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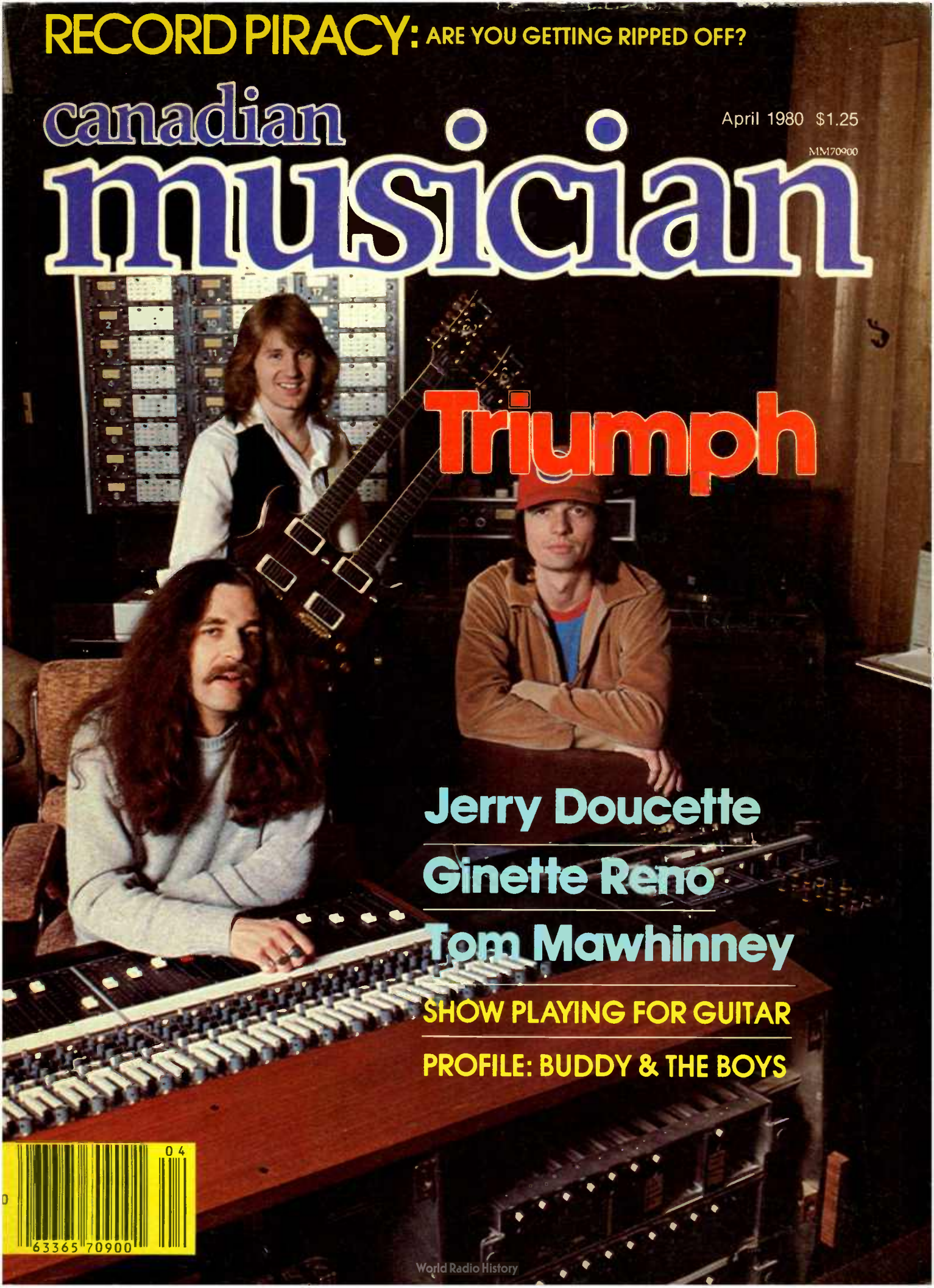

Triumph

Jerry Doucette

Ginette Reno

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March/April 1980
Vol.II No.2

CONTENTS

Triumph

BY MAD STONE

Triumph are sensitive to the publicity they've received regarding the business end of the group, and feel it is largely undeserved. 21

Jerry Doucette

BY SHELLEY FRALIC

In '77 this upstart, new kid on the block walked into the Mushroom office with three rough, unpolished demos; no manager, no band and no established career. Going for him was a lot of guts and a storehouse of musical promise. 24

Ginette Reno

BY MONA COXSON

A voice that has been spawning superlatives from critics throughout her career, be it in Montreal or Toronto, New York or L.A., London or Paris. 26

Tom Mawhinney

BY DAVID PELLY

Tom is outside the mainstream of the stereotype North American life and the pattern of a musician's career. Much of the time he moves against the current; a writer and singer of contemporary folk. 28

Show Playing for Guitar PART I

BY ANDY KREHM

One of Toronto's busiest jobbing guitarists shares some of the secrets that have made him successful. 30

Record Piracy

BY ASHLEY COLLIE

There's a worldwide move on the part of the recording industry to get tough with unauthorized record releases, pirated tapes and blatant counterfeits. 32

DEPARTMENTS

Feedback 8
Notes 10
Records 14
Profile 18
Product News 64
Marketplace 66

COLUMNS

Guitar by Bobby Edwards Questions and Answers 49
Keyboards by Brian Harris Learning the Blues 50
Bass by Tom Szczesniak Scale Patterns (Conclusion) 51
Percussion by Paul Robson Odd Time Signatures (Cont.) 52
Brass by Don Johnson Mixed Emotions About the Flugel Horn 53
Woodwinds by Pat LaBarbera Development of Tone 54
Synthesizers by John Mills-Cockell The Influence of Synthesizers on Composition 55
Vocal Technique by Rosemary Burns Start in the Middle and Move Left and Right 56
Songwriting by Jim Hagan A Successful Songwriter... 57
Arranging by Jim Pirie The Woodwinds 58
Sound Reinforcement by Dave Bennett Frequency Response 59
Recording by Paul Zaza Equalization - Part 1 60
Audio by Paul Denyes Care of Your System 61
Taking Care of Business by Mona Coxson Building a Band - Part 2 62

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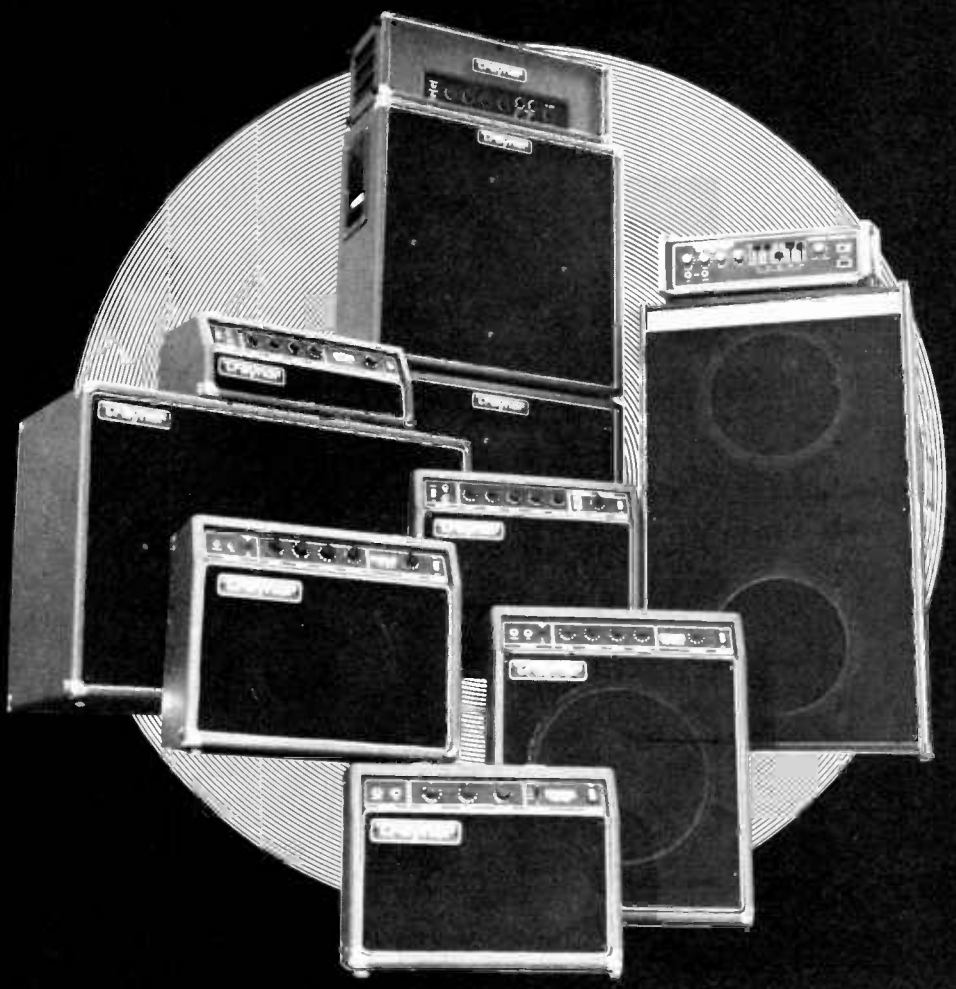

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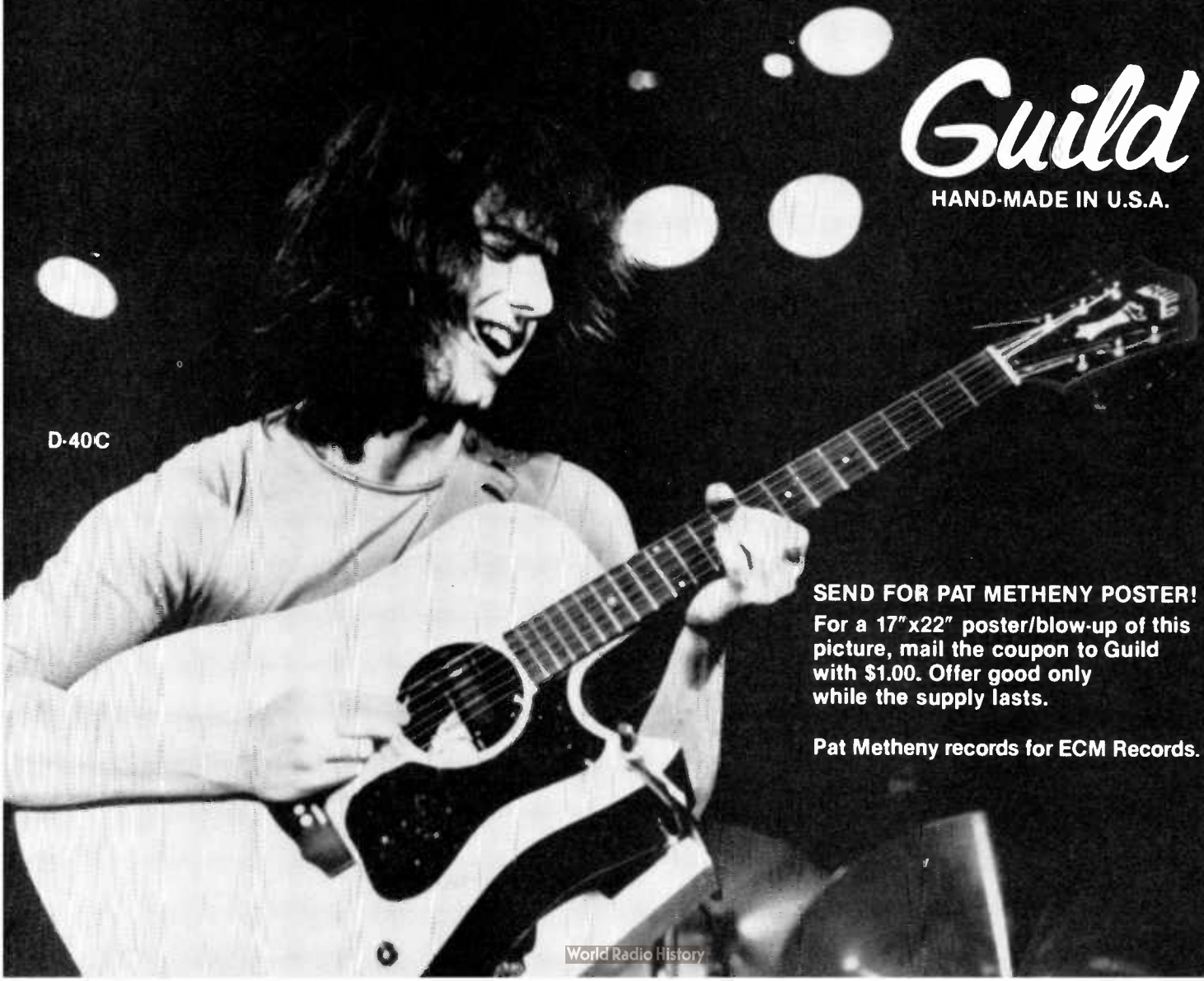

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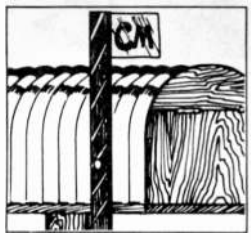

Editor's Note: In this issue, we are introducing a new columnist, Pat LaBarbera, who will be writing the woodwind column. Pat began playing saxophone in the early fifties and attended Berklee School of Music in Boston. Pat has played with Buddy Rich, Elvin Jones, Woody Herman and Louis Bellson, also doubling on flute and clarinet. Pat is currently living in Toronto where he is involved in studio work, live performances and teaching.

I would like to thank Paul Brodie for his previous contributions to Canadian Musician. His increasingly busy tour schedule has prohibited him from writing for CM.

Keep up the good work. Your mag continues to be the outstanding Canadian music magazine. The columns and departments alone are good reasons to get C.M., not to mention the features and articles. I particularly like Mona Coxson's T.C.B. column. It is, of course, only one good part of the integrated whole. I, personally, would like to see some articles on the electronic music scene in Canada. While being not as popular as most commercial music, Canadian electronic music has an interesting history and certainly holds its own at the forefront of "New Music" at the world calibre. Perhaps John Mills-Cockell would be able to give some personal anecdotes.

In the record dep't I would like to see a review of Nash the Slash's latest release - *Dreams and Nightmares*. Nash is a unique and often bizarre artist who uses electronics with a rock influence. His live performances are visually spectacular and lend a mood of surrealism with themes of horror and the macabre while maintaining a somewhat tongue-in-cheek humour. Nash has formed his own label and records his material in his bedroom studio. The music on the *Dreams and Nightmares* LP was written and performed for various film and painting exhibitions, including an edited version of music he wrote to accompany a showing of the 1928 Surrealistic film of Luis Bunuel and Salvador Dali - *Un Chien Andalou*. Nash deserves credit for his ambitious endeavours and hopefully his music will catch on and become accessible to more than the present following.

Yours truly,
Dave Butler
Stoney Creek, Ontario.

Not wishing to be vindictive at all, however as some believe everything they read...May I suggest your percussion staff check the statements of Mr. Norton (Vol.1 No.4/Prism). I think it would be difficult to form a cylinder out of one giant piece of wood and even move to glue same and/or keep it there. I doubt if they carve the insides out of a tree trunk either. The only solid, single wall shell cylinder I know of is ours and Dallas Arbiter. I believe your man will find Yamaha are laminated indeed like other wood shells, (4 thin hardwoods and 2 thicker softwoods = 6 ply lamination). Drummers too often rudely awaken to the facts after their purchase, thus the need for confirmation.

All the best,
Michael Clapham
Milestone Percussion, Vancouver, B.C.

I would like to submit this to Feedback in response to an article in your December issue of the Canadian Musician. After reading Mad Stone's article on Max Webster I find that it is not surprising Kim Mitchell is suffering from a writer's slump due to his current situation with the recording industry. It is unfortunate to learn that certain areas in the music business make great demands on established artists while stifling the growth of new talent. However, the command to be "big-produce more-Now" is a characteristic on all levels and types of industries, presently. If it is a consolation I would like to commend the members and crew of Max Webster for a fine performance in Woodstock, Ont., in September, 1979. My friends and I enjoyed the concert and appreciate that this very talented group took time to appear in our town.

Sincerely,
Helen Pellow
Woodstock, Ont.

Dear Dave Bennett. We were very gratified to see your column on P.A. in February's issue of Canadian Musician. So few magazines print any useful information at all on Sound Reinforcement - it's pretty amazing to see a regular feature devoted to it.

Sincerely,
Christine Kofoed
Executive Vice President
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Don Messer & His Islanders - The Good Old Days

The newly revived Apex Records label has entered into a T.V. marketing agreement with Ahed Music Corporation Ltd. After nearly two years of research, a tribute to the nation's first super star, Don Messer, has emerged in the form of a T.V. advertised package distributed by Ahed Music, for the next two years. The production team of Dave Pritchard and Alan Guettel have toured the country to gather the material for this music landmark. Dick Flohil, Editor of Canadian Composer says, "The music is by a man that many kids in the younger generation might well hold in contempt, but a listen with an open ear is a reminder that Don Messer was one hell of a fiddle player. I hope someone's around 25 years from now to do the same for today's Canadian popular music."

Ottawa Law Student Wins P.R.O. Canada Copyright Award

Bruce M. Green of Ottawa has been named the winner of the first annual P.R.O. Canada Copyright Award of $2,500. Green, a graduate of Osgoode Hall Law School, is articling at the Ottawa firm Barrigar and Oyen, specialists in patent, copyright and trademark law.

In making the announcement, jury chairman Gordon F. Henderson, Q.C., President of the Performing Rights Organization of Canada Limited and currently President of the Canadian Bar Association, pointed out the choice was unanimous. Other jury members were A.A. Keyes, Special Advisor on Copyright, Department of the Secretary of State, Ottawa; and Peter S. Grant of McCarthy & McCarthy, Toronto.

Green's paper, titled Protection of Musical Performers' Rights in Their Performances, looks at copyright and trademark law and how it protects performers' rights in live performances, comparing Canadian law with that in Britain and the United States. "This was a superb paper," commented Grant. "...This topic...is one of the toughest to grapple with that I know of." Keyes noted "good, solid research" and a "high degree of relevance". Green, upon receiving word of his success, remarked there is no doubt "the competition will produce more academic interest in the copyright field".

Speaking of the relevance of such a competition, Keyes felt "It will lead to increased attention being paid to the subject in law courses".

Grant concluded: "The copyright area is one in which there is an enormous need for research and analysis into the impact of present and proposed legislation in Canada. The P.R.O. Canada competition has stimulated a marked increase in attention to this area and the calibre of entries was impressive."

The P.R.O. Canada Copyright Award is given annually for a paper dealing with copyright as it relates to music. It has been introduced to attract more interest on the part of student lawyers to questions of copyright in music. P.R.O. Canada administers performance royalties on behalf of more than 11,000 affiliated writers, composers and music publishers. Deadline for submission in next year's competition is August 30, 1980.

TRUE NORTH Says...

1. Bruce Cockburn completed "a very up" Italian tour consisting of 12 concerts with over 36,000 people. "Dancing in the Dragons Jaws" has been released internationally via Millenium (an RCA offshoot). "Tokyo" a new single has been released in Canada through CBS.
2. Murray McLauchlan is in Eastern Sound working on his next project scheduled for release in April. "He has recently become a father".
3. Dan Hill has finished his fifth L.P. which was produced by Roy Halee. Dan is currently assembling a touring band.
4. Although you may not know him yet Graham Shaw is in L.A. recording his first Capitol L.P. produced by Kenny Edwards, to be a major Canadian release in the Spring.

Gypsy Guitarist Recital

Antonitas d'Havila was born in 1949 in a family of gypsies. He was introduced to the guitar at an early age. In the gypsy tradition he plays without knowing a note of music. He improvises his music around basic flamenco dance rhythms. Antonitas has never followed any formal guitar instruction and has learned his craft from other gypsy guitar players. For five years he has been in North America giving recitals and is now living in Toronto. On Thursday, April 17 at 8:30 p.m. he will be performing at the St. Lawrence Centre (Toronto).

Mariposa Folk Foundation in 1980

During the 20th anniversary celebrations in 1980, the Mariposa Folk Foundation will be placing more emphasis on the Mariposa In The Schools program and Harbourfront activities. Artistic director Estelle Klein has conceived events to show that folk exists in many forms with connections involving other disciplines: theatre, dance, crafts, cinema, the spoken word, symphonic and other music. Further developing the principle of folk "connections" will be an indoor family oriented mini-festival covering a broad spectrum of artistic forms, taking place in early Fall 1980. The Festival will be presenting informal activities at a number of Toronto landmarks, among them the Metro Zoo, Harbourfront, the Ontario Science Centre, city churches and parks. Other events will involve the library system and will feature small concerts, display folk-related books and records, present displays and demonstrations by well known craftspeople, workshops and film presentations for all ages.

Montreal Notes

by Paul Serralheiro

Talking to musicians in Montreal, the lament most often heard is that there are so few places to play, and the fact that such a situation exists in a city like Montreal is pathetic. On the other hand, most club managers point out that there are few good local bands to play the clubs, and that they have to look out of town to find good talent at reasonable rates.

"Let's face it!" says Lance Madden of The Maples Inn, the largest show bar in the area, "most of the bands in Montreal are garage bands...From Montreal there are only about four or five bands we like to book: The Big City Band, The Angry Young Ducks, the Pin Ups, Ravenhead, and Traxis."

Paul Coxset of The Rainbow Bar and Grill, one of the most

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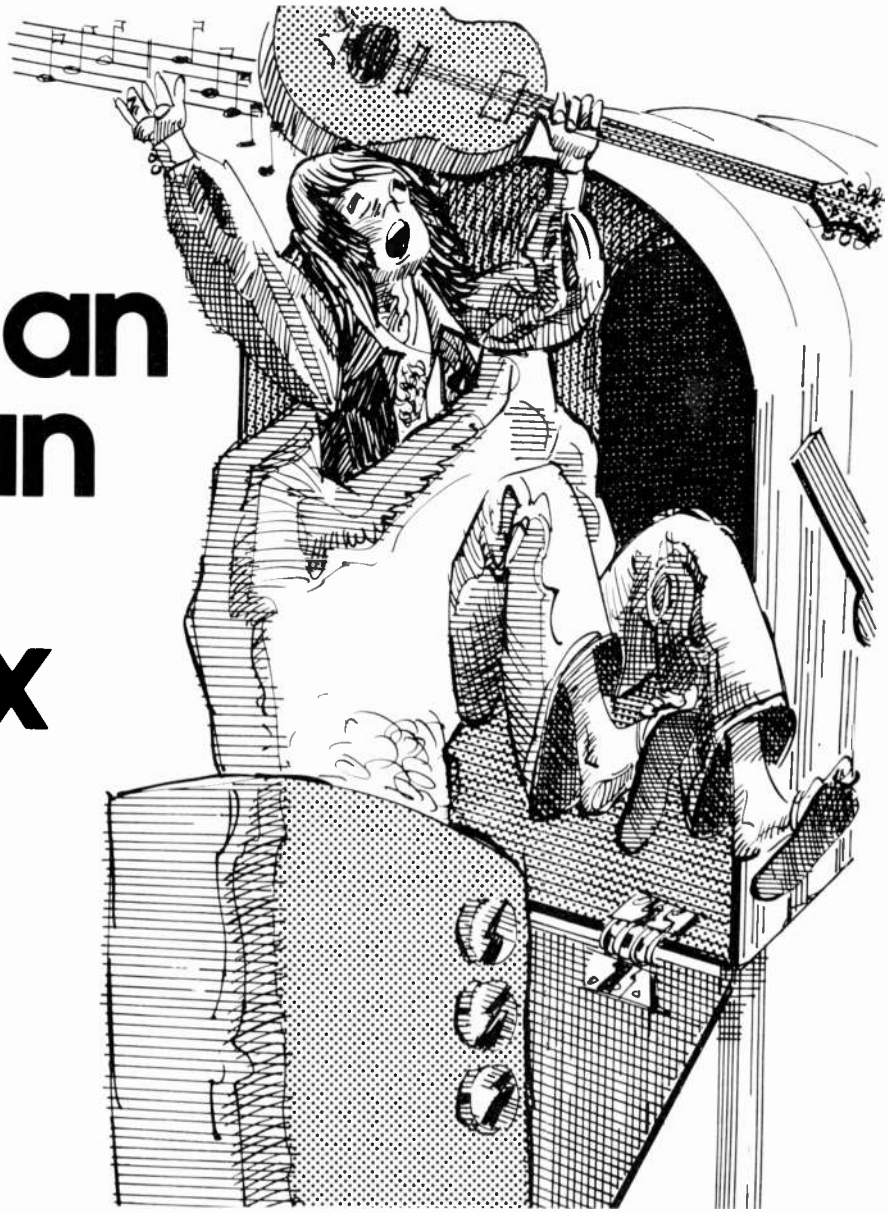

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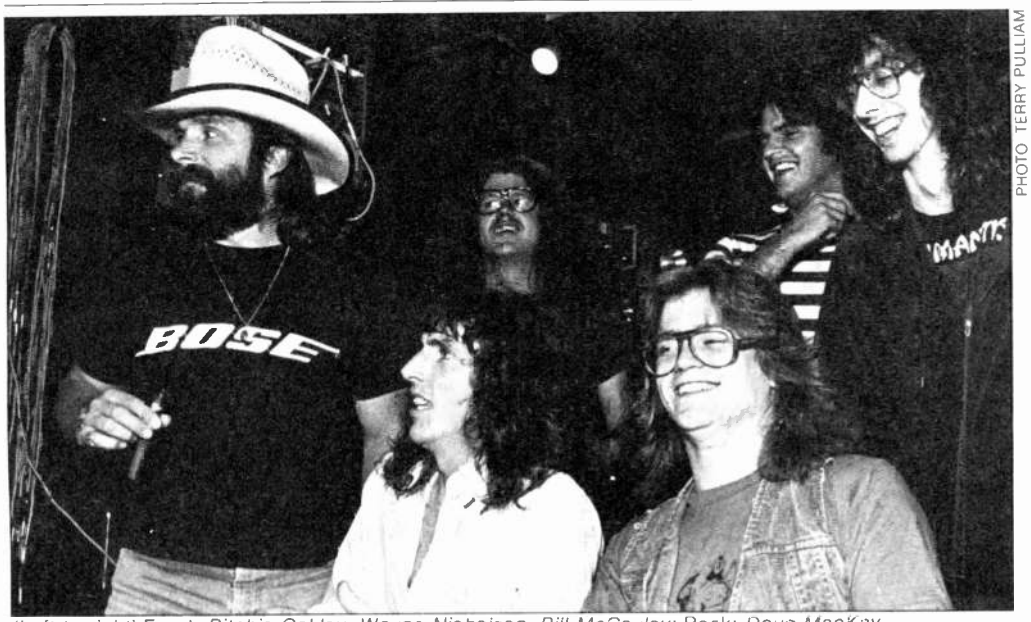

PHOTO TERRY PULLIAM

(Left to right) Front: *Ritchie Oakley, Wayne Nicholson, Bill McCauley;* Back: *Doug MacKay, Bruce Dixon, Harvey Goldberg (Shot at Scorpio Sound, Halifax, N.S.)*

East Coast Notes by Patrick Ellis

Dickering is the word of the day with the Oakley Band's album. Everybody's been waiting a long time for its release - except for the few dearly departed who passed on while holding their breath.

