P7. Telephone (416) 789-77561.



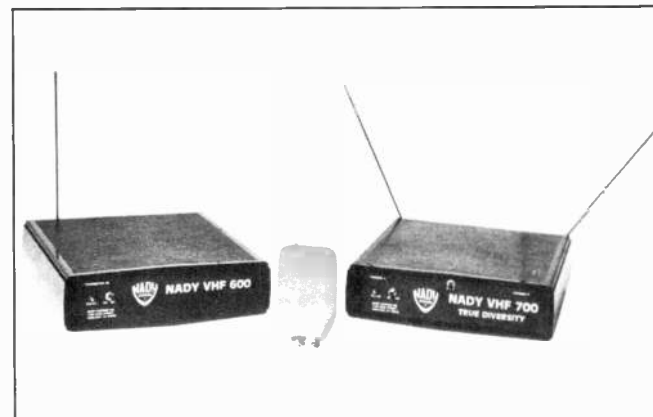
### Fuse Clip

Altair Corporation recently introduced the FC-1 Fuse Clip. The FC-1 solves the problem of not having the proper replacement fuse handy when the fuse on an amplifier or other electronics blows. The fuse clip has four clips mounted on a 1 1/8" x 1 5/8" phenolic block and holds two 1/4" x 1 1/4" spare fuses. Double-sided foam adhesive

on the back of the FC-1 allows it to be conveniently attached to the amplifier at a location close to the fuse holder. For further information, contact: S.F. Marketing, 5980 Westbury Ave., Montreal, Quebec, M3W 2W9. (519) 737-1446.

### Nady VHF Systems

These systems offer the same patent-pending 'Nady No-Noise' circuitry as Nasty Cordless. They also offer 202 db signal-to-noise, which is 10 to 12 db better than any other available systems, and a 25-20,000 Hz response. Nady VHF receivers offer over 100 db image rejection. It means complete channel isolation without phasing or squealing which has commonly plagued other VHF systems. The range exceeds 1,500 feet. The high input impedance and wide dynamic range allow use with any input source from low level, low impedance microphones to line level, high impedance music instrument pickups (or any application between). NADY VHF transmitter also available in hand held mic version which comes stocked with Shure SM-58 heads. (Other popular mic heads upon request). NADY 600 VHF receiver responds to 'null spot' with an instant of totally silent muting instead of buzzing or swooshing noises made by other systems. However the NADY VHF 700 "true diversity" is recommended for the most



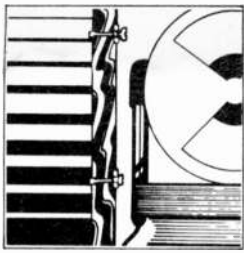
critical applications requiring the maximum totally null-spot-free range. NADY VHF 700 uses dual receivers in one package. The circuitry continuously monitors the received RF signal strength of both receivers and instantaneously selects the stronger signal. These methods originally researched and developed

by U.S. Navy. Nady systems also gives the consumer the option of buying a Nady VHF 600 and remanufacturing it into a NADY VHF 700 "TRUE DIVERSITY" at any time. For further information contact: NADY SYSTEMS INC., P.O. Box 2205, Berkley, CA. Tel: (415) 526-6745.

### Fretstand Instrument Stand

Constructed to tubular steel, the fully adjustable Fretstand can be tilted back for total security of heavier instruments. All contact points are covered with rubber to prevent scratching. The Frets-

tand is fully collapsible and features a swivel arm which adjusts to any body shape. For information contact: Boosey & Hawkes, 279 Yorkland Blvd., Willowdale, Ont. M2J 1S7 (416) 491-1900



# Market Place

## Publications

Random Scan is a public form for the interchange of ideas in the arts throughout Southern Ontario. It is published monthly and subscriptions are \$3.00 for one year. Seagull Publishing Inc., 21 Augusta St., Hamilton, Ont. L8N 1P6.

**Canadian Musician** - back copies. Mar/Apr 79, May/June 79, Jul/Aug 79, Sep/Oct 79. \$1.50 each. Canadian Musician, 2453 Yonge St., No.3, Toronto, Ontario, M4P 2E8.