The band gets its name from lead guitarist Ritchie Oakley who sounds like he eats clay pigeons for breakfast with Ted Nugents for sweetening. Before Oakley he worked with Soma and back when most of us were still in short pants, he was playing bass on the Top-Forty TV show *Frank's Bandstand*. Along with a taste for Havana cigars, he seems to like rock and roll as much as some of us like Cheeze Whiz. Maybe more. Anyway, the man likes to play loud and hard, lots of distortion and ringing feedback. Between song patter runs to lines like, "Now we're really going to heat this fucker up!" and he means it. Long after the bounds of good taste have been torn, trampled and left in the mud, Oakley's rocking harder and louder and faster than seems sensible. But fun's not sensible anyway.

Here, to give you a vague hold on what the Oakley Band is all about are a few song titles: *Rock 'n Roll Gypsies, I Almost Call Your Name, Don't Kick a Man, Ride 'Em Cowboy.* Get the drift? None of your Maiden Voyage, good shit kicking music. When the string section from the New York Philharmonic was hired for a couple of cuts on the album, I was more than a little incredulous. But there they are, between the grooves; but instead of laying down lush symphonic washes they're doing their best to keep up with Oakley's bent soloing.

Backing up Oakley are two past members of a group called Horse, singer Wayne Nicholson and drummer Doug MacKay, keyboardist Bill McCauley and bassist Bruce Dixon. (Never mind all the superlatives and bullshit that slide by in the music press, Dixon is a very very nimble and pushing bassist. So what if he plays his bass way up high under his chin, he plays like a mother.)

What all this is leading up to, ah you didn't think I'd forgotten about your urgent appointment at the House of Pancakes, did you...? As I was saying, what all this is leading up to is the impending release of Oakley's album which was finally recorded in August of 1979. Recorded at Scorpio Sound Studios in Halifax using the Media Sound Mobile, the album was engineered by Harvey Goldberg and produced by Peter Christakos. What I've heard of the album sounds like good fun, and I just thought I'd warn you.

Montreal *continued*

popular downtown clubs, is of the same opinion: "We get bands from out of town, mostly from Toronto, simply because there are few good bands in Montreal. There are about three or four good bands in Montreal which we book: The Stephen Barry Band, Highstreet, and The Flyers".

Besides The Maples and The Rainbow, places to play in Montreal include The Friar's Pub on Crescent St., The Moustache, the newly re-opened Pretzel Enchainé, which was first set up by rocker Michel Pagliaro and friends, but took a dive after a few months, and has recently been acquired by The Maples' owners.

Old Montreal, a section of town by the waterfront, has several places that book locals or bands from within the province. Among these is the Hotel Iroquois, a place with good atmosphere that features music predominantly in a jazz-blues-rock fusion vein.

Though it may be agreed that good local bands that play in a pop-rock idiom are scarce, the city abounds with relatively good jazz musicians. Again, finding places to play that pay is a problem. There are a few jazz bars, but some of these, like The Jazz Bar and Rockhead's Paradise have their regular musicians. L'Air du Temps, in Old Montreal is the major showcase for some of the better local jazz performers. The Rising Sun Celebrity Jazz Club sometimes features local jazz and blues acts like The Stephen Barry Band and The Bug Ailey Band, but it generally books top names.

In the Folk world in Montreal, the music is largely in the hands of the folks. The only better acts that you can catch other than yourself is either at The Yellow Door or at Le Café du Port in Old Montreal. The Yellow Door, Canada's longest running coffee house which saw Bruce Cockburn and Jesse Winchester in its early days, features the best local folk artists as well as troubadours from all over the country and from the States. The level of entertainment there is often excellent.

Fix it in the Mix Music, a young record company established by mixing engineer Gordon Gibson and Mitchell Cohen, and located at 354 Berri St. in Montreal has branched out to Toronto. Their first production was a live album by the Stephen Barry Band. The album is now in its fifth pressing, and up to 4,000 copies. Apparently it is doing well in Calgary at the moment.

Canadian Stage Band Festival 1980

Regional Festivals

Date	Location	Regional Co-Ordinator	Number
March 1	Welland	Frank Warbis	416-732-6141
March 1	Ottawa	Dave Wilson	613-728-2084
March 1	Sudbury	Frank Musico	705-673-5621
March 1	Sarnia	Willy Timmermans	519-337-5461
March 7, 8	Edmonton	Don Jenner	403-451-1870
March 8	Georgian	Al Mote	705-726-6313
March 8	Toronto-East	Bill Clemens	416-261-7174
March 8, 9	Calgary	George Kuperis	403-289-3721
March 15	Montreal	Ted West	514-457-3770
March 26	Kelowna	John Mutter	604-762-2841
March 29	Toronto-West	Don Strathdee	416-239-4847
March 29	Toronto-North	Ken Jones	416-493-3160
April 12, 13	Atlantic	Brian Johnson	902-798-5565
April 17, 18	New Westminster	Bob Schaefer	604-522-0644
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Ontario Provincial Festival

April 10, 11, 12	Mohawk College Hamilton, Ontario	Jim Howard	416-389-4461

1980 Canadian Stage Band Festival National Finals

May 1, 2, 3	Chateau Laurier Hotel, National Arts Centre Ottawa, Ontario Featuring: Count Basie and His Orchestra	Robert Richmond	416-488-1220

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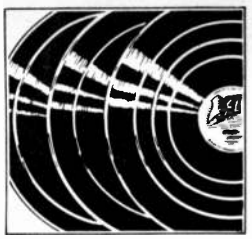

ALEXANDER ZONJIC
Polaris/PS 1030

Producer: Alexander Zonjic
Engineer: George Hellow
Recorded at: Polaris Studio, Windsor, Ontario

Featured is Alexander Zonjic - flutist. At times the tunes appear too arranged for the flute, nevertheless Alexander's competence shines through. His tone and control allow for a strong fluid account of such covers as "With a Little Help From My Friends", "Send in the Clowns", and "We're All Alone". One of the musicians complimenting Alexander is pianist Tom Borshuk, appearing on half of the album. A certain amount of feeling is absent from Alexander's flute playing however his technique is dead-on.

NUMBERS
add up
Attic/BASE 6000

Producer: Garth Richardson
Engineer: Michael McCarthy
Recorded at: Soundstage, Toronto

All but one tune was written by various members of the Numbers. Edgy and raw, the thin sound is reminiscent of the British in the early to mid '60s. And so is the combo itself - bass, drums and lead and rhythm guitars. The arrangements are simple and appropriate for the feel of the songs, as a big production would drown the intensity of the music represented here. Whoever has drawn the comparison between the Beatles and the Knack has not heard the Numbers. The Numbers have recaptured the simplicity and honesty of early Beatle music.

CHILLIWACK
Breakdown in Paris
Mushroom/MRS 5015

Producers: Bill Henderson and Brian McLeod
Engineer: Rolf Hennemann
Recorded at: Mushroom Studios, Vancouver

Bucky Berger, who receives a favourable mention in the liner notes, had a deft hand in the arranging and also performs neatly on drums on a trio of cuts. "Trial by Fire" is a *balls-out* monster tune of explosive drums and trebly bass laced with spiraling guitar solos. *Breakdown in Paradise* offers non-stop rock and no dull moments. Equal with the musical expertise displayed is the arranging and the quality of the lyrics. These are two ingredients that are sadly lacking in Canadian music today. Bill Henderson and Brian McLeod have a great degree of perspective to be able to come through with flying colours performing at both ends of the stick - production and playing.

HELIX
Breaking Loose
H & S Records

Producers: Bob Morton and Helix
Engineer: Declan O'Doherty
Recorded at: Springfield Sound, Springfield, Ontario

This five piece band has the diversity and strength to rise above the weakness of the production. It is a little hollow and even sterile, which is not a true representation of such a tight, musical group. Ordinarily the bass and drums are the foundation of any band - not so with Helix. Paul Hackman and Brent Doerner are the backbone, along with quality vocals from Brian Vollmer (lead vocal). Occasionally the bass is virtually non-existent which puts undue pressure on Brian Doerner who over compensates for the lack of support. "Crazy Women" is a tongue in cheek combination of blues and rock, and a strong indication of tightass power available from Paul and Brent. All of the tunes are originals with a good commercial value.

ANNE MURRAY
I'll Always Love You
Capitol/SOO 12012

Producer: Jim Ed Norman
Engineer: Ken Friesen
Recorded at: Eastern Sound, Toronto

I'll Always Love You contains some heavyweight performers, from the musi-

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cians, Anne, and on to the producer and engineer. "Wintery Feeling" by Jesse Winchester is just one of a collection of love songs interpreted by Anne Murray in her impeccable fashion. In particular, "Broken Hearted Me" is a prime example of perfection; it includes Barry Keane, Tom Szczesniak, Doug Riley, and Bob Mann. Anne is a flawless vocalist who makes it all seem so easy on this well paced album.

RUSH
Permanent Waves
Anthem/ANR 1-1021

Producers: Rush and Terry Brown
Engineer: Paul Northfield
Recorded at: Le Studio, Morin Heights, Quebec

Rush's wide, tight sound is emphatically produced and as usual there is a lot of sound from these three musicians. "Free Will" blends subtle synthesizers with simple guitar work and then leads into volcanic guitar soloing surrounded by a punchy bass sound and hard hitting drums. Musically *Permanent Waves* is well executed although the material does get repetitious as do the arrangements. And even though the engineering and producing are Grade A, the drum sound seems to be suppressed compared to the live sound of Neil Peart.

THE BRAINS
Falcon/WRC 1-1024

Producer: Robert Leth
Engineer: Robet Leth
Recorded at: Springfield Sound, Springfield, Ontario

This is a V.P., meaning Vitruoso Pressing. Apparently the grooves are deeper and wider apart allowing for only three songs aside, and providing a more live and punchy sound. The Mothers-like lyrics are the only match for the music that, although it does not always come alive, does have a certain punch and a bite. Matt Campbell (drums) and Dave McManus (fretless bass) are no match for the heavy, blown sound provided by the guitarists. If anything they are consistent in their absence and do tend to take too much of a backseat to the lyrics and music that would allow for a no-holds-barred approach. Ernie Ripco, lead vocalist/composer/guitarist has a strong rough voice similar to that of the late Jim Morrison.

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Profile

Buddy and the Boys

BY PATRICK ELLIS

"Last week I was in hardware,
this week I'm in shoes,
They got me workin' at the Woolco,
*manager trainee blues."**

Buddy and the Boys are a hard band to pin down. Night by night they can be excitable boys who rock out and love it, only to casually deliver a fistful of country ballads when the mood strikes. As capable of nose-to-the-grindstone festival rousers as they are of movie soundtracks, the Boys ought to be a welter of contradictions, instead of being as much fun as a herd of geisha girls. Or, at least a busload of geisha girls. Or, maybe two geisha girls and a milk shake.

Formed in Cape Breton, about four years ago, the band now consists of Leon Dubinsky, keyboards, guitar and vocals; Ralph Dillon, guitar, piano and vocals; drummer Ron Parks; bassist and vocalist Berkley Lamey and vocalist Max MacDonald.

"Buddy" in the case of aforementioned and the Boys is a sort of spiritual everyman who hangs over the band like an invisible horseshoe.

Which only makes sense because the band sings about what it's like to grow up in the land of Moosehead beer, salt water and not much else. Songs with lyrical meat and potatoes, none of your airy fairy abstractions.

"We started doing tapes three or four years ago for a TV show, *Talent Cape Breton* at CBC in Sydney," Leon explains. "We did fifteen minutes worth of tape, four tunes. That went really well and a lot of people liked it, so about a month later we did another tape with four more songs. And a month or so later we did another taping."

"But all the time we were doing otner things. Max and I were doing some theatre work, Berkley and Ralph were in other bands. We weren't really planning a band. We developed from these CBC tapings.

What turned Buddy and the Boys into a band was their first album, *Buddy* Calling on Bobby Woods, the drummer with the Minglewood Band - also of Cape Breton - and a slew of friends, the band went into Solar Sound Studios in Dartmouth, Nova Scotia. In eleven tracks, they laid down a loose chronicle of one Buddy's peregrinations between Sydney, Cape Breton and the bright lights, big city that beckons in the west.

The album pulled out just about every rabbit in our cultural hat, Acadian and Cape Breton fiddles, stone country laments and straight ahead rock and roll.

Two songs shook action for the band, *Josephine* and *Workin' at the Woolco*. *Josephine* was a real pretty, slow country tune that turned up on a lot of country stations. *Workin' at the Woolco* was a wired rocker with a Riot in Cellblock No.9 riff. Minglewood covered the song, radio stations eyed it a trifle nervously and the song became an east coast anthem.

After the album, Buddy and the Boys enlisted Ron Parks as their full time drummer, and the band began making a lot of appearances. The band was able to capitalize on their album's success to work the universities and a select handful of clubs.

I hesitate to describe the band's live work, because it's always changing and developing. I've never seen them do anything precisely the same way twice. Their set lists vary incredibly because each member gets his shot at organizing the show on a rotating schedule. Sometimes they put the pedal to the metal and just drive her, sometimes they cruise, sometimes Max unwinds one of his incredible monologues that manages to get even the drunkest taxidriver listening.

Buddy and the Boys have just negotiated national distribution for their first album with TCD to tie in with their East Coast distribution with Fine Lines of Halifax. In January they'll be considering a new script for a musical and the possibility of reviving one of Cape Breton's greatest entertainment and recording successes, The Rise and Follies of Cape Breton Island.

Their next single, on their own Shagrock label, ought to be out by the time you read this. *Fast Food/Every Mile* is a turnitoverturnitoverturnitover disc. *Fast Food* feeds you uptempo rock while *Every Mile* is already being called "another country hit."

There is a followup Buddy album in the works. If you're smart, you'll go catch the band live because a lot of Buddy 1, Buddy 2, and much more turns up on stage, and it's fun. **cm**

**Workin' at the Woolco (Manager Trainee Blues) by Ralph Dillon, Leon Dubinsky, and Dave Harley copyright 1977, Shagrock Sound, CAPAC.*

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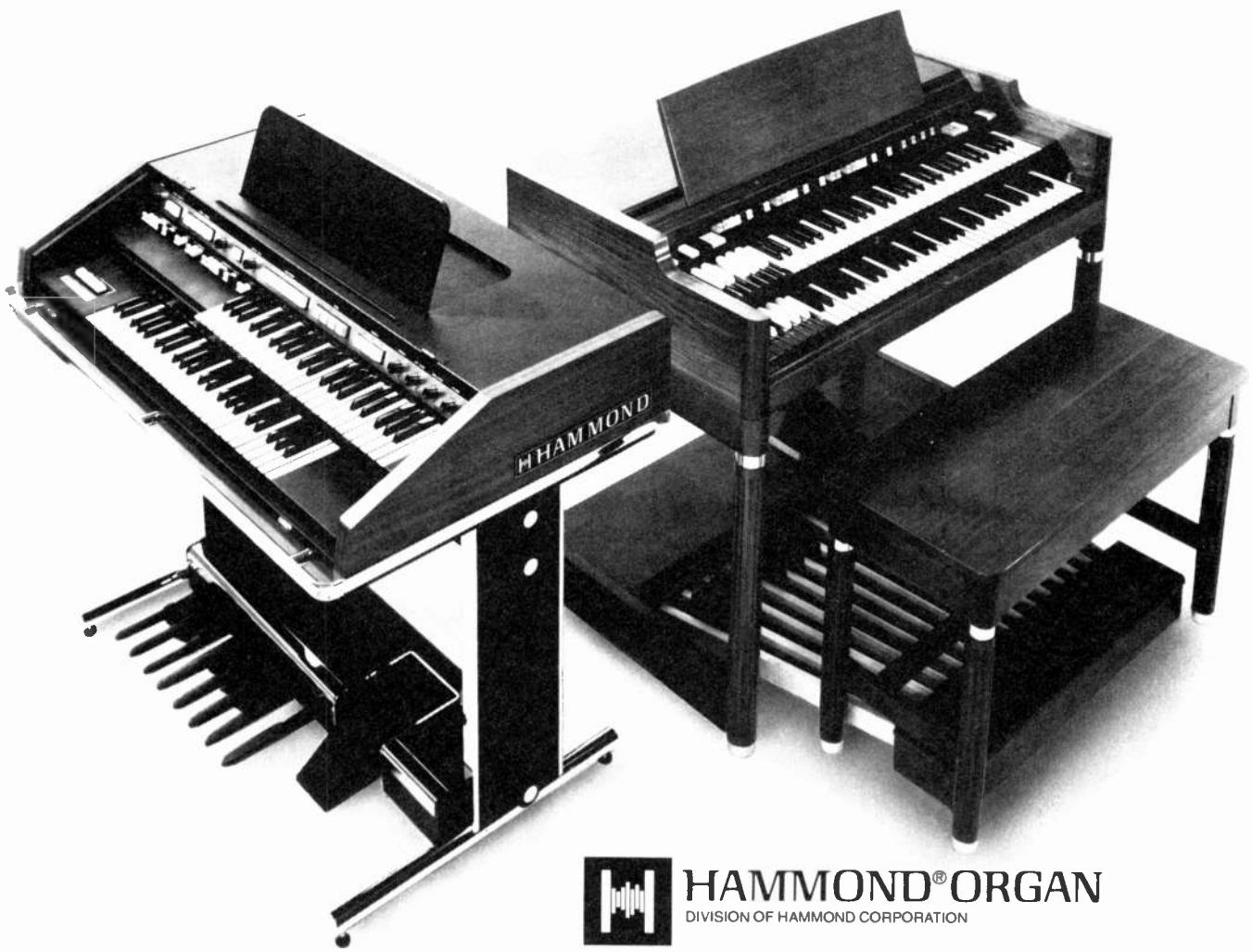

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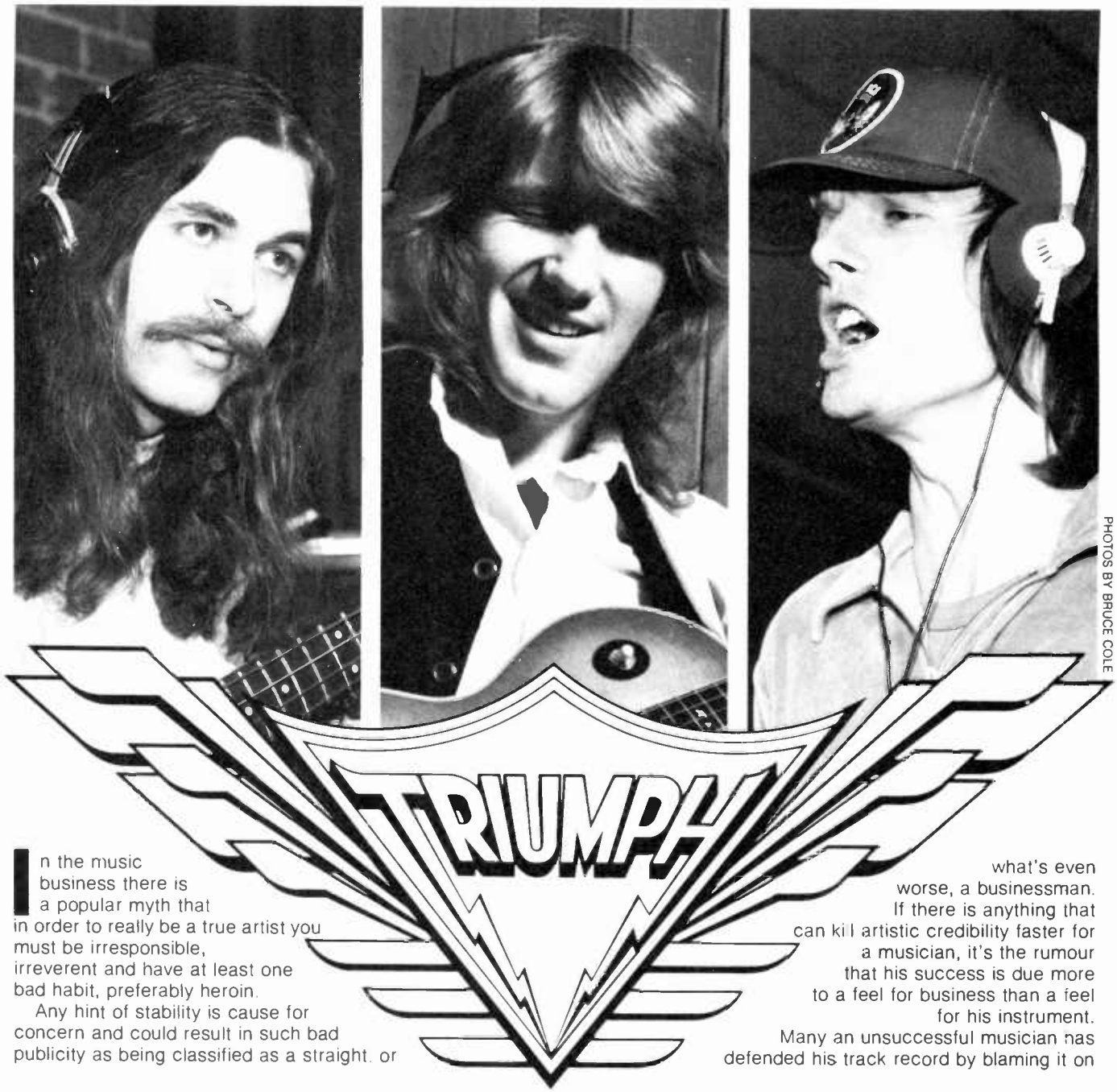

PHOTOS BY BRUCE COLE

In the music business there is a popular myth that in order to really be a true artist you must be irresponsible, irreverent and have at least one bad habit, preferably heroin.

Any hint of stability is cause for concern and could result in such bad publicity as being classified as a straight, or what's even worse, a businessman. If there is anything that can kill artistic credibility faster for a musician, it's the rumour that his success is due more to a feel for business than a feel for his instrument. Many an unsuccessful musician has defended his track record by blaming it on

the fact that as an artist it is somewhat beneath him to involve himself in such mundane matters as profits, contracts or tour schedules.

But the successful musicians tell a different story: to a man they have got the business end of their career under control either by themselves or through a manager.

Contracts, bills, salaries and schedules are dealt with in an organized, need I say it, businesslike manner. There is no shame in knowing where your money goes and it doesn't make anyone less of an artist if he, or someone in his employ, knows the ins and outs of the music business machinery. In fact, it often improves a performer's artistic side because it gives him the time, and peace of mind, to get on with what he really wants to do - make music.

Which brings us to TRIUMPH.

This heavy-metal, Toronto trio have had more than their share of publicity which insinuates that they are businessmen masquerading as musicians.

Corporate rock is what one writer called it. He painted a picture of three businessmen plotting their way to the top of the record charts (Triumph's three previous albums have all gone platinum in Canada). And although his information was partially correct, he missed out on one very important fact - the listening public.

They don't know if the band members are good businessmen, and furthermore, they don't care. What someone knows about studio contract agreements means as much to them as what the temperature is on the moon right now. They buy records because they like them and they go to concerts for the same reason.

Now I don't mean to say that having a good business sense does not contribute to success - a masterful promotion campaign and airplay on the right radio stations can be an incredible asset to a band and has made many a mediocre band into a big-name act. But it won't make a bad band sell. No amount of money can do that.

The members of Triumph - Rik Emmett, Mike Levine and Gil Moore - are sensitive to the amount of publicity they've received regarding the business end of their group (which is really very little different from other successful bands) and feel it is largely undeserved.

"Every group has a business side to it," says Rik, a boyish, blond guitar player. "Even the ones who claim to be the most artistic. Right to their hearts they're artists. But you can bet your ass that they've got a manager who right to his heart is a businessman, and he's cutting a deal for them that's getting him as many points as possible."

The band has had managers in the past and will have in the future when and if they find the right person, says Mike Levine, the band's bass player and producer. "We've yet to find anybody who is as concerned about our careers as we are. And as soon as we find someone, then we'll have a manager."

Meanwhile, the band is not exactly rudderless, says Gil Moore, the drummer. They have a business manager in the person of Alex Andronache who does their tour coordination and acts as a road manager when they're on tour. They also have an agent in Detroit who books their tours in the States. All other decisions they make themselves, which is what led to their reputation of being businessmen in the first place.

It's an arrangement that they're comfortable with and one that allows them the time to get on with the touring and recording that are so necessary to any band.

> *With this album, we feel more confident and mature as musicians and artists, so we're going to return to those roots and see what the four years we have been together have done for us*

After spending almost 10 months on the road last year, touring Canada and doing a major swing through the United States, Triumph took time off at the end of December to record their fourth album in Toronto at Phase One Recording Studios. Two of their previous efforts were recorded there, the third was done at Sounds Interchange.

Mike says the band was happy at Interchange but had problems booking five weeks of consecutive time there, which is what they need for an album. Rik says the time was a problem, but the real reason the band went to Interchange in the first place was because they wanted to work with Mike Jones, an engineer who was on staff there. "But he's no longer on staff - he's an independent, whch doesn't make Interchange so necessary to us. I thought it was an excellent studio, but I think Phase One is a comparable facility and the people are a bit nicer."

The band found too that the facilities at Phase One lent themselves well to the live sound they were trying for on their fourth album. The move to a live sound on record is a musical development for the group that they're all excited about and one that has been progressively more apparent over the last three albums.

"We're not necessarily going New Wave," explains Rik. "But I think that whole school of recording - a very direct, clean, simple approach to rock - is becoming popular. You can notice it in bands like Styx and Supertramp, they've gone to more direct recording, not a lot of tracks.

"Plus, I think as a band we've matured to a point where we are very comfortable in the ensemble playing. We're not so afraid of having a live drum sound and bass coming in direct and guitar coming in at the same time and having things bleeding into each other because we're not afraid that the parts are going to be played poorly and will have to be redone.

"I think this album has the same kind of clean, basic, lean kind of stuff that was on the first album. It's kind of a return to the roots with our newly-acquired maturity and intelligence. A lot of the original motives and energy that Triumph had were very good, and with the third album we did get away from that a little, but I think that was because we were expanding our base and making a little bit of artistic growth.

"With this album, we feel more confident and mature as musicians and artists, so we're going to return to those roots and see what the four years we have been together have done for us and hope we'll be able to catch that on record."

"This is going to be a very simple album," says Mike. "Especially compared with the last one. The embellishments we used on that one were great for the material but the material we recorded on this one is a lot more basic and the magic comes from the simplicity. So this is what I call the sparse project.

"As a producer, it's really almost boring for me at times because there's not a lot to do. Open up the mikes, play the tune, throw on the vocal and away you go. That's the record."

Perhaps one of the greatest changes between the third and fourth album was the method of recording the drums. Engineer Mike Jones said they decided to record the drums, not in the regular studio, but in a concrete truck bay at the back where equipment is delivered. The resonance gave the drums a live sound.

"It took six or seven hours to get the right drum sound," Jones said. "We only used four mikes and there was no close miking, but it took a lot of time. You can place a few mikes around and say that's live, but it takes a lot of experimenting to come up with a live sound that's acceptable."

Jones said that the album is probably going to be the most live-sounding album recorded in Canada and he thinks that some may compare the band with Led Zepplin. "But Led Zepplin have their own sound and this isn't it. Triumph is just now beginning to develop their sound."

Continued on page 38

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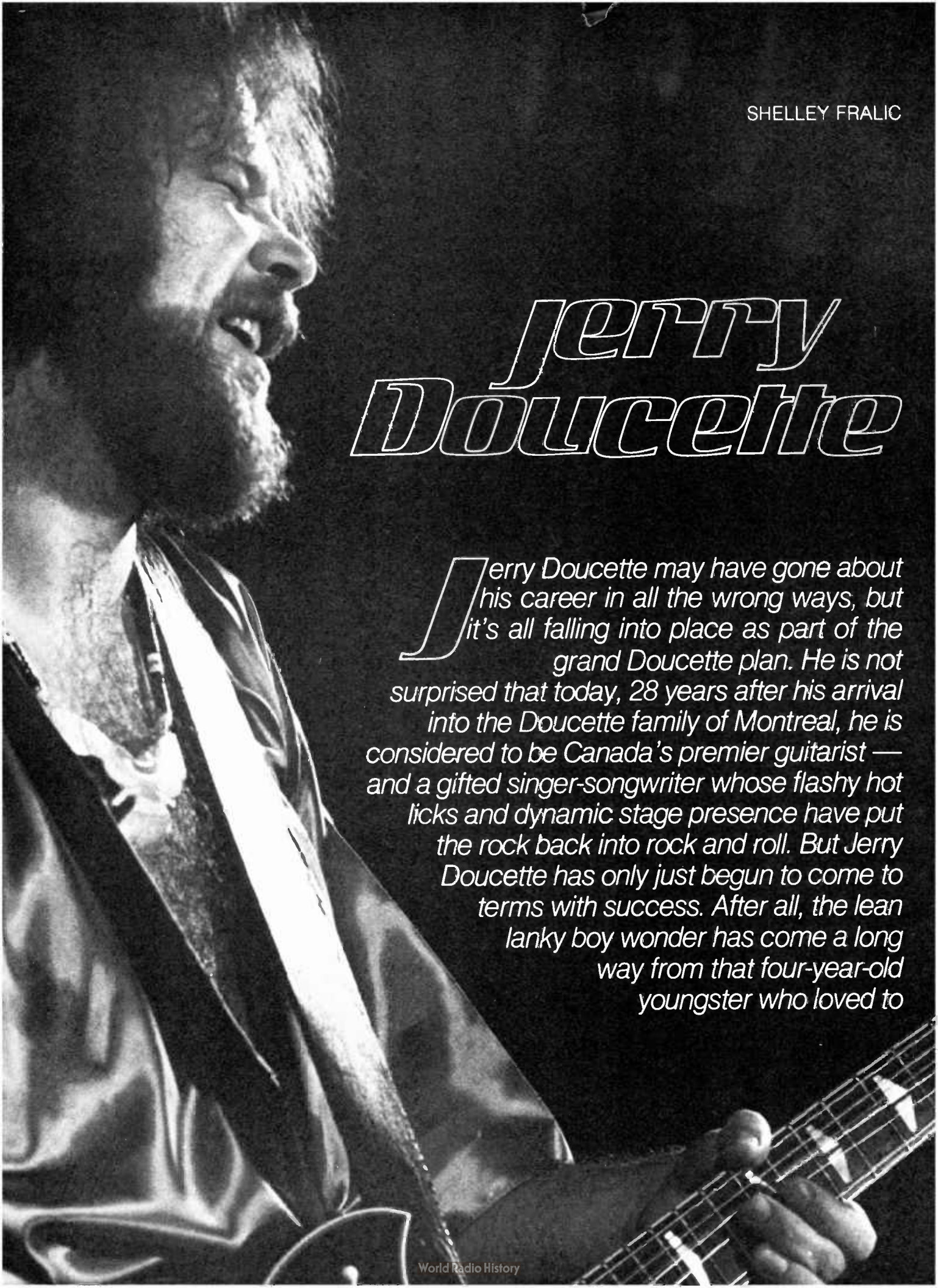


SHELLEY FRALIC

Jerry Doucette

Jerry Doucette may have gone about his career in all the wrong ways, but it's all falling into place as part of the grand Doucette plan. He is not surprised that today, 28 years after his arrival into the Doucette family of Montreal, he is considered to be Canada's premier guitarist — and a gifted singer-songwriter whose flashy hot licks and dynamic stage presence have put the rock back into rock and roll. But Jerry Doucette has only just begun to come to terms with success. After all, the lean lanky boy wonder has come a long way from that four-year-old youngster who loved to

PHOTO : DEE LIPPINGWELL

pluck at his dad's old beat-up acoustic guitar.

A 1979 Juno award for the debut album *Mama Let Him Play* proved that no one could stop him - and when the follow-up *Douce is Loose* shipped gold, Doucette and his musical prowess were suddenly escalated to the rarified strata of Canadian superstardom.

His melodious pop tunes with their concise guitar work and energetic vocals have placed Doucette in the mainstream of commercial Canadian pop music. Jazz and blues influences spice his songs with a song that runs the gamut from sassy raunch to easy-flowing funk.

But today Doucette and his music are changing.

The last few months of 1979 saw Jerry home from a gruelling, six-month road tour. Work on an up-and-coming album was eating up a much-deserved hiatus with his family, and a lucrative new contract with Vancouver's Mushroom Records offered a long-awaited shot at co-producing album number three.

In preparation for an early 1980 recording date, the Doucette band has been streamlined, and its namesake has been working hard to break out of the flash guitarist mould and expand his musical energies and capabilities.

Ah, but the Douce loves his work.

Easing his 6 foot 3 inch frame onto a cushy sofa in his 15-room, two-level home, Doucette shifts his memory back to the years when a spacious house in sunny Tsawwassen was merely a dream. Back to when his wife Maggie and their four children were far from the reality of this expansive home nestled among the trees in Vancouver's BMW suburb - complete with a backyard pool and two-room basement studio.

Jerry says the whole thing started innocently enough.

The Doucettes of Montreal are a family of working musicians, and when Jerry was born it was only natural that he follow in their musical footsteps.

"My dad and uncle Jim would sit around and jam on the weekends, and I would get in there too. It was pretty normal for me."

The family moved to Hamilton when Jerry was four years old, and two years later he got his first guitar. Not long after that it was guitar lessons, and at age 11 he joined the Reefers, a group of 16-year-old musicians he met at a party.

Jerry played lead guitar and joined the band in their repertoire of Beatle tunes, wowing audiences at local schools and churches in and around Hamilton, then a small industrial city growing up in the shadow of Toronto.

He can't quite pin it down, but Jerry says when the music bug bit, he was hooked.

"I thought this is what I've always wanted to be - a guitar player in a rock and roll band."

He stuck it out with the Reefers for five years, and then moved to Toronto, playing the club circuit and working with various bands until 1972.

It was in Toronto that he met Alexis, a lady singer and friend who was working on some numbers for an album and welcomed Jerry's help.

When Alexis finally got a recording offer from Mushroom in Vancouver, she left Toronto - but not without promising to call Jerry if anything happened with the album.

"She called me a year later and she said, 'Okay, it's time.' She wanted me to come out and help her.

"There was nothing happening in Toronto at the time, so I left."

Six months after Jerry's arrival in Vancouver, their relationship and the recording contract fell through.

> *His melodious pop tunes with their concise guitar work and energetic vocals have placed Doucette in the mainstream of commercial Canadian pop music.*

It was then that he met his future wife Maggie, whom Jerry credits with getting him through the following years of disillusionment about his career and his music.

After the deal with Alexis fell apart, he answered the call for a guitar player for the Seeds of Time - a local Vancouver band that went on to spawn the likes of Prism's Lindsay Mitchell.

After working with the band for six months, Doucette moved on to the Rocket Norton Band (whose namesake also went on to join Prism), but following two years of working Vancouver bars, Jerry got fed up with the work and personality conflicts within the band, and quit.

"It was really getting me down, and I wasn't getting anywhere. So I took three months off and just went into the basement and sat there every night with a small tape recorder."

The "basement" was a five-foot square wine cellar in his home, and he and friend (and soon-to-be manager) John Hadfield soundproofed the room for recording.

"The room was so small that John and I and the tape recorder were cramped. But we laid down some tunes, some of which I wrote right there in the studio while recording them.

"They were really rough, one guitar, and sometimes we'd overdub another guitar."

While Maggie worked to support the family, Jerry sat downstairs "going crazy."

"I had been writing songs for many years, but not seriously. But I was desperate to stay away from the clubs and see if I could actually get a recording contract.

"Three months later, I came out of that basement looking fairly grungy, and I went to Shelly Siegel at Mushroom Records."

The tiny, 16-track studio was just down the street from Jerry's house. Mushroom was an independent fledgling record company riding a wave of commercial success through the release of the *Dreamboat Annie* album, the work of the then-unknown Heart.

Shelly Siegel, founder of the operation and its main spark, paved the way for future west coast talent like Ian Matthews, Paul Horn, Chilliwack and Valdy. The man, they say, had an eye for talent.

And in 1977, when this upstart new kid on the block walked into the Mushroom office with three rough, unpolished demos tucked under his arm, he had no manager, no band and no established career. In short, Jerry Doucette had little going for him except a lot of guts and a storehouse of musical promise.

The Mushroom brass sat up and listened.

"Shelly and I had been keeping an eye on each other for about four years.

"He sat down and listened to the tapes and said 'can you give me three more.' I had about 16 tunes all written and finished, and I went back to Mushroom the next day."

On Mushroom's advice, Jerry rounded up a band - Duris Maxwell on drums and percussion, Don Cummings on bass, Brent Shindell on rhythm and acoustic guitars, and Robbie King of the Hometown Band on keyboards.

Jerry handled rhythm and 12 string and did all the lead guitar and vocal work on the album's 10 numbers.

They went into the studio and three months later *Mama Let Him Play* was finished.

The album scored big following its November 1977 release - it peaked platinum in Canada and took off with several hit singles, including *All I Wanna Do*, *Down The Road* and the title track.

Doucette was in the big time, and the band took to the road with additional talent in the form of Jimmy Butler on guitar and Ira Hirschel on keyboards.

Jerry strapped on his trusty double-neck Gibson, donned a three-piece suit and swept across the States, opening for acts like Bob Welch, the Grateful Dead's Bob Weir, Eddie Money and Meat Loaf.

"We did really well. The reaction was good for the first time out. Ya know, here was this kid with the double-neck guitar blasting away."

Continued on page 41

GINETTE

They're still talking about how Ginette Reno managed to keep the 1979 Juno Awards from becoming another predictable drill.

Before Reno appeared, nothing out of the ordinary had happened. The major winners had come as no surprise. Patsy Gallant didn't hoist herself over the stage to accept an award as she had in 1978 and aside from Alma Faye Brooks' gaffe in addressing Prime Minister Trudeau as "Mr. President", the evening - God forbid - was bordering on monotony.

Until, that is, Ginette Reno headed for the stage and backed by the superb playing of Rob McConnell and The Boss Brass, breathed life into an otherwise unmusical evening by turning a medley of nominated songs into an electrifying show-stopper, bringing an audience of 1800 to their feet.

The explosive standing ovation was well-deserved. The lady has a voice. A rich, magnificent voice that can pommel like the warm surf on a summer morn, belt out with the power of a sudden storm, caress like a lover's touch or ring out with sheer joie de vivre. A voice that has been spawning superlatives from critics throughout her career, be it in Montreal or Toronto, New York or L.A., London or Paris.

That same career has spanned 20 years and has put her front and centre in such places as the Place des Artes in Montreal, the National Arts Centre in Ottawa, the Olympia in Paris and the Sahara Hotel in Las Vegas.

Aside from her own TV specials over the years both in English and in French, she has appeared on Johnny Carson's *Tonight Show*, the *Dinah Shore Show* and once did a complete series with Roger Whittaker in England.

She has sung with the Montreal Symphony, the Edmonton Symphony, picked up three Juno Awards, has taken home both a gold and silver medal as well as an award from the Tokyo Popular Music Festival and along the way has recorded some 36 albums and a string of singles - most of them best sellers. And that's just the tip of the iceburg.

An ingenuous woman, Reno describes herself as being stubborn, a fighter and a perfectionist. Friends describe her as volatile, passionate and tender. Her peers see her as gifted, dynamic and demanding; critics as "the classy, tough broad of nightlife". She is, in fact, all of these things. She is also refreshingly unaffected, witty and scrupulously honest.

This afternoon, Reno is relaxing in a luxurious - though somewhat sterile - suite in Toronto's Royal York Hotel where, for the past week, she has been playing to packed houses in the cavernous Imperial Room, eight floors below.

She's wearing blue slacks, a loose top and no make-up other than a touch of lipstick. The dark eyes sparkle, the almost-black hair curls softly about her face and at first glance, Reno appears younger than her 33 years. But as she talks (sometimes in French as a word eludes her), you soon discover that this is no young girl. Rather, this is a supercharged, highly emotional woman who has worked long and hard to get where she is today. She has paid her dues and the scars show - just a little.

One of five children, Ginette Reno was born in Montreal's east end and had few, if any, advantages. Poverty was a way of life, home was four rooms, winters were long, cold and hard. The only way out - and up - was to hustle and hustle she did.

By the time she was six she was trying to earn money to help out by running errands for the announcers at radio station CKVL "you know, coffee and things like that" and by eight knew she wanted to take singing lessons.

"To pay for lessons," she said, "I went out and got myself three paper routes and did I work! Then on Friday nights I would rush down to the banks when people were cashing their pay cheques and sing for them, right there in the banks. It wasn't much, you know, but there was always something. I'd sing at community halls too. I remember one time they passed the hat around and I rushed home with $27.30."

At thirteen, Reno entered an amateur show at a beer parlour on St. Denis Street, did 22 shows and walked away a winner. The prize was $40.00. "Do you believe it? Twenty-two shows and I got forty bucks," she whispered. "But it was a start, you know?"

Chaperoned by her parents, Reno spent the next year performing where she could. "My parents didn't like it at first," she explained. "But then I began to earn money and soon I was making twice as much as my father, so what could they do? We needed the money and I wanted to sing."

The voice lessons continued and by 1960 she had acquired a manager and a recording contract with Apex with whom she had her first hit, *J'Aime Guy*. Still only fourteen, both were to be the first in a series of tough lessons in the music business.

"Would you believe that after selling thousands and thousands of records, they gave me a cheque for $35.00?" she asked. "That's right - $35.00. Let me tell you, that was some contract but in those days neither my manager nor I knew any better."

She holds no animosity towards the manager, now long gone, saying simply, "I was young. He was young too." About Apex, no comment other than she was signed with them "too long".

Still, Reno had started the climb and by the time she met and married Robert Watier in 1965 (who would be her manager until the marriage ended in '74) she was well on her way to being an established star in French Canada.

Her first hit in English, *Beautiful Second Hand Man*, broke in the early seventies just after signing with London Records. Written by Les Reed, who has penned several best sellers for Tom Jones, *Beautiful Second Hand Man* is still one of Reno's strongest songs. "Yes," she agreed. "It's a good song. I should have put it in the show here the other night."

She is, by her own admission, "absolutely bull-headed" when it comes to selecting her own songs. Her manager, Rene Angelil, laughingly agrees and although they have lengthy discussions "which sometimes turn into shouting matches" about the choice of material for concerts and recordings, the final decision is ultimately Reno's. "And she's usually right," Angelil added ruefully.

On the other hand, Reno despises talking about business matters. "When Rene comes in," she said with a wide grin, "and says we've got to talk business, I say 'Good. Make it as short as possible. How long do they want me?

RENO

MONA COXSON

Do they have a microphone and speakers? Good. We'll go.'

"When my accountant comes with cheques for me to sign," she continued, "I say 'I don't want to hear about cheques - I just want to sign them.' Who wants to talk about business? It tires me - I don't know why. Rene, now he loves it."

Although they have been friends since childhood, Angelil has been Reno's manager for only a year. It appears they complement each other: her excitability for his equanimity; her impulsiveness for his restraint; her exhuberance for his calmness. Moreover, a performer for many years himself with The Baronettes, the swarthy, quiet-spoken Angelil understands both the music business and his artist.

"You have to know both sides of the business," he explained. "This way, it's easier to understand the artist, especially an artist like Ginette who is super-emotional, super-sensitive. To understand her feelings, to know what she has gone through, you have to have been there yourself. We understand each other and I understand her love of music."

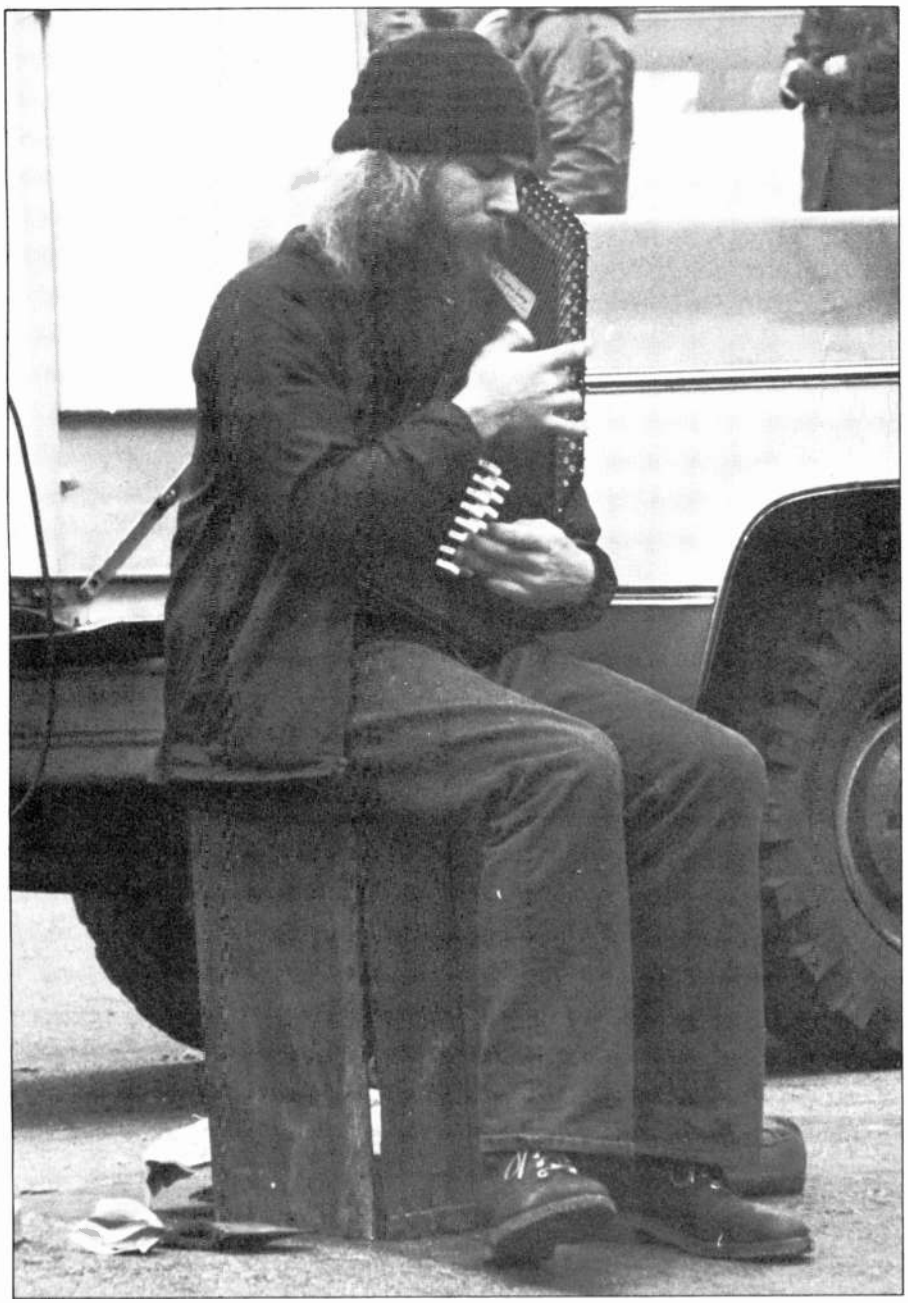
She has, in fact, an eclectic taste in music and enjoys everything from Mozart to rock and roll. "I love all music," she said. "My taste is universal and of course I listen to all of the French singers. English singers? Ah, I have so many favorites. Ella Fitzgerald, Nancy Wilson, Barry Manilow, Tony Bennett, Lena Horne....as long as they are talented, I will pick up something from each."

Before a performance, Reno diligently does a two hour warm-up beginning with the "hoo-hoos, mouth closed." She attempted to demonstrate but it was too early in the day. "I can't do it for you now because the vocal chords are not up yet. They're up for my speaking voice but not for my singing voice.

"By the time I get down to the dressing room," she continued, "I still have another 20 minutes to warm up. Then I will open up. Ma-Ma-Ma-Ma-Ma-Ma-Ma - with emphasis. Just before show time, everything I do will be wide open so that the voice is strong and ready when I get on stage. There's not many like that except the opera singers who do about a three hour warm-up. I'm not an opera singer but I have a voice. A real voice. Some little singers, they don't have to go through all that shit but I do. I've got to wake her up."

Still, the certainty in her own vocal ability is offset by an astonishing amount of humility as evidenced by her reaction when she did an outdoor concert on St. Jean Baptiste Day on the mountain in Montreal. At the end, three hundred thousand people stood as one to give Reno a ten minute standing ovation.

Continued on page 45



DAVID PELLY

Tom

The view through the window looked over snow-covered fields, sparkling in the bright winter sun. Sleek Arabian horses gambolled in the closest pasture. Beside the window in one corner of the room, was a cubicle made of burlap walls, designed to act as sound baffles. On the floor lay an array of instruments: electric bass, guitar, penny-whistles, recorders, an autoharp. In the other corner stood about $8,000 worth of sound equipment. I was in the upper room of an old farmhouse, a few miles north of Kingston. This was Tom's recording studio. The setting may have been crude; the approach was professional.

Tom Mawhinney: struggling, but not in the conventional sense; unknown, except in Kingston where he enjoys a steady following, or in places like Sioux Lookout and Chibougamau. In these and other small centres across Ontario and Quebec he's spent enough time for the locals to discover his talent. Tom Mawhinney, writer and singer of contemporary folk, is working on his first album. It was my pleasure to attend a Saturday afternoon recording session.

The purpose this day was to add the bass guitar to the tracks already laid down. "In each song on the album it's different," he explained, "but in some I do three voice tracks, two acoustic guitar, bass, and maybe a recorder or two. It's pretty diverse."

"You mean to say you play all these instruments yourself for this recording?"

Tom nodded, then added, "I'm least polished on the bass though, of all the instruments I'm using on the album."

After several tries at the bass line for one particular song, Tom still wasn't satisfied. The rest of the cut sounded great to me - two tracks of acoustic guitar and three voices (all Tom's) singing harmony.

"I have to decide how virtuoso I want the bass to be," he commented as he worked on various fingering combinations. "Ahh! There. Terrific, that solves it."

He had just composed a new bass line. The song he was working on was in French, called *Beau Printemps*. It's Tom's first composition en français, and he's justly proud. It's a beautiful song, about his arrival in Fort George on the Quebec shore of James Bay. He sings of the spring, and says: "Les pluies qui tombent n' m' dérangent pas du tout." Those words express something of Tom's character.

Nothing seems to bother him much. Looking at him, you see a tranquil man. On a physical plane, he believes in living that way, calmly. On a philosophical plane, he thinks deeply about our world, and finds much in it disturbing. These thoughts are reflected in Tom's lyrics.

"My songs emerge from life's experiences. My output is slow - I don't seem to write more than four in a year at most, only two in '79. It's not something I try to force, 'cause I don't want to - that amounts to a resistance to commercialism. I think there's a discernible difference between commercially generated songs - they seem to have no depth - and those which come out of real experiences..."

"I'm so anti-hype that I'm happy to keep my music as a personal project rather than let it be a production thing."

As he talked I began to understand Tom's dislike for the commercialism that is such a part of the music industry today. "Is there not some element of compromise in what you're doing now?" I asked.

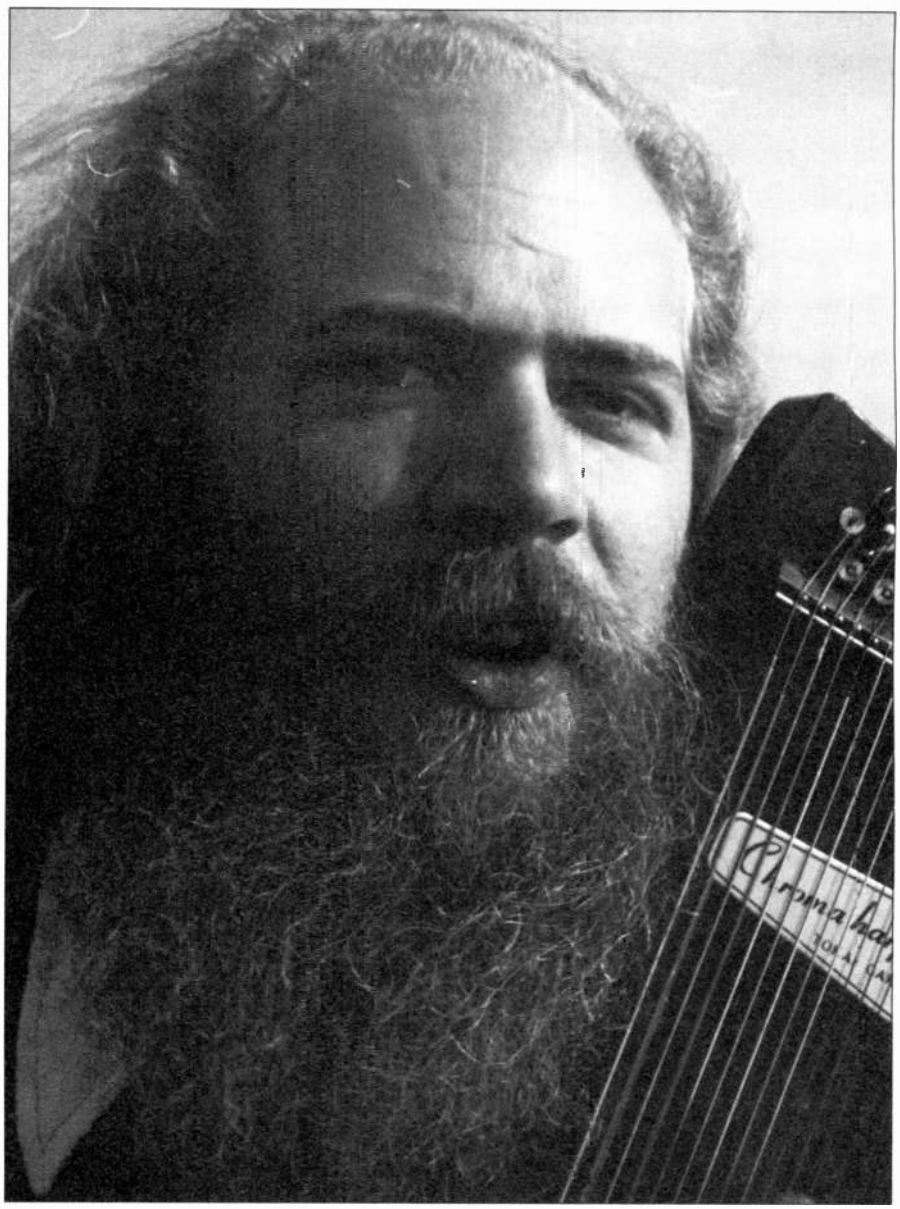
"Well, it bugs me to *sell* records. If I start making a big profit, I'll practically feel guilty."