## Music Dealers

**Seagully Sound.** The music store with a difference. Guitar Instruction. Complete line of guitars, amps, recording and P.A. equipment. 6 Brentwood Rd. S., Toronto, Ont. (416) 231-7800.

**Drum World.** Sales, Rentals, Rebuilding, Customizing, Parts, 1656 Bayview Ave., Toronto, Ontario M4G 3C2 (416) 483-9112.

**Hudson Music,** 2588 St. Clair Ave. W., Toronto, Ont. (416) 767-4630.

## Musicians' Services

**Graphic Design Centre - Advertising and Promotional.** Creative ideas and concepts through to final artwork and typesetting for record jackets, sleeves, labels and promotional material. Graphic Design Centre, 215 Carlview Dr., Rexdale, Ont. M9W 5X8. Call Roger Murray (416) 675-1997.

## Instruction

Private piano lessons by one of Toronto's most experienced musicians. Complete instruc-

tion in all music styles. Jimmy Coxson, (416) 233-4700.

## Recording Services

**Zaza Sound.** 24 track and 8-track Studios. 33 Scarlett Rd., Toronto (416) 762-0292.

**May we introduce ourselves...** Evolution 2000 8 track recording Studios. 334 Rutherford Rd. S., Unit 14, Brampton, Ontario L6W 3P5 (416) 453-4626.

## MARKETPLACE RATES

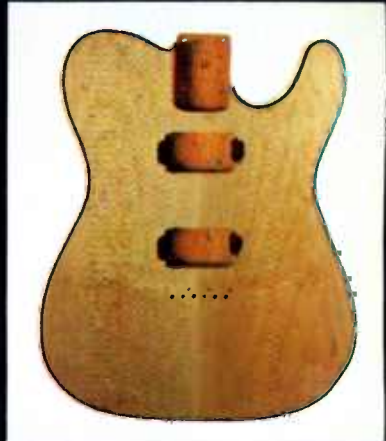
.50¢ per word. Minimum \$10. Payment must be received in advance. Frequency Discounts: 3ads-4%, 6ads-8%, 12ads-12%

# TOTAL SYSTEM DESIGN

**GERR ELECTRO ACOUSTICS**

Gerr Electro Acoustics Ltd  
 263 Adelaide Street East  
 Toronto, Ontario  
 M5A 1N3  
 Phone (416) 868-0528  
 Telex 065-24385  
 Answer Back: Gerraudio Tor.

# Pickups, Parts, Performance



For a complete listing of all hardware and a catalog, send \$1.00 to:

 **DiMarzio**<sup>®</sup>  
Musical Instrument Pickups, Inc.

**B&J MUSIC LTD.**  
DIVISION OF: HORNBERGER MUSIC LTD.  
469 KING ST. W., TORONTO, ONTARIO M5V 1K4  
TEL: (416) 362-4546, CABLE DURRO, TELEX: 06-219811

The hardware pictured is manufactured by DiMarzio. The guitar above left is a Gibson Les Paul. Gibson and Les Paul are trademarks of the Norlin Co., and are in no way affiliated with DiMarzio.

# “At last, I get my heads fast.”

“The Hawk” Aynsley Dunbar of Jefferson Starship

“The Hawk” is a man in a big hurry. He was the driving force behind Journey, one of the hottest rock bands in America. Aynsley doesn't have all day to track down new drum heads. So he gets Rockers. The first drum heads that match the great rock music he plays.

They're tough, fast-action heads that match rock power with head power. And the distinctive Rockers package makes buying heads faster and easier.

And Rockers won't pull out, because of a

mechanical interlock system called Headlock™ that permanently locks each head in place. Even temperature changes or other weather conditions won't weaken or change the pitch of the head.

For rock, play Rockers. “The Hawk” does. Along with people like Carmine Appice of the Rod Stewart Band, Jon Bonham of Led Zeppelin, Mick Fleetwood of Fleetwood Mac, Roger Pope of Hall & Oates among others. You'll find Rockers at your Ludwig Dealer.



LUDWIG®