Is he just the pure-hearted neophyte, I wondered, who like so many before him will ultimately be corrupted by the money that success brings? No, I conclude. Something in his conviction is absolute. Music is his love, and he is apparently determined to let nothing destroy it. There's not a whit of artificiality about Tom. He does it for fun. It's that simple.

Tom is, in a sense, outside the mainstream, of both the stereotype North American life, and the usual pattern of a musician's career. Much of the time he moves against the current.

Mawhinney

The Farm Market Folksinger



"People's lives today are largely controlled by the media and the commercial interests which seem to control the media. I feel outside that. I'm more interested in interaction with people, expression and listening. That's what I'm talking about in the songs that I write - very simple things that are significant to just about everybody."

"What other musicians do you particularly admire?" I thought the answer might give me some kind of insight.

"I like people such as Joni Mitchell and Neil Young. They talk about issues that are personally relevant to many people - and that's what I'm trying to do too."

I met Tom before this session on a previous visit to Kingston. Like many an itinerant journalist I had wandered into a quiet lounge to sort out the day's interview notes. At first I paid litle attention to the bearded guitar player seated on a small stage by the bar. After a song or two he began to capture my attention. I put my notes away - that article could wait. This chap was worth listening to. When he picked up an autoharp, and strummed a few opening chords, I realised this was not your run-of-the-mill barroom entertainer. In the course of that set alone he played three or four different instruments, sang in French and English, and introduced a few of his own compositions. During a break between sets, Tom wandered through the crowded tables, speaking to several people he knew. Many were regular customers, for this was Kingston, where, I learned, Tom had a steady following. As he passed my table, he paused just long enough to welcome me and for me to comment how much I's enjoyed his music.

The next morning, before leaving to catch the train, I thought to wander through the Kingston farmer's market, admist the array of fruits and vegetables, fresh clover honey, and apple cider. There, on an upturned crate, sat Tom, his autoharp cradled in his arms, singing with all the gusto of a mediaeval balladeer. The crown around him tapped their feet with the music. The market vendors clearly enjoyed his presence - it held customers in the market and gave the whole place a lively air.

When, after a solid hour of playing for the market-goers, Tom stopped for a break, I approached to have a word with him. My journalistic curiousity had been kindled.

"Nice to see you again this morning," he greeted me. "it's a bit different singing out here."

"Do you come out here often?" I asked.

"My favourite audiences are in small market places - the people don't expect to find live music at first. Now, here in Kingston at least, some actually come to hear me I think."

"What's so special about the market places?"

"Well, I think with all the commercial music produced now that people tend to forget live music is even possible. So I enjoy busking for that reason."

"Is it good business for you?" I continued questioning.

"I earned my living in Vancouver for six months singing in the flea market there. That was a few years ago. And I've sung at flea markets in Amsterdam, Paris, Florida, and several towns in Ontario.

Since that meeting, during several conversations and my visit to Tom's studio, I discovered a 31-year-old man with experiencs as diverse as paddling a

Continued on page 46

SHOW PLAYING FOR GUITAR

PART 1

ANDY KREHM

PHOTOS: FRANK SHEFFMAN - PLUM STUDIOS

It's always struck me as strange that when I began apprenticing in the field of professional music, I did so with little direct guidance. Now I have studied with some really great teachers but none of them prepared me, on the practical level, for the hazard-filled life of a free-lance guitarist. Of course I learned the fundamentals of music, but no one emphasized, for example, that how well I read was directly related to how well I ate. Effects pedals, and a host of other related technical problems, were mentioned only in passing. I learned how to follow a conductor on the job. I found out that a pencil with an eraser is almost as important at a rehearsal as my playing gear.

One aspect of free-lancing - playing guitar in a show orchestra - is an important area that is rarely examined in books or magazine articles. The following, then, is an attempt to give you some time-saving pointers by illuminating a sadly neglected area.

Show playing, as discussed here, is the art of accompanying singers, entertainers, or specialty acts (circus, ice follies, etc.). Shows can range from "floor shows" (usually a singer with charts) to "name" acts at large theatres or supper clubs; from industrials (usually a song and dance production to promote a product such as cars), to Broadway-type musicals.

Sometimes, particularly on a hotel or industrial gig, part of the band/orchestra is required to play dance music. Thus, the skilled jobbing musician who can also play shows is often in demand.

The ideal show guitarist can read any music put in front of him, and can play most of the current styles (disco, contemporary, rock, etc.), as well as those which have become standard (two-beat, country, dixie, 50's rock, etc.).

The ideal player can follow a conductor, play in tune, and blend well with other sections. He has the right equipment in good working order, and an attitude that makes him easy and comfortable to work with.

As I discuss these points in more detail, I hope that you will get a better idea of what goes on behind the scenes, and will be prepared for anything that might happen.

To begin at the very beginning, you must have the proper equipment. With today's shows demanding a wide range of styles and sounds, a good solid body guitar is definitely the best choice. All styles can be played on one, and there are no feedback problems. If you question its ability to produce a good mellow or jazz sound, tune in to Ed Bickert. All his electric work, jazz or otherwise is done on a Fender Telecaster. Gibson, Ibanez, and a host of other companies also have excellent solid body guitars.

You might also consider the semi-acoustics such as the Gibson ES-335 or the Ibanez Artist. They have a block of wood mounted under the top running parallel to the strings. Feedback is usually minimal as there is little space for the sound to resonate. As the top and the back are both glued to the block, there is little area left to freely vibrate. Therefore, feedback is eliminated and sustain increased.

I'm afraid that for most of us, the old jazz guitars (such as my Gibson L5), hang on the wall for most of the year, stepping out only for occasional solo or small club gigs. These guitars are acceptable on older style shows where the music is pre-1950.

Amplifiers are the only way you can transmit your sound to the audience, so your choice warrants as much consideration as you give to selecting your guitar. You need an amp with a wide range of frequencies, plus portability. Big amps such as Marshall, Acoustics, and big Fenders are unnecessary. They have much more power than required, take up too much floor space and are bulky to transport. Because in many shows, only the piano and sometimes the flutes are miked, small amps such as the Fender Vibrolux and Polytone Mini-Brute are often perfectly adequate. If the room is too big for an acoustic band, all sections including the rhythm section will be miked. Projection then becomes the soundman's problem.

One dilemma the electric guitarist has in an acoustic band is projecting his sound adequately to the majority of the audience without blanketing his fellow musicians. They, as well as the singer and conductor, should be able to hear you clearly, if they choose to tune you in. Don't be so loud that your sound is intrusive. Have your amp close enough so that you can hear yourself, and also hear the orchestra.

Room and stage acoustics can separately or together create a projection problem. One solution is to tilt your amp upward, thus reflecting sound off the ceiling. Another is to place the amp on a chair. Both ideas enable your amp to be on a closer level (height-wise) to the horn players. I imagine that they would not project very well if they played the show lying on the floor!

If you are unable to find an ideal volume balance, and are asked to turn down, try to be cooperative. The solution may be as simple as turning your amp slightly. Players who won't make volume compromises don't work very often.

Lately, I have been experimenting with an extra amp which I place on one side of the stage in front of the orchestra. It adds extra presence to my sound out front, and is not too loud on

Andy Krehm (l) rehearsing for Greek music concert. Pictured with guitarist Bill Bridges.

Andy's equipment:
1. Martin D-18
2. Taurus Classical
3. Gibson Les Paul Custom
4. Martin 12-String
5. PolyTone Mini-Brute I
6. PolyTone Mini-Brute II
7. Degas Tenor Banjo
8. Customized Fender Telecaster
9. Gibson L5

Andy's gig bag pictured with contents.

Andy Krehm is one of Toronto's busiest working guitarists. As well as performing regularly with internationally known show acts, he also does studio work, jingles, film scores, teaching and performing with his own quartet. As well as individual guitar study he attended Berklee School of Music in Boston on a Downbeat scholarship.

stage.

Effects pedals are important but, perhaps fortunatley, have not taken over completely. In spite of all the new sounds available in today's market, I have rarely seen anything but fuzz, wah and phase marked on a part. On the other hand, there is still a lot of scope for creativity in the guitar chair. The player who is is familiar with new sounds, and knows where to use them, could have a higher profile when being considered for the next job.

Experiment with the flanger, envelope follower, Mutron, volume pedal, Funk Machine, echo etc., and be sure to try new items as they become available.

For shows, I carry two wah-wah pedals - an old Vox, and a Morley with built-in fuzz. Each has a totally different sound, and the Morley can also be used as a volume pedal.

I get most of my fuzz-type sounds from a custom installed pre-amp built into the guitar. This gives a 15% volume boost above the level selected with the regular volume control. It's very handy for an "overdrive sound" rock solo, and for fills on the final chord. The extra boost allows you to keep your guitar in the top 33% range for rhythm playing, and still have considerable gain for solos. These "active" electronics are now available on some of the newer guitar models.

Phase shifters and fuzz-tones come in many brands. MXR, Morley, Electro Harmonix and the Crybaby are popular, but try them all. Be aware that the MXR phase shifter has three models with different "sweeps".

If a show requires an additional effect, you will probably be informed in advance so that you'll have time to buy or rent the device.

Doubling means playing one or more instruments in addition to your primary instrument. It could be one or more of banjo, classical guitar, flat-top and 12-string. Probably the most common double is the 4-string tenor banjo. This percussive instrument is used mainly for rhythm playing with an occasional written single line. The 5-string banjo is more of a folk-bluegrass instrument and is not generally required in a show.

To quickly add the tenor banjo to your list of skills, simply tune the top (or high) strings as you would a guitar. Then, all you have to do is get used to playing all your chord voicings on three or four strings. Simple chords sound best. Basic triads are the norm with 7ths on the dominant-type structures. Also practice single line reading as the absence of the lower strings can tend to inhibit you. Although purists will heatedly argue the point, the tenor banjo with guitar tuning sound identical to one with traditional tuning.

Occasionally, a banjo effect, as opposed to an actual banjo, is all that is required. This is achieved by muting the strings with the fleshy part of the hand, near the bridge. Turn on some "highs", strum in a banjo-like manner and use banjo voicings.

The classical guitar is usually next in line. Luckily for most guitarists, classical virtuosity is not the name of the game in show playing. Even so, full flowing arpeggios, with the occasional delicately played line, are expected. If you play well but are not familiar with the classic approach, read "Classical Guitar Technique" by Aaron Shearer. This outlines the techniques used for most classical sounds. It is also helpful to become familiar with pop-classical music.

Once I was required to accompany a singer in the solo classical style. The piece was *Romance (Frobidden Games)*. The music was only a sketch, consisting

Continued on page 47

RECORD PIRACY

ASHLEY COLLIE

The close of the decade saw the world music industry supposedly in a slump: some slump, indeed, when worldwide sales of albums and tapes is close to $8 billion and over half of that comes from North America, making the recording industry the largest entertainment field on the continent. It is a veritable gold rush. In Canada alone, retail sales have consistently jumped up 20 percent for the last three years and when the final figures are tallied for 1979, the $500 million mark should have been reached.

With such enormous figures being tossed about in a fever that recalls the Klondike Days, it was natural that "leakage" should appear: leakage in the form of illegal recordings that cream off a growing percentage of the industry's cornucopia. What that leakage actually amounts to is as difficult to ascertain as how much money is kept from the taxman throughother, more time-tested underground economic activities. The Canadian industry claims that "pirates" who record or copy performances, records and tapes and then market them are costing record companies, musicians and composers an estimated $25 million a year in Canada. According to Brian Robertson, president of the Canadian Recording Industry Association (CRIA), that $25 million estimate is based on a 5-10 percent slice of the total $500 million.

Because of the proliferation of sources for pirates to record their wares - that is, through concerts, radio broadcasts etc, - and because of the growing sophistication of both equipment and operations, this underground industry is expected to continue its siphoning off process, causing industry people to spit out the name "pirate" with unusual venom.

Ray Danniels, manager of Rush, says, "We hate them with a passion." Robertson claims "it's outright theft, plain and simple." And Stan Kulin, vice-president of CBS Records, offers, "It's a moral issue because you're dealing in stolen goods - from the record companies, artists and performers." And Tom Berry, managing director at SRO, feels a sort of "witch hunt" has to be carried out because "a precedent has to be set and someone has to be nailed!"

Sure to add fire to this already smouldering issue is the fact that the Canadian Copyright Act, enacted what seems a millenium ago in 1924, is presently being reviewed. The task at hand is to consider new rights and new methods of policing them and to devise new controls for the rapidly developing technologies. As Kulin, a former president of CRIA, says, "Any new copyright act should address itself to illegal recordings." And Paul Spurgeon, a lawyer for CAPAC, adds, "We're dealing in the area of private property rights and the moral rights of music creators. Other than simple enforcement, nothing extra is being done. What we need is to put some teeth into the law."

Estimates of how large an industry recording piracy is, can be coloured to suit whatever purpose. U.S. industry figures put the losses at $400 million. That figure, as well as CRIA's, may indeed be slightly inflated, as everything else is these days. But the threat is perceived to be big enough that there's a worldwide move on the part of the recording industry to get tough with unauthorized record releases, pirated tapes and blatant counterfeits. The main aim of this "crackdown" is to get the manufacturers of pirated records; however, the sale of the goods is also coming under scrutiny.

The following are some recent developments and discoveries of illegal operations:

In some countries, notably in the Far East, piracy and counterfeiting has reached epidemic proportions. Until very recently, over 90 percent of recordings manufactured in Hong Kong were illegal.

In Britain, where illegal recording

Continued on page 37

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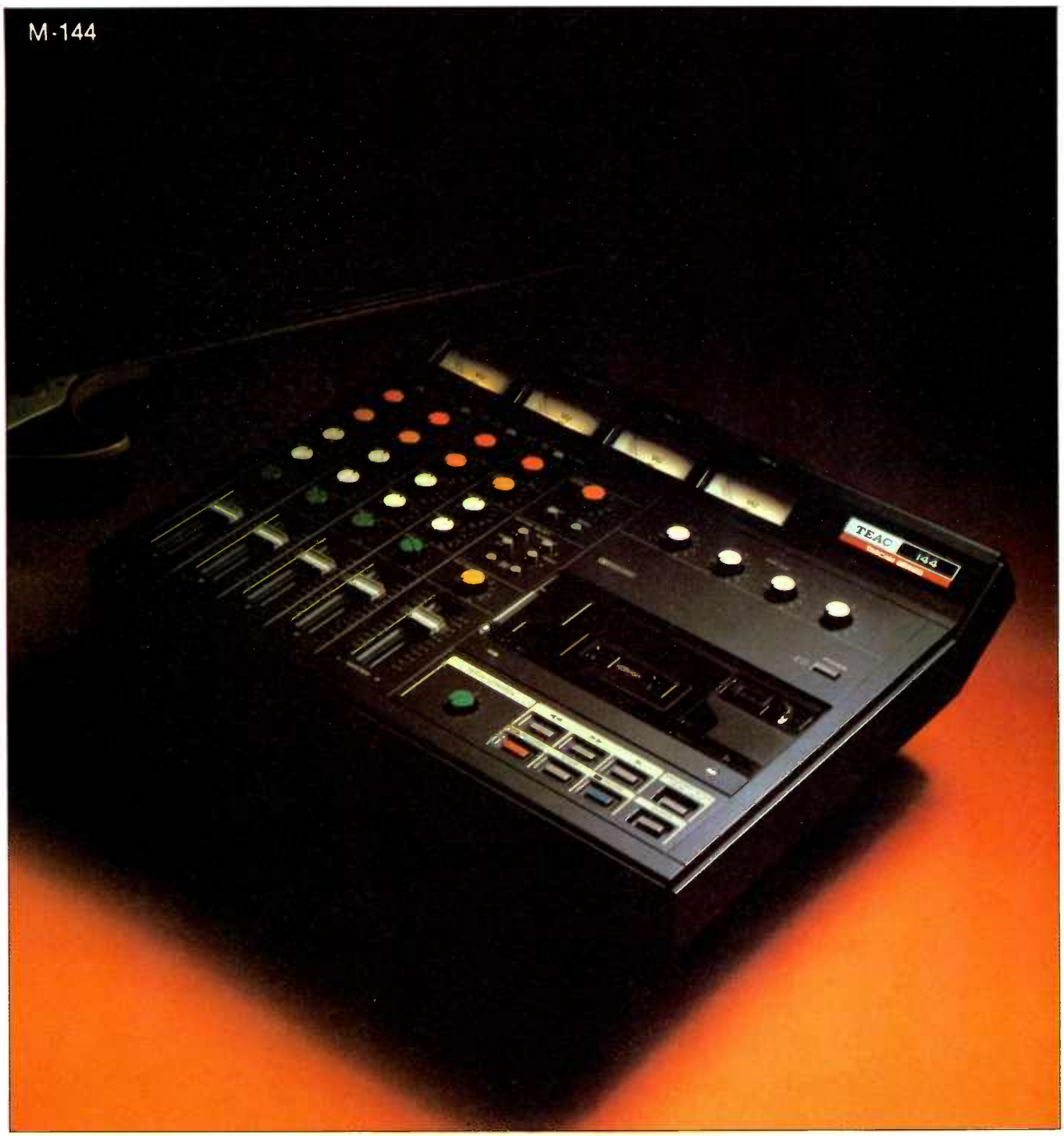

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RECORD PIRACY

Continued from page 32

operations are getting out of hand, the taping of radio broadcasts at home is cutting deeply into the recording industry.

Under the auspices of the FBI's *Operation Turntable*, authorities wound up a four-state investigation last year by seizing an estimated $1 million worth of illegally manufactured pirated tapes. Also included in the goods confiscated were three mastering machines, forty tons of tape and equipment, and an array of duplicating and winding apparatus. The recordings were estimated to have a potential of depriving the industry of $40 million. This raid came just a few months after a $100 million haul on the East Coast.

Tons of illegal tapes flow out of two West Coast centres - Los Angeles and Seattle. Over 14 tons were seized in an FBI swoop on the so-called "Andrea" operation in L.A. last year. And several Seattle locations have been likewise raided. Because of the proximity of Seattle to the Canadian border, this centre is a prime source for illegal recordings turning up in the Western provinces; in fact, Canadian authorities are trying to put the cuffs on a pirate who has distributed an estimated 30,000 counterfeit tapes to Western Canada.

In Montreal, one distributor was caught with some 4,000 tapes, 2,000 cassettes and $25,000 worth of recording equipment. In another case, charges were laid against Michel Mess - who one retailer of bootleg albums says, supplies about a third of such recordings to Eastern Canada - following the seizure of 12,000 bootlegs including some by Rush. Mess has already been fined on charges of importing but other charges are still waiting to be heard.

Robertson claims that CRIA, which started efforts to control illegal recordings in the early 70s, is getting "the total co-operation of the RCMP right from the top". Most of the war being waged by the industry and authorities is taking place in B.C., Alberta and Quebec where most of the illegal activity is occurring. Although things are pretty quiet in Ontario, late last year, CRIA lawyers sent out a series of cease-and-desist orders to bootleg retailers in Toronto.

As far as the inudstry is concerned, bootlegs are as "evil" as pirated tapes and counterfeits, although the former are nearly always distributed in limited numbers - a sometime Canadian distributor says 1000 copies is usually tops and most bootlegs rarely have more than 200 copies. Many times critics will use the term bootleg interchangeably with other illegal recordings, because as one retailer puts it, "Bootleg sounds more impressive, even though there's a distinct difference."

What then are the differences in illegal recordings:

Pirate tapes and records are duplicated from existing releases and distributed under phony labels. Pirates have turned up in legitimate stores under such colourful names as Acme Records. One new area of pirating is home-taping of live radio broadcasts or album replays.

> *Many times recordings are taken right off the sound mixing boards and you'd better believe that someone in the musician's entourage knows it's going on.*

Counterfeit recordings duplicate the original product in every detail. Robertson claims they've turned up in legitimate stores probably without the knowledge of their illegality. And RCMP officials claim that the only way they can be certain that recordings are counterfeit, in some cases, is by chemical analysis of the record. Counterfeits are the fastest growing sector of this industry, so much so, that they're even being sent back to the legitimate manufacturer with unsold stock for credit.

Bootlegs are unauthorized recordings from concerts or studio out-takes; however, in some cases, certain artists have knowledge of the recordings. For instance, on Bruce Springsteen's live album recorded at the Roxy, he is heard to say: "Bootleggers, roll your tapes, 'cause this is a good one." Kurt Glemser, editor of *Hot Wacks*, a magazine that lists available boots and their quality, says, "A lot of boots result from artists turning over their tapes for other bootlegs. John Lennon used to do that with Beatle tapes and he's not alone. Many times recordings are taken right off the sound mixing boards and you'd better believe that someone in the musician's entourage knows it's going on. Also, I know as a fact that certain groups actively seek out bootlegs of their music. It's a status symbol with them and they don't seem too concerned."

Are bootlegs then of a different category? Do they really cut into record sales? Can they help an artist? And is the consumer ripped off by them?

First and foremost, it appears there's a unanimous consensus, except for the actual manufacturers and distributors, on counterfeit and pirate recordings: all questioned, including artists, industry people, managers, record retailers and even a distributor of bootlegs, agree that they are illegal and they make large amounts of money for those involved at everyone else's expense.

Kulin says, "Losses are borne by the artist who doesn't get his royalties; by the industry which often pours in thousands of dollars to establish and promote an act, then sees rewards for its efforts being siphoned off; by the public which will have to suffer if losses to the industry force curtailment of new projects and which may suffer from bad pressings." Ben Hoffman, owner of Toronto's Record Peddlar store, which has stocked bootlegs, adds, "I'm very careful about what I stock. I watch out for counterfeit and pirates."

But in spite of the consensus, Robertson says, "They're legally possible to be stopped but not practically. There are over 400 border crossings. Customs has told us it's impossible because they don't have enough time or the qualified personnel to evaluate imports."

To start off the bootleg debate, in the prosecutor's corner are those like Robertson, Kulin and SRO who say: the quality is garbage; the consumer doesn't know what he's getting; and the losses are all around. Geddy Lee, bassist for Rush, commenting on the admitedly poor quality boot of Rush, simply said, "It sucks."

And in the defendant's corner are those like Hoffman, other retailers, *Hot Wacks*, and most importantly, the collectors...read the fan. Glemser says, "The industry is distorting some facts including the losses. They're losing huge amounts on pirates and counterfeits, yet they seem to put more effort in chasing bootleggers. It seems very silly that there are hundreds of record stores in Toronto and the industry is going after two or three of them which may stock in sum total two to three hundred bootlegs."

What then is the balance sheet on bootlegs?

Berry comes up with a 65¢ cost per album for the manufacturer on 50¢ for the vinyl and label and 12-15¢ for the jacket. If the retailer sells it for $10, the manufacturer can make $4-$5. Hoffman says costs are closer to $1, since boots are never on large press runs.

As for the direct loss to artists and composers, the present copyright pays the composer 2¢ for every song. If there are 10 songs and 1,000 copies, the composer loses $200. If there's only one sone, the loss is $20. Now, most boots run between 200 and 1,000 copies. At 20¢ per copy for 200, the loss is $40. Similarly, the artist, who generally makes between 5-10 percent of the sale, will make $1 on a $10 sale: his loss on 200 copies is $200. Therefore, on a 200 copy bootleg, total loss to artist and

Continued on page 48

TRIUMPH

Continued from page 22

He said the band made a heavy commitment when they decided to try for the live sound because once it's down on tape there's very little you can do to change it in the mix.

For his part, Gil is as happy as he'll ever be with the results. "I don't like the sound of drums in a recording studio. I'm never going to record in anything except a cement garage or that type of thing again. Something with a live sound.

"The drum sound has become progressively more live over the four albums that we've done. The first album is a very, very tight sound, very choked. The second album is more live and the third is considerably more live and this one is completely live."

Jones says the drums on the third album were recorded in a glass booth with 17 mikes. So many were needed because Gil's drum kit is larger than average.

He uses a Tama Imperial Star 12 + 1 basic set with 24-inch bass drums instead of the 22-inch ones that come with the set. He rotates his three snare drums - two Tamas (a 5 1/2 and a 6 1/2) and a Rogers Dynasonic (a 5 1/2 which he's had for about 15 years). His 11 cymbals are Avedis Zildjians.

Gil says he's used everything from Slingerland to Ludwigs but the Tamas are the ones he is most satisfied with and the ones that get the best sound in the studio.

Over the years his ideas on a recorded drum sound have changed too, he says. "It doesn't matter what you read, until you've been there and done it yourself there's a certain element that's indescribable. You have to be aware of what something sounds like on record as compared with what it sounds like as you're recording it. The sound I get sounds lousy on the play-back speakers, but it translates well to record."

> *You have to be aware of what something sounds like on record as compared with what it sounds like as you're recording it. The sound I get sounds lousy on the play-back speakers, but it translates well to record.*

Efforts were also made to make the other instruments sound live, says Jones. They experimented with some of the vocals, recording them in a 60-foot corridor that runs behind the offices at the studio. Again, it was the miking that took most of the time as it took much experimenting to find out where the mikes sounded best.

The bed tracks were recorded live off the floor and there were few overdubs, he said. "The number of overdubs was cut 50 to 60 per cent from the last album. Lead solos and vocals - that's about it."

Rik says the band's newly-discovered purist attitude toward recording is carried over into his playing. "I don't use effects pedals anymore. I used to, but I'm trying to simplify my stuff as much as possible.

"I would really love to find a guitar that could do everything. One that I could play classical pieces on, one that could handle the rock and roll stuff, one that was completely versatile so that I would have no guitar changes on stage.

"I have that purist attitude and I think it goes back to when I was a kid and I'd play a nylon-stringed guitar. That's a very purist approach to guitar playing and that kind of philosophy has really affected me.

"And when I was at Humber College I was really exposed to the jazz purist approach - that Joe Pass, Barney Kessel, Charlie Christian, Wes Montgomery, Django Rheinhardt approach - the kind of thing where they use an electric guitar, a cord and an amp. That's it.

"Your hands do the talking as opposed to having little gizmo boxes do

your talking for you. I can't say that I'm a complete purist because I think that everything has something to offer; I think a guy can play something through a synthesizer and he can make an artistic statement. But I think for me I'd like to have something simpler and cleaner and let my hands do the talking."

Although Rik's attitude toward simplifying his setup sounds fine in theory, in practice he has yet to find that single guitar that can do all things for him. On stage his main instrument is a Framus Ackerman guitar, designed by Jan Ackerman the guitarist with Focus and built in Bavaria. "They're hand-made and very rare. I got mine from Chet Atkins in Nashville and I have another I traded a guy from England for, but I only use one because it has a much better sound."

Rik uses a Nasty Cordless system in concert which he says is the best of the cordless systems he's used. It consists of a transmitter that's built right into his guitar which sends a signal to two receivers that are plugged into the back of his amps. "If you have just one receiver there are places you could stand on stage where the waveforms cancel each other out, so there could be dead areas as you wandered about. But with two receivers that's impossible. You never have a dead spot. It was expensive though. About $5,000."

He also uses an Ibanez Flying-V which he says is fun to play because it's flashy, an Ovation classical for the odd solo, and a standard Ibanez double-neck with a six and a 12-string guitar.

Rik and Gil split the lead vocals both on record and live (they also split the writing of the material about 50-50), although Gil says that singing and drumming at the same time is so much hard work that it almost turns him off performing.

"I'm not a great singer to start out with, so it makes it much harder to sing in tune when you play drums at the same time. Particularly when you play in a loud group. Because you sit in a position that's not conducive to good singing. First of all, you sit when you should stand and secondly, you sit with your legs spread apart and your arms flailing, so that all detracts from being able to sing.

"It's so demanding that it's almost too much. It almost turns me off playing with the band because when you get on the road you can't feel even a little bit off one night. I've got to feel 100 per cent because I've got to give 110 per cent."

Live, they use a lot of effects on the drums, says Gil, including an Eventide Instant Flanger, an Ibanez Analog Delay, a Loft delay, a Space Echo and an Eventide Clockworks Harmonizer. He said the effects are necessary because of the size of the group. "We like to try and come up with some different sounds

because it gets monotonous listening to a concert where all you hear is guitar, bass and drums with the same sound.

"Just like the guitar player might want to use some effects, create something different for guitar, we've done a bit of that with drums."

Although there are some obvious disadvantages to being a three-piece, the members say they prefer it that way. "We wanted to go with a three-piece right from the start," says Gil. "The kind of music we wanted to play was guitar-oriented."

He says that although they sometimes use keyboards in concert and on record, Mike plays them. "Often when we use keyboards in a song there's less guitar or there's no bass or there's no drums. It's not very often when there's more than three instruments playing at once."

Mike comes to keyboard playing naturally as piano was his first instrument. He said he gave it up when he decided that playing football and baseball was more fun and when he came back to music he played guitar and eventually bass. Now, he plays a bit of synthesizer, organ and piano.

He uses a Fender Jazz Bass as his main instrument with an old Fender Precision as a back up. The Jazz, which is his favorite, he picked up in 1963 for $150 from a country and western performer.

Live the band has an impressive light show which they are reluctant to discuss because some reviewer along the way accused them of putting on an electronics display instead of a concert. "But we really don't have as many effects as Paul McCartney had on his last tour," says Gil. "But nobody accuses him of that. They like to take shots at heavy rock groups."

> *We're trying to make the best songs that we can at this point in time.*

Gil says that from the beginning he has been interested in lights and effects and the band uses a light and sound company that they started. However, he says they are thinking of getting rid of it because it takes up too much of their time now just keeping it going on a day to day basis. Discussions have already begun with some companies in the States they would be interested in working with, he said.

The band took a break after recording the fourth album and their next tour is set to start in March to coincide with the album's release.

"Last year we spent about 10 months on the road," says Rik, "and I think that this next year will be about the same and then I think it will decline after that because I think by that time we'll be at a point where we won't have to be pioneering new markets as much and going to places we've never been." He says that tours to Japan and Europe are in the works but probably won't become reality until after the Canadian tour which is slated for this spring.

In the meantime, the band members are taking a long-awaited vacation and working on some of the material for the next album.

"We don't have any pretensions of trying to make classic records that are going to last a lifetime or that are going to change people's lives," says Rik. "We're trying to make the best songs that we can at this point in time.

"I think the fourth album contains the elements that Triumph always had - there's a guitar piece, there's a chance for Gil to do a little ballad singing, there's a chance for me to do a little ballad singing and then there's a lot of rock and roll - which is what we are. We're a rock and roll band. We always will be." **cm**

Triumph Discography

Triumph *Attic LAT 1012*
Rock 'N Roll Machine *Attic LAT 1036*
Just a Game *Attic LAT 1061*

Jerry Doucette

Continued from page 25

Reviewers in major U.S. cities were surprised and delighted by the talents of this unknown Canadian boy whose flash guitar work and competent back-up band were raising roofs and upstaging headliners from coast to coast.

His blistering guitar licks and raucous rock melodies led to comparisons with guitarists Eric Clapton and Jimmy Page, and helped to soften the tough American market that has long held Canadian musicians at bay.

When the Doucette band, featuring two auxiliary guitarists and a female back-up singer, swung up into Canada in 1978, they were headlining at halls in Toronto and Montreal before stomping their way across the Prairies westward to eager hometown fans in Vancouver.

Post-tour found Doucette back in the studio with a new line-up of musicians and 10 more tunes, some co-written with band members Maxwell and Hirschel, but most developed from Jerry's own fund of personal experiences.

The second album was recorded at Sound City Studios in Van Nuys, Calif., where Jerry says the equipment, facilities and technical advantages were more to his liking.

There was also a switch to a new producer, John Ryan, and a new Los Angeles-based manager, Marty Pinchinson.

"I wasn't really satisfied with the production of the first album, and being best friends with John (Hadfield) got in the way of business."

Jerry says the success of *Mama Let Him Play* gave him the ammunition that allowed him more input on the second album. He developed an unstrained working relationship with Ryan - whose credits include producing Styx, Rare Earth and Badfinger - and the six-month project went smoothly.

And several new faces in the recording studio added that extra polish - Mark Olson on keyboards and Peter Hoorelbeke on drums, both moonlighting from Rare Earth.

The Douce is Loose, dedicated to Shelly Siegel who died shortly before its release, was finished early in 1979.

The eight tunes are a skilful and rhythmic blend of blues, rock and soul balanced with a mix of instrumental breaks and hard-hitting guitar riffs weaved throughout.

To Jerry, it represents a maturity in his musical vision.

His vocals are more confident, the guitar arrangements successively daring, and from numbers like *Father Dear Father*, with its sophisticated 20-piece string section, to the personal fast-paced chronical *Run Buddy Run*, Doucette draws on every facet of his talent.

With the album's release came a second tour, this time a punishing six-month sweep that took Jerry and his revamped band through the U.S./ Canada circuit twice.

Road manager Dan Tolin said the record company management came to Doucette in April 1979 and asked, "Can you guys be ready to go out with the Doobie Brothers in nine days?"

"The album was already recorded with the last band, so Jerry hand-picked another band and everything came together in nine days," says Tolin.

They kicked off the first leg of the tour and hit the southern States for a nine-day run with the Doobies.

"The response I've seen this band have, on neutral audiences and on prepared audiences, is really phenomenal," says Tolin.

"When Jerry's on, it's incredible. He is so tall and he's such a hot guitar player - it's just high-energy rock and roll."

Tolin is proud of the fact that the Doucette band has gained an impressive reputation, not just from the audiences and fellow musicians, but from sound men and lighting technicians across the country.

"The money the record company has spent on us has been well spent."

And Jerry loves to play, especially to Canadian audiences who, as he says,

"are great rock and roll fans." Judging from past turnout and record sales, the feeling is mutual.

Vancouver, infamous for its cold reception, is where Jerry really feels at home on stage.

"I've always liked Vancouver audiences. They expect a good show and I give them a good show."

Doucette is a big draw in Eastern Canada, and on the first tours Jerry was overwhelmed by audience response in places like Toronto and Montreal.

"You get inspired. You're walking out to the stage and you hear the kids screaming for songs. That really inspires me and the band."

And unlike many artists, Jerry does read his reviews and tries to see himself and his music in a Canadian perspective.

"The one (review) that made me feel kind of nice was a front-page interview that said I was Canada's rock and roll star - Canada's *real* star."

But *The Douce is Loose* did not sell as well as had been anticipated, especially in light of the success of *Mama Let Him Play*, which is still ringing up the tills in the U.S. and Canada.

Jerry blames the management and financial hassles plaguing Mushroom as "hurting the second album," but says the probable release of the single *Someday* (on which he plays drums) is an attempt to boost the album's sales and recoup some of the publicity and following generated by *Mama Let Him Play*.

With the band opening for acts like the Beach Boys and the Atlanta Rhythm Section, often in four or five cities a week, the strain was tremendous.

Jerry explains the Doucette band's trend to personnel turnover, saying the evolution of the band has been largely influenced by artistic differences and personal conflicts.

"I play my role and I expect them to play their roles, and it sometimes falls by the wayside."

Tour promotion and album input have also resulted in a distinct focus on Jerry, who as the lead vocalist and guitarist of Doucette naturally fits into the niche of its leader and driving force.

"That's definitely not the way I wanted it to be, but that's the way it's turning out to be."

Tolin says the band undergoes a chameleon-like metamorphosis from album to album and tour to tour.

"The band changes on and off the road -if everyone is available and Jerry wants them, then it will be the same thing.

"Basically it's Jerry and his tunes. When he's got the tunes ready, he calls everybody up. There's certain players he's going to use on certain tunes."

Jerry agrees that Mushroom and Pinchinson are working to promote Jerry Doucette as a personality, rather than Doucette as a band.

"The only way for me to change that would be to start up a whole brand new name."

And with album number three coming up, the Doucette band has undergone more personnel changes.

"There's a bit of a change happening in the old Doucette band. It's a three-piece so far, but I want another guitar player and a keyboard player."

So far only Billy Wade on drums and Don Cummings on bass are in the new line-up.

And Jerry is taking his time with the new album.

"It's still rock and roll and it's still me, but I guess it's a little more mature.

"I think it's got a touch of new wave." Tolin agrees, but likens the new sound to the Joe Jackson style of music and not the heavy, sometimes unmelodic product of many new wave artists.

And where he once relied heavily on musical influences, Jerry says he is becoming his own musical force, working to define a Doucette distinctiveness.

"I don't play very many albums and I only listen to AM radio.

"In the beginning, many years ago, I used to listen to Jeff Beck, Eric Clapton and Jimmy Page. But I found that I was so influenced by those guys that I would start writing like that and sounding like that. And that's no good, so I stopped.

"Now I listen to AM radio and I take in

everything that's going on out there. The kids control your life as far as your musical career is concerned."

Jerry says the Beatles are a major influence in his writing.

"Most of their tunes are very melodic and geared for the AM radio station - in the beginning anyway - and that's what I strive for: to write a song that is written simple instead of all kinds of flashy guitar licks; things that will catch the peoples' ear.

"I've always said that you take half of yourself into a song and you consider half of the masses into a song. I can always write for myself and say to hell with the public, but it's like a compromise.

"Until that formula changes I'm just going to stick with it."

And Jerry is satisfied with his present role as a commercial artist.

"For now anyway. I'm earning a good living and have no monetary worries anymore. I've created a following both in Canada and the States, and I'll be going to Europe soon."

After the release of the new album, Doucette will hit the road again, an eventuality that he is not looking forward to, much as he loves playing to the audiences.

"I'd rather spend my time in the studio like any other musician, but you have to tour to sell albums."

He admits that it is tough to break out of the flash guitarists mold.

"I'll tell you something. I used to be a flash guitarist. I still am a flash guitarist. I can go onstage and I can drop jaws left and right, but it's not my main goal anymore.

"When I was young my main goal was to become a hot guitar player - one of the best - and now everybody rates me as one of Canada's top five guitar players.

"It's all in me still, it's just that I've matured with age. I still get up there and shake my bum and I flash on that guitar. That's a good image to have, and it's really nice, but it doesn't include my song writing."

Today Jerry Doucette is looking to the future.

At home in Tsawwassen he is just dear old dad, a regular family man who pays the bills and babysits four-year-old Jerry Jr. while Maggie is out and the girls are at school.

The Juno sits inconspicuously on the fire place hearth behind a flourishing ivy, and the gold records are stacked on the floor in the upstairs hallway, waiting for their spot on the wall. Maggie is harbouring a mass of clippings, pictures, reviews and souvenirs that will someday become a Doucette scrapbook.

Downstairs in the two-room studio, Jerry's eight guitars lie haphazardly around the room, some in cases and some not.

Jerry's guitars - or "jewels" as he calls them - are the collective result of a recently-acquired bent for buying guitars, liking them and hanging on to them.

"It was only about two years ago that I actively started keeping guitars. I've had every guitar that you could look at, literally, but I would sell them when I needed the cash. Then when things were better I'd buy another one."

Like most guitarists, trading, buying and selling has given him an opportunity to try them all - from Fenders, and Gibsons to Eko, Epiphone and Guild.

Besides his Yamaha, Jerry's current jewels include four Gibsons - a 1957 Melody Maker, a 1960 model SG, a 1959 J200 and a Gibson double neck. He also owns a Fender Telecaster, a Fender Stratocaster and another Yamaha.

His current favourite, the Yamaha FG 2000, is light years away from the alligator skin Hofner he picked at 17 years ago. "The Yamaha gives me the most action. It's a hot guitar."

Jerry owns most of the band's equipment, including an extra set of drums and a bass that are taken along as spares on most tours. Drummer Billy "Bongo Fury" Wade also takes along his own set of Pearls.

The past few years have seen Jerry investing in some solid equipment. He owns numerous amplifiers - four Roland, two Marshall and several Mesa Boogie

amps - and uses about 30 microphones, all of them Shure SM57 and 58 models.

The latest addition to the Doucette instrument stable is a Nasty cordless - the most recent wireless guitar setup of several that Jerry has tried. "When we were on tour with the Beach Boys, this guy came up on stage and showed it to me. I decided to buy one and it's been working well for me. I found it to be far superior to the others I've used."

And the Nasty cordless has given Jerry unprecedented freedom in front of the audiences. "Last tour," says road manager Tolin, "Jerry came in toward the stage playing the guitar as he walked. Most people who go to concerts don't appreciate how much freedom the wireless gives the guitar player. He's all over the stage."

When the Doucette band goes on the road, all the equipment is packed into a 22-foot truck. Jerry travels with at least three guitars - the Yamaha and usually the Telecaster and the Gibson SG for backup. He has long since abandoned the trademark Gibson double neck on stage. "The crazy thing just didn't stay in tune."

He spends pre-concert time getting his Yamaha in top playing form. "I don't just tune it, I do the intonation of the guitar once a night." And the backups are always there in case of emergency, like the inevitable broken string. Jerry uses a light gauge string - 009, 010, 017, 026, 036, and 046.

And Tolin says the band is gradually acquiring a circle of reliable technicians. The lineup on the last tour proved indispensable: Stage manager Terry Gray, lighting director Jim Salmon, roadie Ian Hodson and sound man Fred Michael.

Michael is part owner of Rocky Mountain Sound in Vancouver, and the company supplies a complete hand-picked sound system that is geared for Coliseum-size crowds of 10,000 plus. "We are fortunate in that we have a custom sound man," says Tolin.

The band also takes along two "monster men". Peter Vogel and Michael Kidder doubled as truck drivers, stage man and backstage security guards on the last tour, and according to Tolin were a welcome luxury.

On Canadian dates, the leased lights - two trusses and over 100 lamps - are transported with the sound system in a 44-foot semi, while the band spends travelling time aboard an MCI tour bus rented from the Great Gnu Bus Company on Saltspring Island. The well-equipped bus sleeps 10 and comes complete with a Betamax and video games.

Tolin says gimmicks are virtually non-existent while the band is on stage and in action. "We don't use a lot of flash. We're not into space wars."

And in keeping with Jerry's concentration on the music, he uses few special gadgets to achieve his high energy hot licks. Jerry is against gimmickry and says the music is his only trick.

"I don't use any gimmicks onstage. I use a wawa pedal and that's it."

Jerry Jr., whose four-year-old face beams from both album covers (and will be a continuing Doucette logo), has his own tiny custom-made guitar with which to emulate pop.

Dad says junior has all the right moves and could well follow in his daddy's flashy footsteps. Would he like his son to be a guitar player?

"Sure. if he can make as good a living as I have, why not?"

And what does the future hold for Doucette senior?

"Well, I don't plan on being a rock and roll star all my life."

The grand plan includes more studio work, a lot more producing and maybe even an early retirement to a log house in the woods.

"I'm just going to roll with the punches, and maybe punch back."

Does he think of himself as Canada's *real* rock star?

"Well, I think I am. I've tried hard to be and I'm trying hard to stay there."**cm**

Jerry Doucette Discography

Mama Let Him Play *Mushroom MRS 5009*
The Douce is Loose *Mushroom MRS 5013*

GINETTE RENO

Continued from page 27

"It was one of the greatest moments of my life," she said. "I screamed - it was like a scream of love. Later I remember driving home all alone and I was talking out loud. You see, I'm a believer. I believe in God and I always talk to him. That night I said, 'God, why? What have I got inside of me that people respond like that?' I wanted Him to reassure me, to show me that I deserve it. I'll never forget that night."

With the highs come the lows. Reno suffers from the nervousness that affects most vocalists before going on stage. So much so, that she wonders at times why she puts herself through it, musing that perhaps she is some kind of "masochist, maybe I like that feeling - I don't know. Before a performance I go through hell."

She did, in fact, stop singing in 1974 when she separated from her husband. "Incompatabilité de caractere" she said of the breakup at the time. Shattered, she moved to Los Angeles with her two children and Mimi, governess to the children and Reno's best friend.

"I wanted out of the business and away from everyone I'd known," she said. "I chose L.A. because no one knew me there and I knew I wasn't going to be badgered by anybody. All my life I had let people take advantage of me and one day I decided, no more."

Time, work and a new love, the healer of all wounds, spun its web. During the two years she was in L.A. she studied music (composition and arranging), acting with the renowned Lee Strasberg then met song writer Deke Richards with whom she is still friends. "At the time," said Reno, "I thought this was the man for me. Too bad it didn't work out.

"But most important," she continued, "I had time to take a long hard look at myself and at my career." By the end of her two year sabbatical she knew she still wanted to sing but this time, on her own terms.

"Before, I sang for the whole world," she explained. "I sang for this guy so I could bring some money in for him. I sang for my parents. I sang for my whole family to help them live because my father only made between $12 and $45 a week. I was singing for everyone else. But no more. Now, I sing for Ginette."

And so it was back home to Quebec where she lives today in Boucherville, south of Montreal, with her two children. Seven year old Cedric is an aspiring young drummer and Natasha, just ten, studies ballet. According to Reno, "they are both very good" but whether they go into show business or not will be entirely up to them.

"I think the greatest gift you can give your children is to let them live their own lives," she said. "I will give my children that gift."

At the moment there is no thought of remarriage although she doesn't rule out the possibility and frankly admits, "I need to be loved." Fortunately, the collapse of her marriage to Watier appears to have left no bitterness and they are now very good friends. "When you have spent time with another person," she said, "you're still a part of each other no matter what. Anyway, life is too short."

All in all, it would appear that Reno has her life very much in order. She travels only about three months out of the year now, preferring to perform closer to home, records with clock-like regularity and divides the rest of her time between TV appearances and listening to new songs.

"I have to," she explained. "Then sometimes, out of the blue, some guy comes up with a hell of a song and away we go. Right now though, I'm trying to get Dan Hill to write something for me. You must remember, the most important thing is the song."

Agreed, but equally important is the voice. And one thing is certain, the lady does have a voice. **cm**

Ginette Reno Selected Discography

Touching Me, Touching You *London - PAS-71058.*
The Best of Ginette Reno *London - NPAS-71074.*
Trying to Find a Way *London - HD - 1000.*

Note: Although Ginette Reno has recorded a large number of albums, these are the only ones currently available.

Tom Mawhinney

Continued from page 29

canoe across the barren lands of Canada's arctic, singing with a choir in the cathedrals and concert halls of Europe, and working on the railway in northern Manitoba. He says he feels a certain identity with the North, though he was raised in Etobicoke, a Toronto suburb. In recent years he's spent four summers in different northern locations.

The last two summers have been in northern Quebec, interviewing Cree Indians to investigate what psychological effects the James Bay power project is having on their lives. In that field he's been working for Queen's University on government-funded research. He's in the middle of an MA thesis related to the project.

All the exposure to the North has made Tom a person who is skilled and comfortable in the wilderness.

"The outdoors is one of the areas that got flooded out of our lives earliest. You know - nobody knows the stars anymore. Everyone forgot about them even before the media flood came."

One of his songs, "Come To Me For Comfort," speaks of the jewelled harp, referring to the constellation Lyra, with its jewel, Vega, the brightest summer star.

"A starlight sky is a beautiful thing - it's within everyone's reach. I point it out, trying to stimulate people to open their senses."

Besides the North, Tom's travelled in many parts of Canada, the States, and Europe. He lived one summer on Cape Breton. Another in Sioux Lookout. For a couple of years he lived on a spit of Picton Island that stretches out into Lake Ontario.

"I was an apiarist and a hand on a beef farm. Mostly I wrote songs and chopped wood besides."

> *All the exposure to the North has made Tom a person who is skilled and comfortable in the wilderness.*

After the studio session, I enquired further about the forthcoming album. Tom started by showing me a mock-up of the cover. The front displayed an Indian *meeshwop* (the Cree tee-pee).

"I took the picture in Fort George. For me it's a link with the outdoors, a symbol of a way of life that's calmer and kinder than ours. That's what's expressed in the title song *Await The Time* - it's a hopeful song, about living without fear."

The album itself has twelve songs. They're all Tom's original material (except one autoharp solo), written, arranged and performed in their several parts by Tom himself. It is quite an amazing one-man show.

"How do you plan to market it?"

"This summer I hope to be doing a tour of some of the folk festivals, like Toronto's Mariposa, and Thunder Bay, Hamilton, London, maybe Winnipeg. I'd like to go to Quebec too."

"And what about radio?"

"Well, that's not easy, but I hope to get some air time. Certainly in Kingston that'll be no problem. It's hard making the contacts elsewhere. Mostly I'll sell them wherever I sing."

I wondered how well Tom would be pleased with the final product, once the mixing and record production were finished by the professionals in Toronto. So weeks later I asked him about the outcome.

"I'm pleased. I'm glad to have this as a representation of what I do, or what I think," he replied.

"What, in the end result, will you consider to be a success?"

"Well, financially, if I break even. Otherwise it's already a success. I like the album, musically." Tom smiled, reflecting on the work that had gone into this project. "It's a realisation - that's satisfying." **cm**

Mawhinney Discography

Await the Time *Calliope Music*,
124 Bagot St., No.5, Kingston, Ontario

SHOW PLAYING

Continued from page 31

of a melody line and some pencilled-in chords. Fortunately, I had learned the traditional arrangement many years before, and after a couple of run-throughs, it all came back. Another time, in the middle of *Malaguena*, a sixty second improvised flamenco solo was required. Again, I was familiar with the style, and the only problem in that instance was in getting me to stop!

The next doubles asked for are the American folk guitars. The 6-string "flat-top" is requested more often than the 12-string, but both are used from time to time.

Although you should eventually own all the doubles, it is possible to get by with just a good solid body guitar, amp and effects pedals. Most contractors or leaders will tell you, in advance, which doubles are required. This gives you time to borrow or rent the necessary instruments. Develop a rapport with a good music store that has a rental department. They will sometimes send the necessary instrument by cab if you find yourself with a surprise double at a rehearsal.

The quality of an acoustic guitar (or banjo) in a show is not quite as critical as in the studio. You can build up a good stock of instruments by buying inexpensive instruments and trading up. Look for new or used instruments with good action and reasonable intonation. You will be surprised at the selection of good sounding instruments for under $200.00.

Have you ever blown a fuse or broken a string with no replacement in sight? Did your cord ever begin to crackle, and then stop completely? Has your phaser stopped phasing due to run-down batteries? Did you ever leave your picks at home and have to dash around to other lounges in the hotel hoping for a hand-out from another player (of course, the wrong size and weight)? Have you ever broken or cracked a nail and had to ask twenty people before you could locate a nail file? Has one of the pots on your guitar or wah-wah pedal begun to crackle and you wish you had that spray cleaner with you?

These and other similar incidents have all happened to me, so now I carry the following items in a separate gig bag:

- pencil with an eraser - a most important piece of equipment for a show
- extra set of strings with additional "B" and "E" strings
- a spare battery for each pedal, pre-amp, and tuner (if you use one)
- extra picks
- one guitar cord in addition to the ones necessary to hook up all your essential pedals
- spare fuse - the correct amperage, please!
- short extension cord - I carry a longer one in the trunk of my car for emergencies.
- a three-prong converter (converts to two-prong) - so that you don't have to break off the ground prong on your amp or extension cord plug
- A 3-way cube in case there is only one outlet for the whole band
- an emery board
- a small band-aid - This will protect a small cut, hangnail, or "callus-split" from getting caught in a string.
- ear plugs - Players doing loud shows, or who occasionally find themselves next to a loud amplifier or drummer, swear by these.
- pot cleaner - It won't work on the dishes, but gets rid of dirt in volume and tone controls (available at Canadian Tire or Radio Shack).
- a small slot-head screw driver with a thin shank - This is good for quick bridge and pickup adjustments, and helps when trying to free a jammed string from a tight tailpiece.
- capo - This device allows you to get open string folk guitar sounds in any key.
- a metal tube for slide guitar sounds

Having such a bag has solved all my problems. If I forget the bag, I have nothing to worry about - I can't play at all!

This article will continue in the next issue and will begin with a discussion of tuning. **cm**

RECORD PIRACY

Continued from page 37

composer may equal $240.

And since the bootleg is probably not in the record company's catalog, it's debateable whether the company loses anything. Spurgeon admits, "The artist is more concerned with his reputation than with his money." That seems to be the concern in Rush's court case, and rightfully so; but, the quality of newer boots is not nearly as bad as it is made out to be.

Tom Harrison, ex-music editor of Vancouver's *Georgia Straight* and an avid bootleg collector, says, "Some albums rival the quality of catalog material. And most buyers don't even know where to get bootlegs, so it seems ludicrous to say anyone is unknowingly getting ripped off." Glemser adds, "You wouldn't have bootlegs if there wasn't a market. As for quality, ten years ago, most were pretty mediocre, but many now are competitive. I have twenty Stones' boots most of which are better than any legitimate live recordings. Now, that's from a true collector."

The manager of one of Canada's top new acts, a gold act at that, says bootlegs are made by fans for fans. "I'd be flattered if there was a bootleg of my band. It just has a nice ring to it."

Berry has the last word. "We all do illicit things and I agree that some artists can benefit from certain bootlegs but the fact is they're illegal." If, indeed, industry arguments don't hold much water, as for now Berry's comment is the bottom line.

CRIA and the record industry prides itself on the success it's had to date in tracking down pirates, but the law, as it is, hampers them since the maximum penalty is only $250! What else can be expected from a 50 year old law? Most

> *some artists can benefit from certain bootlegs but the fact is they're illegal.*

persons are fined and the real punishment occurs when the court orders the stock and equipment to be destroyed. As the for the cease-and-desist orders, one retailler called them "my annual threat," and his albums are back in the store, although he keeps away from current and local product.

The Copyright Act obviously needs changing and a study called "Copyright in Canada: Proposals for a Revision" published in 1977 by Messieurs Keyes and Brunet outlines some of the pressing needs.

The authors feel Canada has been left behind in providing for its creators and users, and technological change has made much of the act out-of-date. They'd like to see the moral rights aspect of copyright to be explicitly codified in a new act and recognized as a fundamental element: "It is submitted that moral rights are indeed of equal if not greater importance than pecuniary rights." They also propose that sound recordings be protected in a separate class; strangely, as of now, sound recordings are not required to be protected by international copyright conventions. On the topic of infringement of copyright, many observers feel that the summary and civil remedies should be beefed up. As Spurgeon notes, "We need efficient policing that will punish and deter others, but the problem will be in enforcing the law. So many of these pirates and counterfeiters are fly-by-night characters who are very difficult to track down and their product is getting more difficult to distinguish."

Kulin concludes, "Record companies are more than happy to pick up the legal expenses through CRIA because something has to be done; but we need better control and in spite of our efforts - and I think we got a jump on the problem it's still going to be a hard battle." **cm**

Guitar

BOBBY EDWARDS

Questions & Answers

First I must acknowledge Daniel Born from St. Catherines, Ontario, for placing the reason for this article in my mind. Daniel wrote to me (c/o Canadian Musician) and asked if I had some advice to give for duplicating the exact riffs, solos etc. that he was listening to on some records. Daniel mentioned that he often moved aimlessly up and down the neck of the guitar by way of scales hoping to hook onto the passages he was hearing.

Well this dilemma is not at all unique. Depending on the difficulty in the actual execution, if you go about it properly it's probably right under your mitt and not too tough to play.

First learn the RIGHT chords in the song. You must understand both the bass and the upper partial of the chords. Much of the new hit material fortunately is being developed on a classier chord structure than the late 60's rock or the heavy metal acid rock of the early 70's. Artists like the Doobie Brothers, Earth Wind and Fire, and Gino Vannelli have some beautiful new tunes with quite involved chord progressions that have to be clearly understood in order to duplicate.

So before you try winging it, hoping to miraculously discover a complicated passage, get yourself some music paper and figure out the proper chords and the proper voice leading. Voice leading is basically having the proper inversion of a chord and having the lead note and internal notes move musically to the next chord.

Below is an example of what your ear might tell you without careful listening and what the actual chord is. This progression is the first four bars from the Michael Jackson version of *Rock With You*.

I was tempted to write these four bars down one-half tone but because not all records are recorded in the best of keys, I thought the challenge of playing in five flats (D flat) like the record, would be valuable. Notice if a fill was to be played or copied in the first half of bar two, the most convenient approach could be based on the upper partials of an A flat scale, only making the D flats D naturals. As for the first and third bars, you might consider thinking in terms of a G flat maj. 7th. chord with the E flat root understood and played by the bass player and/or piano.

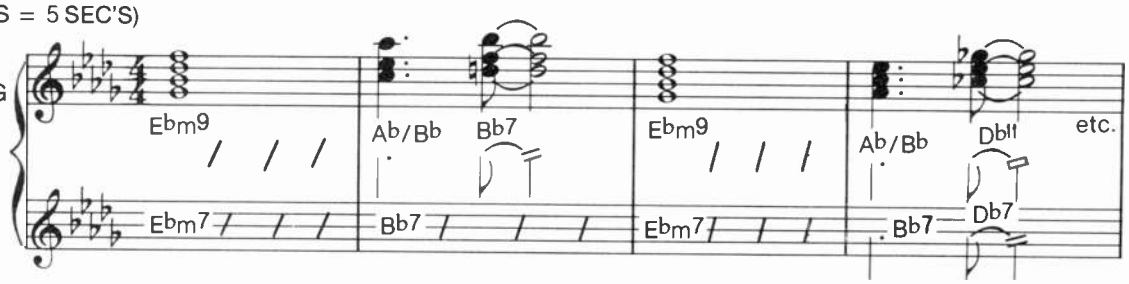
By writing out the proper chord progressions it can eliminate quite a lot of frustration when learning what sounds like a complicated passage. So to Daniel Born and others with the same problems, I hope I've been of some help.

Now, on to yet another Canadian Musician reader, Kevin Taylor. Like so many student guitarists, he's in search of an experienced, qualified teacher. Fortunately Kevin lives on the outskirts of Toronto, and should have no trouble finding a good teacher in the city. It would be very unfair to single out teachers in any large city, but by inquiring through studio engineers, or studio guitarists themselves, you should get enough names to find someone who seems suited to your needs. I know that seems easier said than done, but as a heavily engaged studio guitarist, I've yet to meet a musician on any instrument that would refuse to help a student by merely giving a few names of teachers he respects. So to Kevin and others near local major cities, scout out the teachers and keep pickin'.

MED. DISCO (2 BARS = 5 SEC'S)

PROPER CHORDS and VOICE LEADING

BASIC CHORDS NOT PRECISE ENOUGH



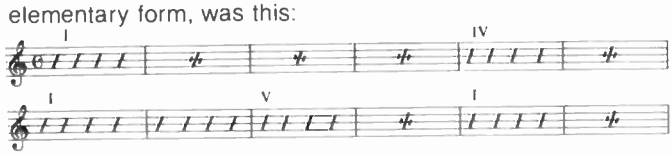
Keyboards

BRIAN HARRIS

Learning the Blues

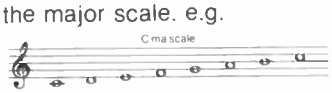
Very few young keyboard players today seem to be interested in the blues. Perhaps it is more hip to be playing rock, jazz, disco, funk, fusion, punk, new wave, etc., but one thing is certain - all of the hip styles of today owe an enormous debt to the blues. Although blues artists do not see their latest releases going platinum or have their own private Lear jet, you can learn a lot from the blues if you are into today's music. The blues originated with the blacks in the southern United States. The time of its birth is difficult to approximate, although we can be certain that the roots were laid down during the time they were in slavery. It is basically a combination of black music (particularly the melodic and rhythmic aspects) and white music (particularly the harmonic aspects). The blacks had been exposed to the simple hymn tunes of the whites. These tunes used very basic harmony - I, IV and V. (In the key of C ma, this would be - C ma triad, F ma triad, and G ma triad).

The blues uses essentially the same harmony. The form or structure and basic harmonic scheme of the blues, in its elementary form, was this:



The blues began as primarily a vocal art. It would seem logical to assume from its name that the subject matter of the lyrics would be limited to tales of lost love, broken hearts, etc. but strangely enough the form itself can be used to portray any human emotion - love, hate, joy, sadness, anger, sorrow, etc. We can even have a happy blues! Today when the musicians use the term 'blues', depending on the context, it often refers not to the emotional quality of the music, which of course could be anything, but to the form and harmonic outline of the blues. The form is traditionally 12 bars long. The harmony originally used the chords shown in ex.1., although later musicians came to use this only as a guideline, and the harmony (but not the number of bars) was elaborated on, sometimes to a considerable extent.

Most of the music of the whites was based on such common scales as the major scale. e.g.



But the blues is based on quite a different scale. e.g..

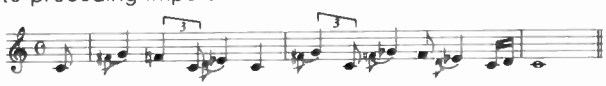
In addition, some blues can use a combination of both of these scales for their melodic resources.

Let's take a rather simple phrase based on a major scale and see if we can change it into something which will sound like blues.

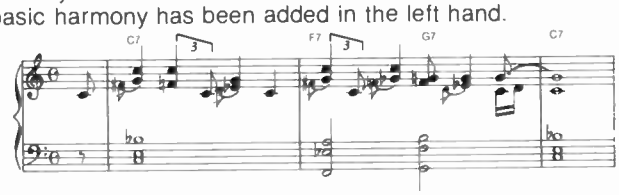
First we will use the resources of the blues scale to substitute Eb for E♮ and F# for the second G in bar two. Note that the harmony uses a C ma chord (C, E, and G) while the melody uses an Eb and an F#. This dissonance is intended and is a necessary part of the blues.

Now we will add some syncopation plus some basic chord tones to provide more rhythmic interest. Note that we've changed the F# in bar two to a Gb - in this context it is a bit easier to read.

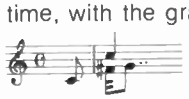
Blues vocalists would traditionally embellish many of the basic notes for an emotional effect, often with a short grace note preceding important notes.



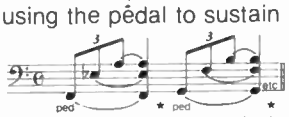
Blues pianists and guitarists often use a harmony note (usually the root or 5th of the chord) *above* the melody. Some basic harmony has been added in the left hand.



**Note* - the grace notes and the harmony notes should be played at the same time, with the grace note falling on the beat. e.g.



If you cannot reach the spread chords in the left hand you might roll them using the pedal to sustain them. e.g.



These basic blues devices, or variations of them, have been used effectively in much of today's music. To acquaint yourself more thoroughly with the blues I would suggest listening to some of the following traditional artists:

Vocalists - Bessie Smith, Ma Rainey
Guitarists - Big Bill Broonzy, Lightning Hopkins
Pianists - Roosevelt Sykes, Otis Spann

Many of today's artists use the blues techniques in combination with more up-to-date styles. Off hand I can't think of any rock, jazz or funk player who has not been at least partially influenced by the blues. Some of the people who use it especially well are - Ray Charles, Jimmy Smith, Billy Preston, Stevie Wonder, Oscar Peterson, and Doug Riley.

Also worth looking into are some of the instruction books written on playing the blues. Unfortunately many of them seem to go out of print, but two recent books are quite good and should be readily available: *Six Blues Roots Pianists* by Eric Kriss published by Oak Publications and *Basic Blues Piano* by Ron Payne published by Almo Publications. Until the next issue, take care and remember the blues is every keyboard player's business.

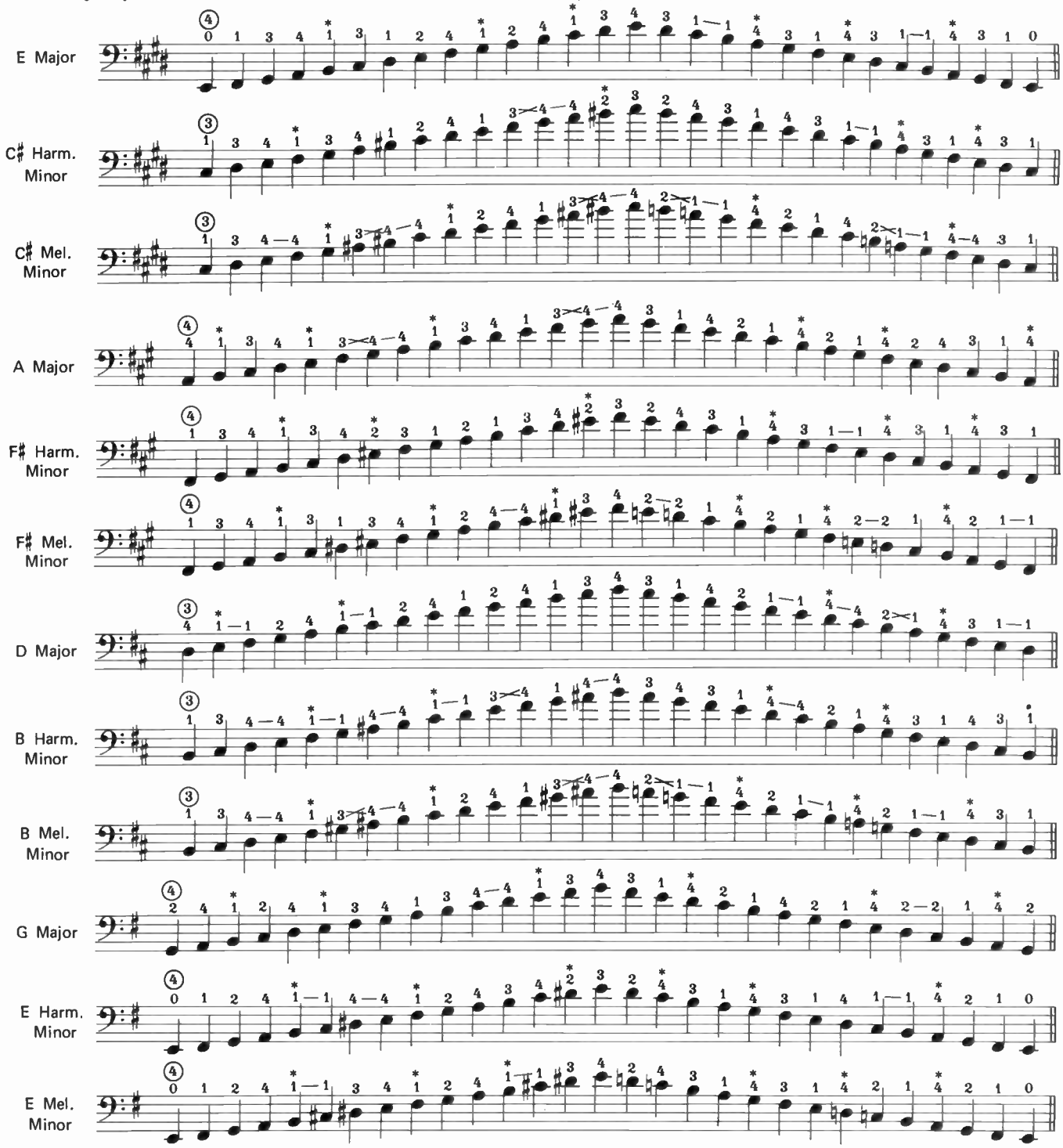
Bass

TOM SZCZESNIAK

Scale Patterns (Conclusion)

In the last few issues of CM, we have presented various scale patterns. Presented below are two octave versions of the remaining major and minor scales. Each scale has a different fingering pattern.

I hope these scales have been of some help and if you have any questions, write to me in care of Canadian Musician.



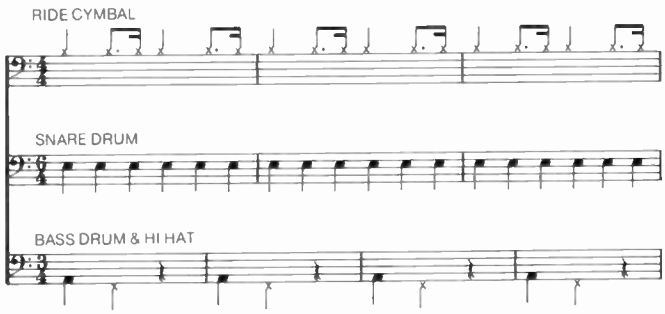
Percussion

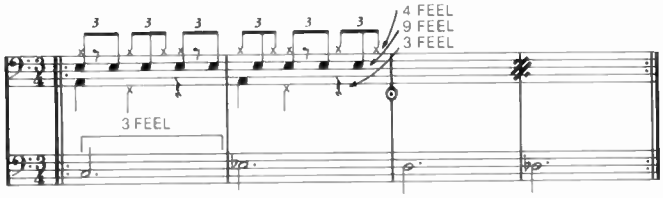
PAUL ROBSON

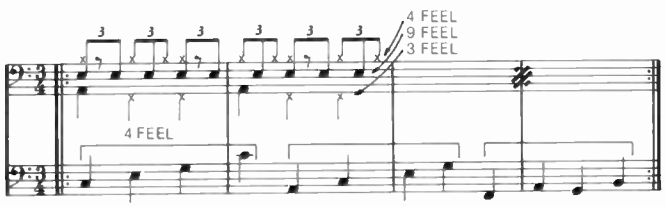
Odd Time Signatures (cont.)

In the last issue of CM, we examined several variations of 3/4 feels and as we mentioned, it is possible to play as many as four time signatures simultaneously (polyrhythms). In this issue, we will look at combining several time signatures.

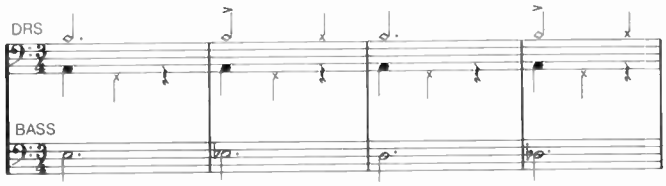
Section 1 illustrates three signatures. The feeling of *four* (4/4 time) is played on the ride cymbal; a feeling of *six* (6/4 time) for snare drum; and a feeling of *three* (3/4 time) for the bass drum and hi hat.



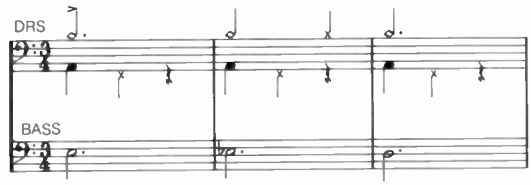




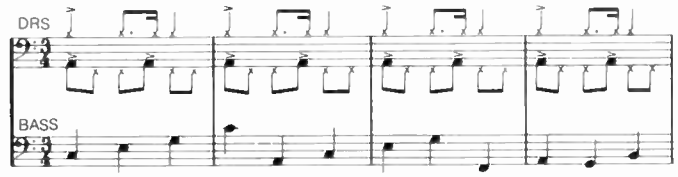
1/2 time 4/4 swing cymbal rhythm
3/4 regular waltz, bass drum and hi hat
3 feel, string or electric bass



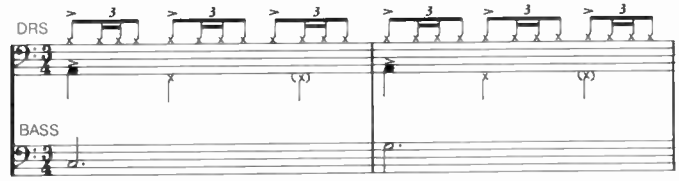
1/2 time 3/4 jazz waltz cymbal rhythm
3/4 regular waltz, bass drum and hi hat
3 feel, string or electric bass



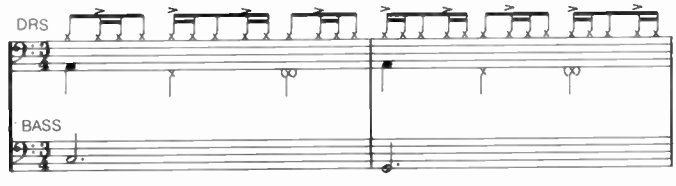
3/4 jazz waltz cymbal rhythm
3/4 double time, bass drum and hi hat
4 feel or walking bass line



Double time 3/4 jazz waltz cymbal rhythm
3/4 regular waltz, bass drum and hi hat
3 feel, string or electric bass



Double time 4/4 swing cymbal rhythm
3/4 regular waltz, bass drum and hi hat
3 feel, string or electric bass



Brass

DON JOHNSON

Mixed Emotions About the Flugel Horn

The Flugel has been in existence since 1843 and was originally intended to be the lead in the Saxhorn family, which was the bridge between the reeds and the brasses in band music. In Italian and French bands, the 1st Flugelhorn was as important as the solo cornet. Its popularity in band music diminished over the years, particularly in North America, where emphasis was placed on the upper brass family.

The Flugel has risen again in popularity during the past 25 years mainly because of artists such as Miles Davis and Clark Terry. The use of the instrument by Miles in the 50's and his recordings such as *Miles Ahead* and *Porgy and Bess* with Gil Evans was the beginning of the recent surge of popularity.

Today a trumpet player is expected to play the Flugel as a double and is sometimes paid an extra fee for this service.

As fond of the Flugel as I am, I have encountered many problems that have beset trumpet players because of the instrument. There are players such as Maynard Ferguson and Clark Terry who seem to have no problem going back and forth between trumpet and trombone or trumpet and Flugel, but they are rare. Today's demands on trumpet players require as much compression as possible and the Flugel takes away from this muscle strength. I have diagnosed many collapsed embouchures as being directly related to the amount of time the player is spending on the Flugelhorn. Many of the better trumpet players spend as little time as possible with the instrument and I certainly would not recommend young trumpet students in the process of building a strong embouchure to get involved in the Flugel until they have developed a stable embouchure.

"Flugel Chops" are caused by opening up and relaxing the embouchure in response to the larger girth and bore of the horn and the larger mouthpiece.

A trumpet player wouldn't consider going back and forth between a 1C Bach and a Chase Jet Tone mouthpiece without expecting to create problems, but many have the same ratio when going back and forth between their trumpet and Flugel mouthpieces. Many players are aware of this situation and usually discard the mouthpiece that the manufacturer includes with the instrument; but the manufacturer's mouthpiece is designed to produce the true Flugelhorn sound. After discarding the manufacturer's mouthpiece, a player will often have one made that is shallower and has the same rim as his trumpet mouthpiece. By doing this he loses the true dark richness of the Flugel sound and produces a sound closer to that of a cornet. On the other hand, he is able to encompass a larger range flexibility and to play many of the parts that are written for the instrument in ranges for which the Flugel was not intended.

This problem was very much in evidence at one point in my own career when I had a big band that required strong trumpet compression for shows backing name acts and I had to play the Flugel for dance sets with my rhythm section between shows. The dance sets required a wide area of range because of the diversification of tunes. It was a constant struggle to regain the compression for the trumpet because I was spending so much time on the Flugel.

Recently a student I had taught a few years earlier (at which time he had good sound and range) came to me for analysis. I was amazed at what had happened to him. His range had totally dissolved and his sound was lifeless. He had become totally immersed in improvisation and had used the Flugel 90% of his playing time His trumpet and production routines had been shelved in his excitement and zest for jazz. I told him that his enthusiasm for jazz was great if that's what he wanted, but his problem and its attendant frustrations was that he couldn't play the trumpet anymore. I explained to him that this problem arose because he spent so much time on the Flugel and was not keeping up his trumpet production routines which had worked so well for him previously. He has since resumed his trumpet routines and has regained his sound and range. I might add that he has not lost any of his enthusiasm for jazz, but now uses the Flugel sparingly and with greater understanding.

Paradoxically, it may seem, I stated earlier I was *fond* of the Flugel - and I am.

In many cases (including my own), the Flugel is a means of breaking through the sterility and disciplined musical confines within which many trumpet players are imprisoned. Whereas many of us would find it difficult to be undisciplined on our trumpets, we have no qualms doing so with the Flugel. It could be compared with what I call the "Tenor Sax Syndrome" in the woodwind family. From day one, a tenor player has a creative freedom by the very nature of the instrument itself. The Flugel seems to be in the same category, in that it allows us a much greater musical freedom and ability to express ourselves.

There are many superb recordings of Flugelhorn solos by Miles, Clark Terry, Chuck Mangione, etc., but one of my favorites is a recording that was done in 1974 by the Boss Brass, with Guido Basso playing "A Time for Love". Guido is one of the most musical players one would ever wish to hear and this recording is a masterpiece.

As you can see, I hate what the Flugel does to the embouchure but I always loved playing it.

Woodwinds

PAT LABARBERA

My series of articles for Canadian Musician will deal largely with improvisation and the creation of a jazz solo. Some articles will cover doubling and other aspects of woodwind playing, but the saxophone and jazz improvisation are the areas of music I can best advise on. Most of the knowledge I have acquired was not found in books but gained by exchanging information with other musicians while on the road and studying with professionals who passed their ideas on to me. Now I will try to relate it to you so you can use it and in turn exchange it with others. Everything I will give you has been played and tested by others as well as myself, so I know that it works.

Working with young sax players (and some older ones too), I find that one area of saxophone playing is being neglected and that is the development of tone. I am not going to give you a lengthy dissertation on the various terms used to describe tone because there are many fine books on the subject and you can search them out, if need be. I will though give you a few exercises that if practiced daily will improve your sound and control.

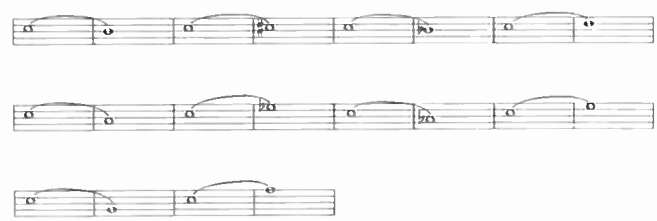
To me, a player's tone is his trademark; the main thing that distinguishes him from all others in the saxophone brotherhood. Coleman Hawkins, Lester Young, Charlie Parker, Stan Getz, John Coltrane and countless others have taken this piece of brass and created some of the most diversified sounds in music. Each man took the instrument and created his own unique sound. No matter what horn or mouthpiece they played, their sound came through. When I listen today, I hear a neglect of this part of music. It seems there is some concern with patterns and scales, but tone and control of it are hastily passed over. You could play the most creative ideas in the world but if you don't have a good sound, they won't come across.

I advise all of my students to use the first part of the practice period for some kind of sound exercise. For example, if you only have an hour to practice, then do 15 minutes of sound exercises, 4 hours, do 1 hour etc.

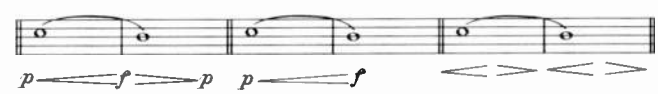
One of the best exercises I have found is to start a note with the air column (no tongue) and increase volume (crescendo) from piano (p) to fortissimo (ff) and back to piano (p). Try to keep the pitch constant. This exercise opens the throat and strengthens the embouchure. Begin on the low Bb and continue up chromatically to high F. Breathe from the diaphragm and keep the shoulders down, no chest breathing.

At first, unless you have good breath control, you will probably run out of air before you get back to (p). After you do these for awhile, you will increase your control and it will become easier. Remember, start with air and no tongue. If it is difficult, you can start on middle C and work up to high F, then from middle C down to low Bb.
This idea of starting with the air can be applied to any kind of sustained exercise.

Another good exercise is one that is used by brass players. It is an expanding of intervals from a pivot point, in this case, middle C.
Start on middle C then go down to B, then up to C#, then C to Bb, C to D etc. Each note is held for one bar.



This can be played with various dynamic markings.



During the practice of these or any sound exercises, try to feel the corners of the mouth pulling down in a frown. If you say the syllable "oo" while the mouthpiece is in the mouth, you will have the proper embouchure.

Of course, the old standby, octaves and fifths or triads will help you. Make up your own exercises using crescendo decrescendo, or just play very slow ballads.

One of the greatest helps in developing a good tone is listening to the masters and trying to imitate their sounds. Good Luck.

If you have any questions about jazz improvisation, address them to me c/o CM and I will answer them in future articles.

Synthesizers

JOHN MILLS-COCKELL

The Influence of Synthesizers on Composition

The development of musical instruments has always born a symbiotic relationship with the growth of musical styles and expressions. Often this is a chicken:egg situation. This evolution is further influenced by the changing social functions of music and technological innovation. In the 16th and 17th centuries, the family of viols which predominated in European string music was most suitable for small indoor concerts where delicacy and mellowness of tone were valued more than volume of sound. As demands of larger audiences and halls emerged with public concertizing, the viols were gradually replaced by the more robust sounding violin family. A similar fate was accorded the recorders which were replaced by transverse flutes and clarinets in music ensembles. These instruments were capable of more penetrating tones and also permitted greater chromatic facility which was increasingly required in instrumental music.

In the 20th century, more than a few instances come to mind in this regard. The microphone made possible a new approach to vocalizing. Volume of vocal sound became less important than nuance of timbre and articulation. A mere whisper from the singer can dominate a full band. This has greatly altered our criteria of vocal music. Similarly, an electric guitar can be as powerful and rich sounding as a full string orchestra. This is just as well since the economics of live music today favour small groups and large audiences.

Finally this brings us to synthesizers. It has been the dream of visionaries through the centuries that a single instrument could create the sound of all. Now that dream is not so far fetched and it is interesting to note how synthesizers have affected musical expression. An interesting sidelight is that certain of these developments were already predicted in pre-synthesizer music.

The infinite repeatability of musical events, which is most natural to synthesizers has become a part of everyday musical experience (tape recording also contributes to this phenomenon). This is not completely new. Repetition is a basic structural device in music. The ostimato has always been important, but today the use of electronically sequenced rhythms and pitches has in many cases replaced chordal progression and rhythmic cadences which dominated our musical tradition for three centuries. Harmonically and rhythmically, this effect is seen in disco where a static non-developmental texture is a prerequisite of the style. In much (so called) progressive rock and in much jazz of the past decade, textures utilizing sequencer patterns, pedals and drones often form a background for melodic fragments and isolated sonic events. This is not to say that this style never existed before, but it is a natural expression for synthesizers and this influence is being felt in the kind of music contemporary audiences are hearing.

A monophonic keyboard is usually capable of controlling a number of oscillators simultaneously. These can be tuned to form a chord, say a major triad. Every note of the keyboard will produce a major triad. The effect of this feature (limitation) is that particular kinds of harmonies will tend to emerge. A piece of music is limited to progressions of major triads or chords including a major triad in its structure (I.E. A m7 is a C triad with an A below it).

Three oscillators tuned to a fifth and octave when played as melody or counter melody will produce major seventh and ninth chords automatically, but diminished or augmented chords may be produced with retuning. This is not necessarily a disadvantage and as mentioned earlier has influenced the sound of music.

One of the novel features of polyphonic synthesizers is that full chords can be played in glissando and this effect has already made its influence felt. A recent example is the music sound track of "Apocalypse Now".

The use of ring modulators has changed our perception of simultaneities which we call chords, since the ring modulator creates tonal complexes which contain non scale tones.

The use of envelope generators to determine timbre has had at least 2 effects. The various meows and wahs are not part of the sound of music and envelope generators and similar filter controls have been applied to most instruments.

Random voltage generators, either white noise or sample and hold circuits, have created a novel class of sounds not determined by traditional values. In fact, the sample and hold applications to pitch modulation only become useful when the synthesizist abandons conventional music theory.

To conclude this incomplete survey of some aspects of how synthesizers have affected music, I should mention that the modulation of timbre can be a structural determinate. Certain instruments in the past have utilized timbral modulations as their main feature, but have been very limited in other ways: notably the tamboura and the jew's harp. Synthesizers are particularly well suited to this technique and in fact are often used by composers for this ability. Musical interest can be created simply by applying a series of control voltages to the filtering of a single tone or chord, creating rhythmicized timbre patterns. The effect of this is to reduce emphasis on pitch modulation as an expressive means. There are many examples of this shift of emphasis in contemporary music.

The introduction of timbral modulation as an independent musical value was seen early in this century in the music of the modern Viennese composers, notably Western. This technique became stock in trade for a whole generation of composers. Related to this is the notion that all aspects of musical structure can be independently ordered. The use of chance or indeterminacy as a musical device gained acceptance amongst composers initially in the US, during the late forties and fifties.

Mathematical repetitions of short phrases has become a principal feature of the music of certain contemporary American composers, notably Philip Glass and Steve Reich.

This list could continue but this should demonstrate the symbiosis which exists between developing musical styles and electronic music, including synthesizers. Space here does not permit exploring this subject to the extent it deserves, but much can be learned about how we think about synthesizers and the way we would like to see them develop for expressive purposes. The beginning of the digital "revolution" is already upon us and the effect of this on our music is an exciting prospect. My next column will deal with how the characteristics of synthesizers are related to performance possibilities.

Vocal Technique

ROSEMARY BURNS

Start in the Middle and Move Left and Right

Singing scales is the basic vocal exercise for every singer. Scalework is tedious and frustrating, but since there is no known substitute for it, you might as well learn to do it right.

The centre of the female voice is A flat above middle C and for the male voice, A flat below middle C. All scale work should start at the centre of the voice and move first to lower, then to higher notes on the keyboard repeating the Ab (left, then right). The purpose of scale work is to even out the high tones and low tones of the voice: think of it as kneading dough.

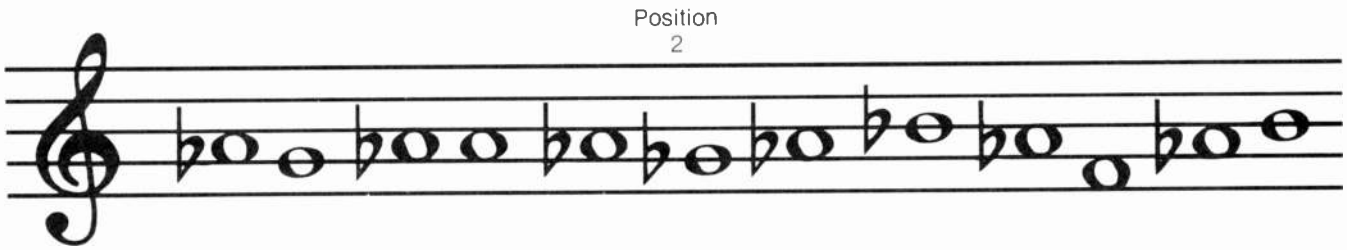
The other purpose of this type of scalework is to overcome the psychological resistance to the notes at the outer ranges of the vocal spectrum. Forget about the "high" notes and the "low" notes, as they have been so unfortunately called. Think of them rather as the "right" notes and "left" notes on the keyboard.

All scale work should start with humming. The "hum" permits the greatest concentration on the placement of the voice for each tone. The vibrations of the voice against the MASK are felt so distinctly with the hum it should make your face tingle.

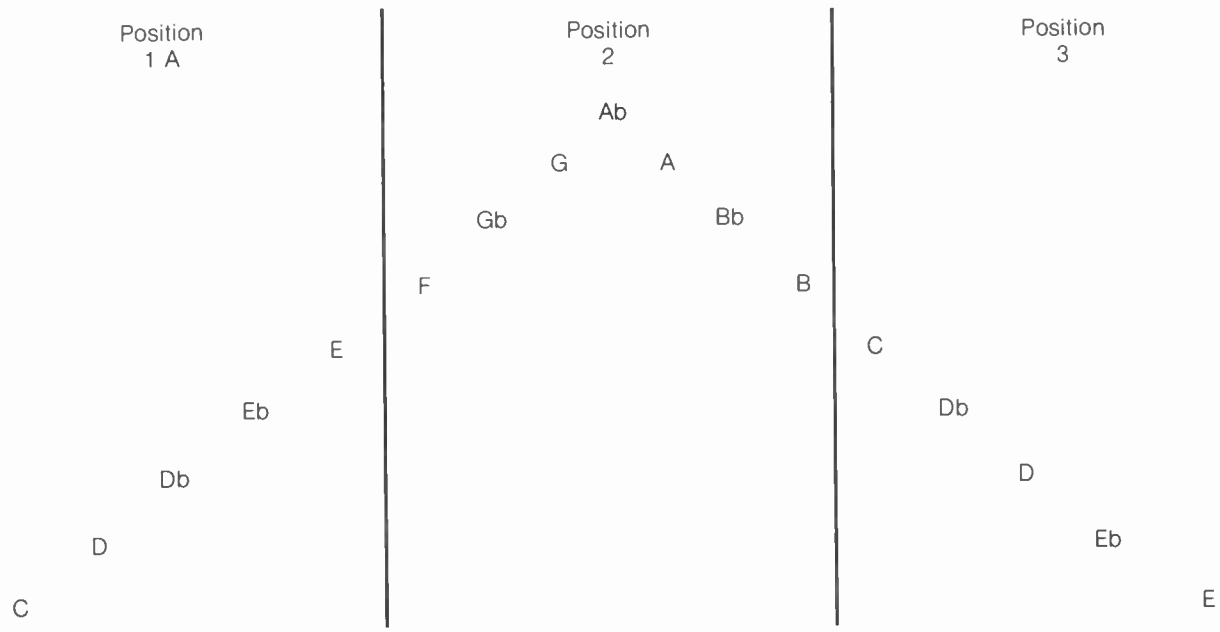
Every note has a special place on the mask. There are many positions on the mask for the groups of notes and there are specific places in each position for each note of the group. There is no way to explain in words or diagrams the precise place on the mask for each tone. Only extensive scale work using the hum will reveal to you the exact placement for each tone. The hum will produce a perfect tonal combination of overtones and undertones when the vibrations are properly placed.

With practice you will hear the overtones and undertones of each note with your "outer ear" when you are humming. Normally you hear your own voice with your inner ear only. Since the inner ear is an inaccurate guide to the quality of a tone, which you will appreciate if you listen to a tape recording of your voice, it is important to train yourself to hear your voice with your outer ear. The hum will help you to do this.

When you can honestly say that your recorded voice and live voice sound the same to you, you will be a long way to becoming a great vocal artist. Practice the hum daily and watch the keyboard as your voice moves left and right along the vocal spectrum.



Always repeat the Ab and move left and right



Songwriting

JIM HAGAN

A Successful Songwriter...

When one looks at the Music Industry today and listens to the great variety of songs being presented and the many different presentations of each song, it is no wonder that the new songwriter is bewildered by the various avenues open to him, and the many choices to be made. I am sure that if the same songwriter ever attended MIDEM, the Music Industry Meeting Place, held this year January 18th - 24th in Cannes, France, that he would be even more overwhelmed. How would you like to rub shoulders with 5767 music heavies representing 1366 companies from 51 countries? And if you think that even your above average songwriter is showered with honours at that vast assembly, you haven't even started to understand the magnitude of the music business. It is not that the songwriter is unimportant, because if there is no songwriter there is no song, and if there is no song there is no popular music business. In many ways the songwriter is a necessity, but only one necessity in a vast network that leads to the bank. It is a harsh reality, but it is a reality.

...is song-centred, not self-centred

So let's agree on Principle Number One, that "A successful songwriter is song-centred, not self-centred." This does not mean that a songwriter should not have a healthy ego. It does mean, however, that if he expects it to be nurtured and taken care of with kid gloves, or even acknowledged at all, he had best start looking elsewhere for some approval. You see, whether you achieve recognition or receive acclaim for your creative efforts is not the real point. If you are to survive psychologically as a songwriter, you need to see that what your talent does for you, personally, is vital to you, irrespective of whether anyone else has discovered, or ever will discover your genius for writing songs. Maybe you have never thought about it but there are many disappointments that face even the most successful songwriter. When he is successful, he often finds his best work, by his own standards, considered of lesser quality than others which he personally likes less. So this advice applies to amateur and professional alike. And don't let anyone else intimidate you with the calculated question, often delivered as a scathing blow, "Yes, but have you had a recent hit?" If "hit" didn't put you down to the floor for the count, the word "recent" should. Just tell your friend (?) that he doesn't understand the music business and then go on your merry way, write another song, and enjoy it. Public acceptance of your work is not the only criterion of your worth. If other people's judgments of you as a songwriter, or as a person generally, are the means by which you measure your talent or life's worth, you really have a problem. Be prepared for obscurity and criticism; you'll receive both. I cannot emphasize this too strongly because songwriting is one of those vulnerable activities in which the sensitivity necessary to create is often, in the early stages, not strong enough to withstand criticism.

...believes in his song

This brings me to Principle Number Two, "A successful songwriter believes in his song." You know, songs are like children. They are the products of one's creative energy. Although I am not sure that everyone would identify closely with that analogy, it is not without significance that we talk about an idea as a "brain-child" of the inventor. If you wouldn't think of apologizing for your child to everyone you meet, then don't apologize for the fact that you are the proud parent of a song, or at least a collaborator on your "brain-child". Now, enjoy your child! Dress him or her up in sheet music if you like; if you can afford a "demo" outfit do that, and, having done your best, send your child off into the world.

Maybe your first "child" wasn't earth-shattering, maybe you'll do a better job of raising your second, so keep at it. Rome wasn't built in a day, and neither is success. Get back into the world with all its joys, and sufferings, obstacles, and achievements. The greatest creative geniuses the world has ever seen are those who have refused to live in an ivory tower. They have participated whole-heartedly in life and their moods have found their way into melodies, their problems have found their way into lyrics that speak from their heart. If you are not prepared to experience life's setbacks as well as its successes then you are doomed to mediocrity. As a songwriter, you probably have a more active inner emotional life than most people. I am sure that the same feeling applies to those who interpret songs whether by instrumental or vocal means. But in the beginning is the song, behind that is the songwriter, behind that the mood, and behind that the experience that prompted the response. So believe in your song. If you are a collaborator, believe in the other person's contribution. Ideally, successful collaboration is a meeting of moods as much as minds. What the composer feels in the process of creating the melody it is hoped is felt by the lyricist who puts words to that mood. And the resulting song will hopefully be interpreted by instrumentalists who feel the mood and a singer who not only feels but can also project the mood and the message to the listeners. Then, provided that the presentation was made in a way, and at a time, that was appropriate to the interests, maturity level and activity level of the audience you may very well be on your way to success. But let's be realistic; the fact that you have a potentially great song is no guarantee of success. Every day, millions of dollars are expended on countless thousands of songs that never recapture the money spent to produce, promote and market them. The public is fickle. Given time your song may make it, but don't hold your breath until that happens.

...lets go of his song

This brings me to Principle Number Three, "A successful songwriter lets go of his song." Very plainly this is also comparable to raising your own children. Do what you can with your song while you can. Improve it if you feel it needs improvement. If you don't feel it needs any improvement, you must feel free enough to admit it. Be honest with yourself. Then, when you have done the very best you can with the song, let it go. It's not going to be the last song you'll ever write, and probably not even the best; so let it go.

Now get moving and start making contacts with publishers or anyone who will listen to you, and don't give up. If you don't know where to start, the next issue of CM will feature a Songwriters' Market Guide. You might also be interested in my next article which will cover the subject of dealing with the wonderful world of Music Publishers. In the meantime, keep writing, keep believing, and keep in touch with us here at CM.

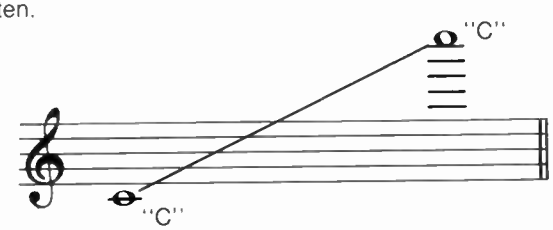
Arranging

JIM PIRIE

The Woodwinds

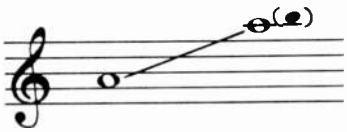
Let us begin our examination of the woodwinds with the most versatile member of the flute family, the basic C flute. The C flute has long since been a standard bearer for the flute family, and in the hands of a virtuoso like Moe Koffman, the instruments is capable of mesmerizing an entire flock of sheep.

The flute requires no transposition and sounds where it is written.

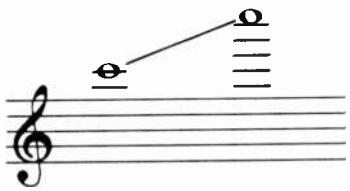


The low register has a warm, rich and somewhat breathy quality.

The middle register is the most generally used area, for it is here that the flute's characteristic crystal clear quality is most evident.



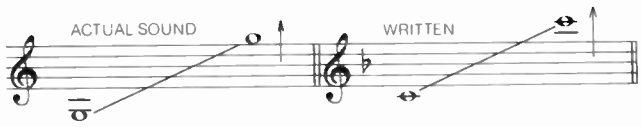
The high register, has brilliance and clarity, but the extreme top can get very piercing and can only be played at a loud dynamic.



The remarkable agility of the flute enables fast diatonic or chromatic scale runs, slurred or tongued arpeggios, fast repeated notes in simple, double, or triple tonguing, trills, tremelo and flutter-tonguing to be executed with relative ease.

The flute blends nicely with other instruments, especially with other members of the woodwind family.

The Alto Flute is a transposing instrument built in G (also referred to as a G flute) and is written a perfect fourth higher than it sounds.

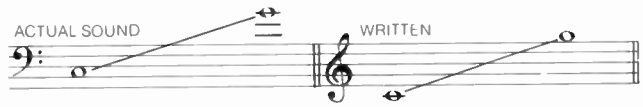


The actual range of the instrument is often two and a half octaves (as a solo instrument, especially playing jazz) but the first octave and a half are by far the most effective. It is here, in its low register, that the dark, rich characteristic beauty of the instrument is most apparent.

It has much of the technical facility of the regular C flute but since the instrument is longer and has a larger bore than a C flute, it takes more wind to produce a sound. For this reason, adequate breathing space is a must in slow, sustained passages. Two, three or four alto flutes in unison will give you that lovely characteristic alto flute sound that Henry Mancini created for the "Peter Gunn" television series in 1957. Doubling alto flutes with vibes or an electric piano is also favoured by many recording arrangers.

Because of the limited projection of the instrument, the alto flute can easily be overpowered, especially when voiced in three or four part harmony, or when used singularly in a mixed woodwind combination.

The Bass Flute is a somewhat rare and odd-looking instrument that has one of the most pleasing sounds in the entire orchestra. The bass flute is built in C and is written in the treble clef an octave above where it sounds.



The bass flute does not have as much technical facility as the other flutes, and takes a tremendous amount of breath to play. For this reason, allow as many breathing spaces as possible. Do not write lengthy sustained passages, and forget any short notes or staccato phrasings.

If you are fortunate enough to have two, three or four bass flutes at your disposal, only use them playing in unison. Any attempt at voicing them will be unsuccessful. The basic unison sound, however, is velvety, unique, mysterious, really effective and very limited in projection. For this reason, as with the alto flute, it generally doesn't blend effectively in mixed woodwind combinations.

Doubling a unison bass flute line becomes quite hazardous - almost any other instrument will mask its character or cover it completely. However, a marimba, or more preferably a bass marimba, will reinforce the line quite nicely, and bass flutes doubled an octave lower by two bass clarinets and/or a bassoon will give quite a dark and moody effect.

The Piccolo is the baby of the woodwind family, approximately half the size of a flute. Because of its bright piercing quality, this instrument has long been heard as a high octave reinforcement over the rest of the military band.

The piccolo is built in C but is written an octave below where it sounds.

Continued on page 63

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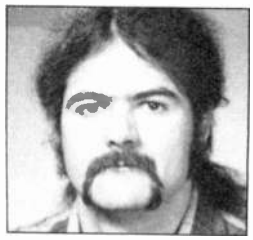
Sound Reinforcement

DAVE BENNETT



Frequency Response

In our last column, we discussed the basic cause of feedback. Now let's take this a step further, concentrating on system frequency response and its influence on gain-before-feedback.

If you plug a microphone into a simple sound system and place it over a piano, then play each note in succession with equal force, you will notice that some notes sound louder than others. This change in the intensity of the sound of the different notes is due to a number of things.

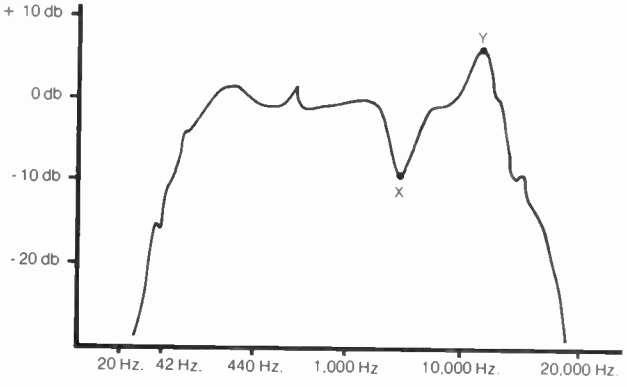
If each note were reproduced exactly as loud as each of the others, the sound system would be said to have a perfectly smooth or "linear" frequency response.

The response characteristics of each component in the sound system - the microphone, the mixer, amplifier and speaker - combine to give the net resulting total frequency response. Room surroundings also play a very important role in the varying intensities of the different notes.

As the sound emanating from the piano and the speaker bounces off various obstructions such as walls, ceilings, drapes and so on, it is eventually reflected to the listener. These reflected sounds at different frequencies (the notes) are partially absorbed and partially reflected by each obstruction that they encounter. The ability of different materials to reflect or to absorb different frequencies changes with the nature of the surface material. Obviously, the frequencies which are reflected more than absorbed sound louder.

The ability of a sound system and its environment to reinforce different frequencies is generally shown graphically by a "frequency response" graph. Figure A is a typical frequency response encountered in a club. The different frequencies are shown along the horizontal axis, and usually run from 20 to 20,000 "hertz", the widely accepted range of a person's ability to hear.

Fig. A



Hertz, abbreviated Hz., is a term denoting the number of vibrations per second of a sound source. For example, the low E note on a bass guitar has a fundamental frequency of approximately 42 Hz., while the A above Middle C on a piano is normally tuned to a frequency of 440 Hz.

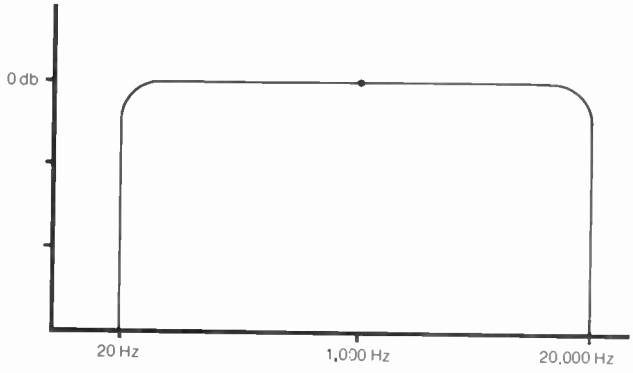
The vertical axis of the graph is scaled in "db", a unit measuring the loudness of one thing relative to another. A change in loudness level of 10 db is the amount of difference in loudness required for a person to perceive the volume of sound as being doubled.

Usually a reference line for the loudness at which the different frequencies are reproduced is drawn through the graph at some arbitrary height. This line is termed 0 db. Then the level at one frequency, usually 1,000 Hz., is measured, and marked at the intersection of 1,000 Hz. on the horizontal axis, and 0 db on the vertical.

The levels at which other frequencies are reproduced through the sound system are then measured. Following this, they are plotted on the graph, having their vertical dimension determined by comparing their levels to the level just measured for 1,000 Hz. The net result is a graph that will tell you at a glance the approximate loudness of each note.

Since we would like the piano to sound exactly as the musician plays it, it is important that each note be evenly amplified. If this is done, and the system's frequency response is measured from 20 to 20,000 Hz. (See Fig. B), the result will be a straight line across the graph. This straight line lends itself to the expression "linear" response.

Fig. B



If the frequency response of the system and of the room itself is not linear, and it seldom is, the result will be a series of peaks and dips. In Fig. A, a dip is shown at X, and a peak at Y.

In last month's column, we talked about turning the gain (volume) of the sound system up until feedback occurs. If we draw a horizontal line on the frequency response graph at a point above the existing curve (see Fig. C, solid curve) we can let it represent the "threshold" of feedback. In other words, this is the take-off point at which the system will begin to feed back. As long as the gain of the system at any frequency is less than that required to sustain feedback, we're all right. If we turn up the gain of the system, graphically represented by shifting the frequency response curve upwards on the graph, (dashed curve, Fig. C), we soon reach the point at which one or more of the peaks in the system response reaches the line representing the threshold of feedback.

This means that the volume is up too high. Feedback is the result and, low and behold, the feedback occurs at the same frequency at which the first peak intersects the line on the graph representing the threshold of feedback.

Going back to our piano; if after listening to each note and

Continued on page 63

Recording

PAUL ZAZA

Equalization Part 1

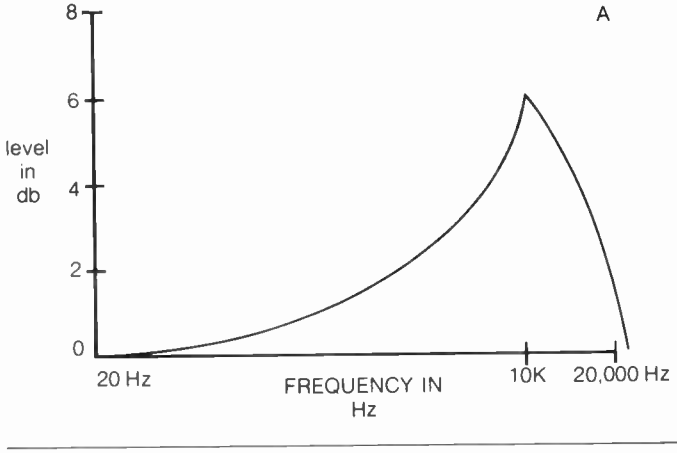
The term equalizing (abbr. EQ) is somewhat misleading in the sense that when one adjusts the equalizer on their control board, they're not making anything equal to anything else. In fact, they are making the signal unequal in volume and in richness. Why then is the act of tone controlling called equalizing? I don't know. If anyone does, I'd love to hear from you. I can't figure out the logic in it.

If we forget about how EQ got its name and just accept the fact that Equalization is Tone Control, there is quite a bit of logic in the systems that are used today. In this and the next issue, we will look at EQ in detail and hopefully I can answer some questions that a lot of apprenticing engineers have asked.

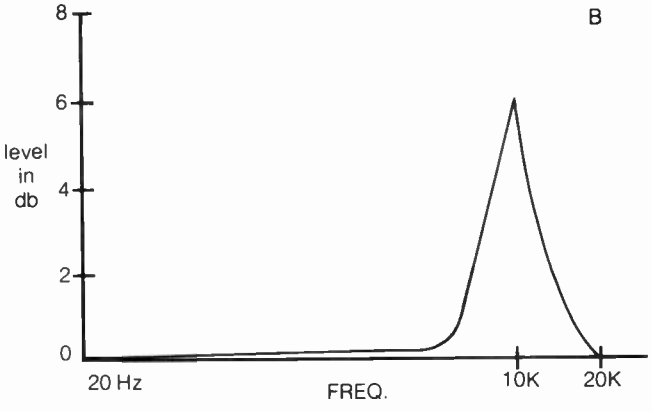
With regards to EQ, there is a very popular approach which seems to suggest that you "Keep turning the knobs until you hear something you like." This method is very common because you don't have to know very much to use it, and actually it works better if you *know nothing at all.* It's like I said last issue, a little knowledge is dangerous. But what if you're not lucky enough to stumble onto the right EQ setting and you still haven't got the sound you're looking for? This is where a little theory will help you pin-point your problem(s).

Consider the simplest equalizer with a basic bass and treble control. There are two ways you can add highs using an oversimplified unit such as this. One is to just turn the treble control further clockwise and the other is to leave the treble alone, turn the bass control counter-clockwise and raise the volume. This is dramatically exaggerated, but my point is that with EQ you can gain one thing by taking another away.

Simple equalizers deal with two aspects (quantities) of sound. One is level, the other is frequency. It is knowing how these two interact that make up the skill in using this part of your board. If we plot level vs. frequency on a graph we can see how a curve of a certain EQ setting looks. For example: If I add 6 dB at 10,000 Hz (or 10K) this is what my curve could look like,



But it could look like this,

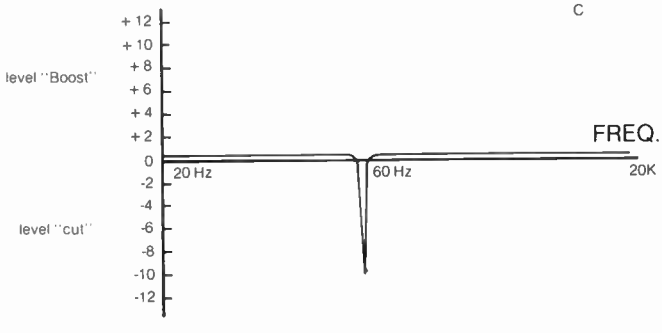


Both of these graphs show 6 dB boost at 10k, but both graphs look different. The difference, obviously, is the slope of the curve, or the rate it approaches 6 dB. In graph A, more frequencies below and above 10K are getting boosted at an increasing and diminishing rate than in graph B. This ratio of the slope or width of the curve is called the Q of the equalizer.

When you introduce a control to vary Q in an EQ you add a third aspect or dimension to your tone modifications. An equalizer such as this is called a Parametric Equalizer.

Some of them are so well designed that they'll enable you to boost or cut just the exact frequency you dial up.

Example: Assume we want to cut out 10 dB at just 60 Hz. Our graph will look like this:



It is clear to see there will be a dip or a section of our program that will be cut right out.

It is through close aural examination and experience with sound signals that an engineer starts to learn where and with what is the problem. He asks himself the questions:

1. Where does the frequency lie in the spectrum?
2. Can I cut out other frequencies which might be crowding or clouding the bandwidth I'm lacking?
3. If so, how much do I boost or cut?
4. By supposedly solving this problem, am I creating another one?
5. How will this sound on other mediums like TV., AM radio, disc, etc?

Next issue: Graphics, mid-range, and filters.

Audio

PAUL DENYES

Care of Your System

Sometimes I get the idea that people who own stereo systems think that after they have spent perhaps a thousand dollars or more, that there are no further expenses. They think the system will sound good, look good, and last forever. Of course, this is not true and shouldn't be expected of the finest equipment, even with regular care. To prolong the life of each piece of equipment there are several things that can be done on a regular basis with very little output of time or money.

Starting with the most neglected piece - the receiver or amp. The biggest problem is dust. No matter how clean the house is there will always be dust and more dust. Another problem is smoke. For those who do smoke these two together are deadly. A film of smoke and dust can dull the finish of chrome, aluminum, any metal parts on your amplifier and will also impart an oily film on connections such as phone, tape and speaker inputs. These should be cleaned periodically by using a Q-tip and tape head cleaner. Warm water and a damp cloth can be used to clean most metal parts or there are special cleaners that different companies make, such as TEAC, that will do better jobs on certain metals. Make a habit of checking all connections at regular periods and have the unit tested and checked every two years.

Next on the list is the turntable. Care must be used here when cleaning or dusting the table because of the delicacy of the tonearm and cartridge. If you are dusting or washing the surface of the table, the best thing to do is remove the dust cover and remove the headshell from the tonearm so there will be no damage done to the cartridge and needle. Being careful not to disturb the anti-skating dial and the counter weight, clean the surface then put the cartridge back on the tonearm and clean the dust cover with a very soft cloth and lukewarm water or for stubborn finger prints a mild soap can be used. If you own a belt drive turntable, check the belt for wear every 6 months or so. Some turntables need the damping fluid, that is used to raise and lower the tonearm smoothly, replaced when it dries out. This can be done by any competent service department, and should be checked every two years.

The needle is very hard to clean and is completely forgotten by a lot of people. The best way is to have a brush with very short dense bristles about 1/4 to 1/2 inch in length and brush from back to front with steady smooth strokes. This will help remove dust on the needle giving longer life to both the needle and the record. You can use an artists' brush cut down to size or you can buy various name brand stylus brushes, ranging in price from 2 to 10 dollars. This is one of the most important areas where one should take extreme care while cleaning. It should be done every few records which will make you an expert in a few days, so don't be afraid, just be careful. While you're cleaning, you can be checking for loose leads and alignment of the cartridge in the headshell, making sure the screws holding the cartridge to the headshell are snug.

As far as tape decks are concerned, the most neglected area here is the heads. Aside from general cleaning and dusting of the unit, the tape heads should be cleaned with proper tape head cleaner and Q-tips every 10 hours of use. Do not use alcohol. Clean the pinch rollers which are rubber with a rubber cleaner made just for that purpose. Tape heads should be de-magnetized every 25 hours or once a month. Doing this on a regular basis will prolong the life of a tape head extensively.

Speakers are one thing you cannot do much to, except polishing the wood, an occasional cleaning of the grill cloth with a vacuum and cleaning the terminals and checking that the wires are firmly connected.

The care of records is another matter. There are many *do's and don'ts* when it comes to cleaning and storing your favourite albums. Keep records away from any heat. Store your records *flat* unless you use book ends or weights to keep standing albums absolutely vertical. Use a good record cleaning brush and use it often. As with the cleaning of the needle any micro dust in the grooves is ground into the surface of the vinyl and becomes permanent noise. Do not play a record several times in a row because the heat generated by the needle will cause stress and breakdown in the vinyl and therefore will quicken the demise of that album. If you have a problem with static on your records there are anti-static devices that work well and reduce those nasty cracks you hear from your speakers. There are special record sleeves that help to reduce static build up while in storage. Less static holds less dust so you can be more effective when you clean the album.

Follow these steps faithfully and with an estimated output of $50.00 you can make sure your system and records give you the most enjoyment possible for a much longer time.

Taking Care of Business

MONA COXSON

Building a Band — Part 2

Chiefly the mould of a man's fortune
is in his own hands
Francis Bacon
1561-1626

Why does one band make it while another doesn't even get off the ground?

Luck? Knowing the right people? Having the right sound? Hard work?

Probably a combination of them all and then some, but one thing is certain. The bands that really make it *have* worked hard and generally that hard work has started right in the basement.

Rehearsing

Undoubtedly one of the biggest mistakes a new band makes, is to debut before they are ready. First impressions are lasting ones and if you haven't got your act together right at the beginning, you've already taken two giant steps backward. This means not only having it down musically but also having enough material to play an evening without repetition.

Set up a good schedule for rehearsing, then stick to it. Don't fool around. If you have business matters to discuss, set up separate meetings.

Tape your rehearsals if you can. Often you'll be in for quite a shock - or be pleasantly surprised - when you play it back, but either way, taping you rehearsals can help iron out a lot of bugs.

Have someone come in periodically to listen and get their reaction. Preferably not family - they'll love whatever you're doing - but rather people who you are trying to appeal to and who can be objective.

Your front man will probably be doing some announcing and this should be rehearsed as well along with any choreography; the latter most important if yours is to be a show band.

When you're not rehearsing, keep listening to other bands and then go back and rehearse again. You want the band as tight as possible before you go out.

Once you're working, rehearsing should continue. Bands who work all the time know the value of having different material when they play a return engagement.

Choosing a set

If you're a beginning band, you'll likely find that both operators and local audiences will want a number of tunes they are familiar with. If you have original material you want to play, slip in one - two at the most - per set. Watch for audience reaction. If it's bad, drop the originals.

The essentials of a good set include timing, pacing, variety and smoothness. You want to catch your audience on your opening tune and leave them wanting more on your last, so each of these should be strong.

The variety comes in between, and here a good front man can help change moods as you pace your set. Individual members should communicate among themselves with a minimum of talk and to keep the set running smoothly, each should have a list of tunes for each set.

Costumes

A costume can be a T-shirt and jeans or matching white satin suits covered in rhinestones but decide ahead of time what you're going to wear. Take your time in deciding and wear what's in keeping with the music you're into and the image you want to project.

The same rules apply when choosing a name for the band. Take your time and then make sure the name is protected.

Setting up books

If yours is to be truly a co-op band, have it in writing. Verbal agreements are fine in the beginning. Everybody is enthusiastic, eager to contribute talent, money and equipment. You agree on how much money each member is going to draw, how much will come off the top to go into a reserve fund and who owes and owns what.

Then the band breaks up and suddenly there's a mental block about all of those promises. Each man goes his own way, and without documentation, the man who has been signing the work contracts, rental contracts or whatever, is stuck with any outstanding bills. And he is *stuck* if there's been nothing put down in writing.

As well, set up a bookkeeping system which, although one person may be responsible for keeping the books, can be made available to any members of the band at any time. The one who keeps the books will generally be responsible for following the budget, signing cheques and contracts and collecting income.

Press kits

A press kit should consist of a short biography of each of the members (what instrument each plays, if they sing and any previous professional work), good pictures which will reproduce well in small ads and on posters, the band's repertoire and a business card. You might include a demo if you have one.

Once you get working, you can add copies of any good reviews the band gets plus whatever else shows up as good publicity.

When you feel the band is ready, start contacting agents. If you're new at this and don't know any, ask the bands that you've been going out to see; they can be your best leads. If you have a manager at this stage, of course he will be responsible for contacting agents and promoters.

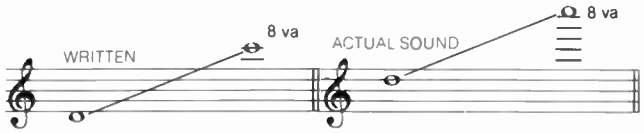
If you have the facilities, you can sometimes set up a showcase and invite agents, promoters, a & r people, etc., to hear the band. Just don't count on them all showing up simply because they say they will. For those who do show up, make sure you're ready. Set up well ahead of time, do a sound check and try to avoid tuning up (as much as possible) in front of your audience. Some will find it distracting, others unprofessional.

Finally, before you go after work, have a fair idea of how much money you want, both in town and on the road. Again, if you're new at this and have no idea what to charge, ask others or phone the Musicians' Association in your area. Don't over-price your band at first, but don't sell yourself short either.

Playing for recognition is great, but then so is playing for money.

Arranging

Continued from page 58

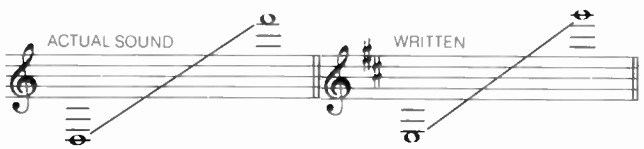


The piccolo has the technical facility of the flute but its penetrating, piercing tonal quality, especially in the top half of its range, lacks the warmth needed for legato melodies. However, in its lower middle register, a quiet solo line can be played very delicately, whereas a flute in this octave would sound quite intense.

When two, three or four piccolos are combined in perfect unison they reproduce a happy, lighthearted whistling sound that is sometimes doubled with bells or saxophone. A perfect example of this sound can be heard on Henry Mancini's "Timothy", (more Peter Gunn). Later on in the release of the same piece they go into thirds, adding an entirely new colour.

As Don Sebesky so beautifully points out in his book "The Contemporary Arranger", a particularly thrilling passage utilizing piccolos occurs in Ravel's Bolero. The french horn plays the melody in C and two piccolos play the same melody but in keys built on the third and fifth partials of the harmonic series of C (G and E, respectively).

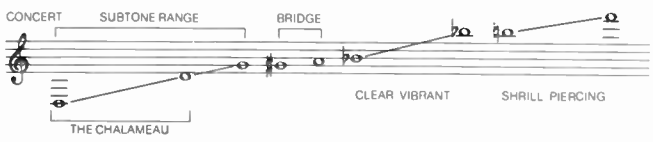
The Bb clarinet has the most extensive range and has more technical facility than any other woodwind instrument. Rapid scale passages, chromatic runs, arpeggios, trills, tremelos, glissandos and staccatos are handled easily and effectively. Its sustaining power is excellent and it is capable of producing several different tonal shadings of the chalameau (the lowest octave) to the clarion-like upper register. Being a Bb instrument, the clarinet is transposed up one full tone.



Much could be written about its virtuoso capabilities, but of particular value to the arranger is its application to section writing, both with other clarinets and with other members of the woodwind family.

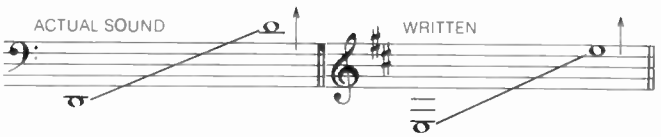
A section of clarinets (which will usually contain a bass clarinet) is extremely useful for soft backgrounds in the low and middle low registers, either in unison or voiced in open position.

Subtone is the name given to an extremely soft tone which the player can produce in the chalameau register. It can be extremely valuable for a beautifully expressive solo passage.



The Bb Bass Clarinet has a rich and velvety texture in its lower register and blends extremely well with soft trombones, French horns, strings, and certainly with any other group of mixed woodwinds.

The bass clarinet is written in the treble clef up an octave and one full tone from where it sounds.



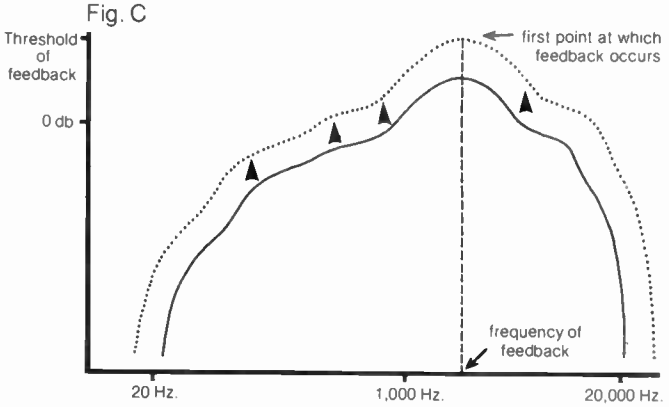
Its technical facility compares with that of the Bb clarinet (apart from heavier fingering and slower response) however, while the Bb clarinet has relative ease throughout its range, the bass clarinet begins to sound strained and pinched toward the end of its second octave.

In the next desideratum we shall exacerbate our analysis by a probe into the wonderful world of double reeds. Do they or don't they?

Sound Reinforcement

Continued from page 59

Fig. C

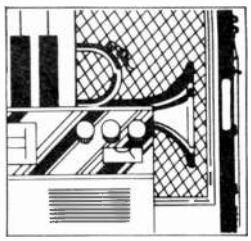


deciding which was the loudest, we then turned up the volume of the microphone until we obtained feedback, that feedback would occur at that same note! It can be seen that if we turn down the gain of the system in the area of the peak in the response, we can then bring the volume of the system up a corresponding amount before it again reaches the threshold of feedback. This could occur either at the same frequency again, or at another if this second peak was now the first to touch the threshold line.

If the frequency response were perfectly linear, which it never is, all frequencies would begin to feed back at the same time. This impossible situation, which would also have the benefit of the most natural reproduction of whatever sound it was transmitting, is the goal of every soundman.

Stay tuned for methods and suggestions in the art of "flattening" the frequency response with equalization techniques in order to get the most out of your system.

Product News



TEMPO-CHECK Digital Metronome

The Pulse Designs TEMPO-CHECK is a portable digital electronic metronome which can also measure the tempo of music and has twelve chromatic tuning notes

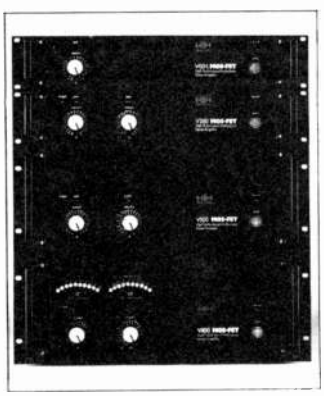
As a metronome, TEMPO-CHECK's digital display makes it a precise reference for setting tempi during practice or, with the volume turned down, as a cue in live performance or recording, or simply to provide a straightforward click track. It is programmable to give an accented beat or down beat at the beginning of a bar and generates subdivided beats and cross-rhythms within the bar. The tempi of music can be measured by tapping the Tempo button and the LED display shows the speed.

The TEMPO-CHECK is provided with battery charger and earphone. For information, contact: GERR AUDIO DISTRIBUTION INC., 363 Adelaide Street East, Toronto, Ontario M5A 1N3 (416) 361-1667.

Sound Mirror for Saxophone

The Sound Mirror is an adjustable plastic shield that clips on any saxophone bell and bounces back the sound to the player, similar to playing against a wall. Without reducing sound out front, the sound mirror eliminates over-blowing and distortion, enables the reed to respond livelier, prolongs reed life, and improves blend, balance and intonation. For more information, contact: Ploeger Corporation, 38457 James, Mt. Clemens, Mich. 48043 (313) 469-3737.

H/H MOS-FET Power Amps



The new MOS-FET Power Amps from H/H are available in four models. The V150-L is a single channel amplifier and delivers 100 watts RMS into 8 ohms. The V200, V500 and V800 are stereo amps and are rated at 60, 150 and 250 watts per channel respectively into 8 ohms. Because of their design, the MOS-FET amps feature lower distortion and higher thermal stability. For information, contact: Heinl Audio Developments Inc., 1001 Denison St. No.6, Markham, Ontario L3R 2Z8.

JBL — Cabaret Series

James B. Lansing Sound, announces the Cabaret Series, three portable systems developed for club sound reinforcement applications. Each designed for a specific application, the present line consists of the 4602 Stage Monitor, the 4622 Lead Instrument System and the 4680 Line Array.

Cabaret Series products are self-contained enclosures which provide flush-mounted professional road handles and offer ease of set-up and tear-down. Loaded with JBL K Series musical instrument loudspeakers, they are built to provide greatest accuracy, efficiency and power handling capability.

The 4602 Stage Monitor offers wide frequency response and controlled directivity for stage and general-purpose sound reinforcement applications. The enclosure houses the K 120 12-inch loudspeaker, 2402 high frequency ring radiator, and a specially-designed crossover network.

The 4622 Lead Instrument System features two K 120 12-inch loudspeakers and is suitable for lead guitar and keyboards. The 4622 can accommodate up to 200 watts continuous sine wave power.

The 4680 Line Array features four K 110 10-inch loudspeakers and a 2902 High Frequency Power Pack for clean, crisp sound reproduction. For information, contact: Gould Mktg., 109 Montee de Liesse, St. Laurent, Que. H4T 1S9.

Yamaha Keyboards

Top: The CS15D is a preset-type monophonic synthesizer. It has 29 preset voices, selectable with a flip of a switch, and freely mixable. Plus, it provides one panel programmed patch in Channel 2 to "mix and match" the sound. Two or more synthesizers can be cascaded for additional voicings through TRIGGER IN/OUT and CONTROL VOLTAGE IN/OUT.

Middle: SK10 - A compact, highly versatile instrument that creates a new wide range of tonal effects. It combines a combo organ with a natural sounding string ensemble. The basic sounds available are Organ, String, and Brass. Each can be selected individually, or in combination for an extensive variety of unique tone qualities.

Bottom: CP-10 - The 61-key keyboard assures the maximum playability, and two selectable piano tones and two harpsichord tones provide creative flexibility. A five-band graphic equalizer is also provided. For information, contact: Yamaha Canada Music Ltd., 135 Milner Ave., Scarborough, Ontario M1S 3R1.

Milestone Drums

A new suggested ensemble from Milestone Percussion is the Sorcerer IV which features 10" x 8", 11" x 10" high pitch, new 11" x 12", 12" x 13" rac toms, 18" x 22" bass, 18" x 16" floor tom and 7 1/2" x 14" snare drum. The photo shows the new Sierra III including 9" x 8", 9 1/2" x 10" high pitch, 10" x 12" rac tom, 16" x 14" floor tom, 16" x 18" bass drum and 7" x 14" snare drum. Also new for 1980: all seven snare drum sizes are available in the full 80 colour selection of the ensembles. For information contact: Milestone Percussion Ltd., 9771 Pinewell Cr., Richmond B.C., V7A 2C7, (604) 273-0611.

Garnet G200H Enforcer

This new 75 R.M.S. head features innovative technology to achieve a wide range of sound. This range is unleashed by two separate inputs which when activated, allow the musician to engage in ultra-clean operation or switch into extreme overdrive and distortion.

Input 1 is used to capture the clean sound in conjunction with far-reaching tone and effects controls.

Input 2 automatically switches and extra pre-amp stage into the circuit for the ultimate in overdrive and distortion.

A unique feature of the G200H is a special solo device. A separate solo circuit may be preset and engaged by a footswitch (included), effectively increasing volume and accentuating solo performance. Dis-engagement of solo switch returns the circuit to normal operation.

Additional controls include treble, mid-range, bass, presence, reverb, and master volume. A line-out jack supplies line drive to additional power amps, to additional speakers, or to recording console or P.A. For information, contact: Garnet Amplifier Ltd., 1360 Sargent Ave, Winnipeg, Man. R3E 0G5.

Vibra Electric with DiMarzio

A new student electric guitar, with many professional qualities, is now available in the Vibra Line.

The No. 5199 guitar, available in both Tobacco Sunburst (left) and Wine Red (right) features: specially designed DiMarzio Pickup; single cut-a-way 47.5mm thick body; turnomatic style bridge with stop tailpiece; slim fast action neck with fingerboard incorporating "Extra Fat Frets".

For information contact: B&J Music Ltd., 469 King St. W., Toronto, Ontario M5V 1K4.

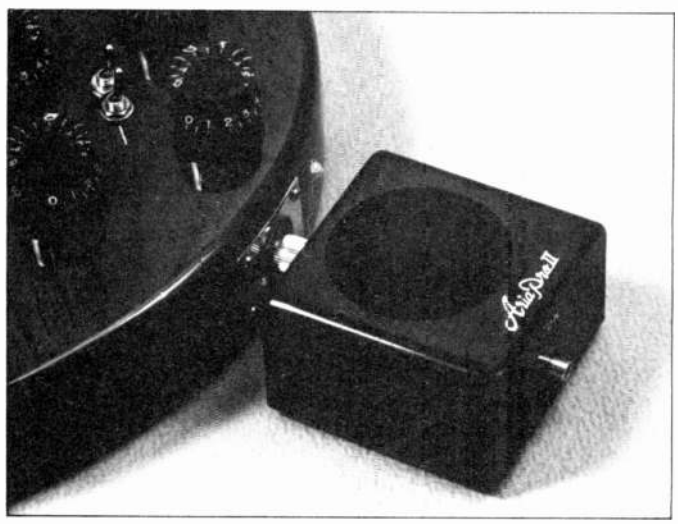
Traynor T50B Bass Amp

The T-50B is a 50 watt bass amp featuring dual inputs, foot switchable boost, gain control, line output and dual speaker outputs. Its matching cabinet is the TS-215 featuring Yorkville 15" speakers in a dual-vented reflex enclosure. The total harmonic distortion is less than 1.0% at rated output and the amp weighs 24 lbs. For more information, contact: Yorkville Sound, 80 Midwest Rd., Scarborough, Ontario M1P 4R2.

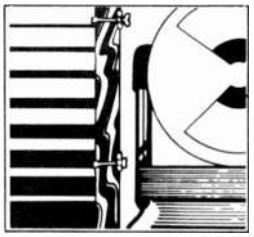
Loco-Boy Micro Amp

Shown in position - the LA40 Loco-Boy is an excellent practice or tune up amp that conveniently fits in your pocket or guitar case. It plugs directly into any guitar jack and features a 2 inch speaker. Power is supplied by two 9 volt batteries included with the unit and the built in on/off switch preserves their life when the unit is not in use.

Loco-Boy micro amps are now available at most music stores throughout Canada. For more information write: J.M. Greene Music Co. Ltd., 395 Steelcase Road. E., Markham, Ontario L3R 1G3.



Market Place



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 Carlingview Dr., Rexdale, Ont. M9W 5X8. Call Roger Murray (416) 675-1997.

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DESPERATELY serious lyricist seeking individual/group for composition collaboration. Call Bruce Burnet - weekdays (416) 364-0135 evenings/weekends (416) 690-5377.

Record Stores

Jazz and Blues Record Centre, 337 King St. West, Toronto. New and used records, books, magazines. Large selection of imports.

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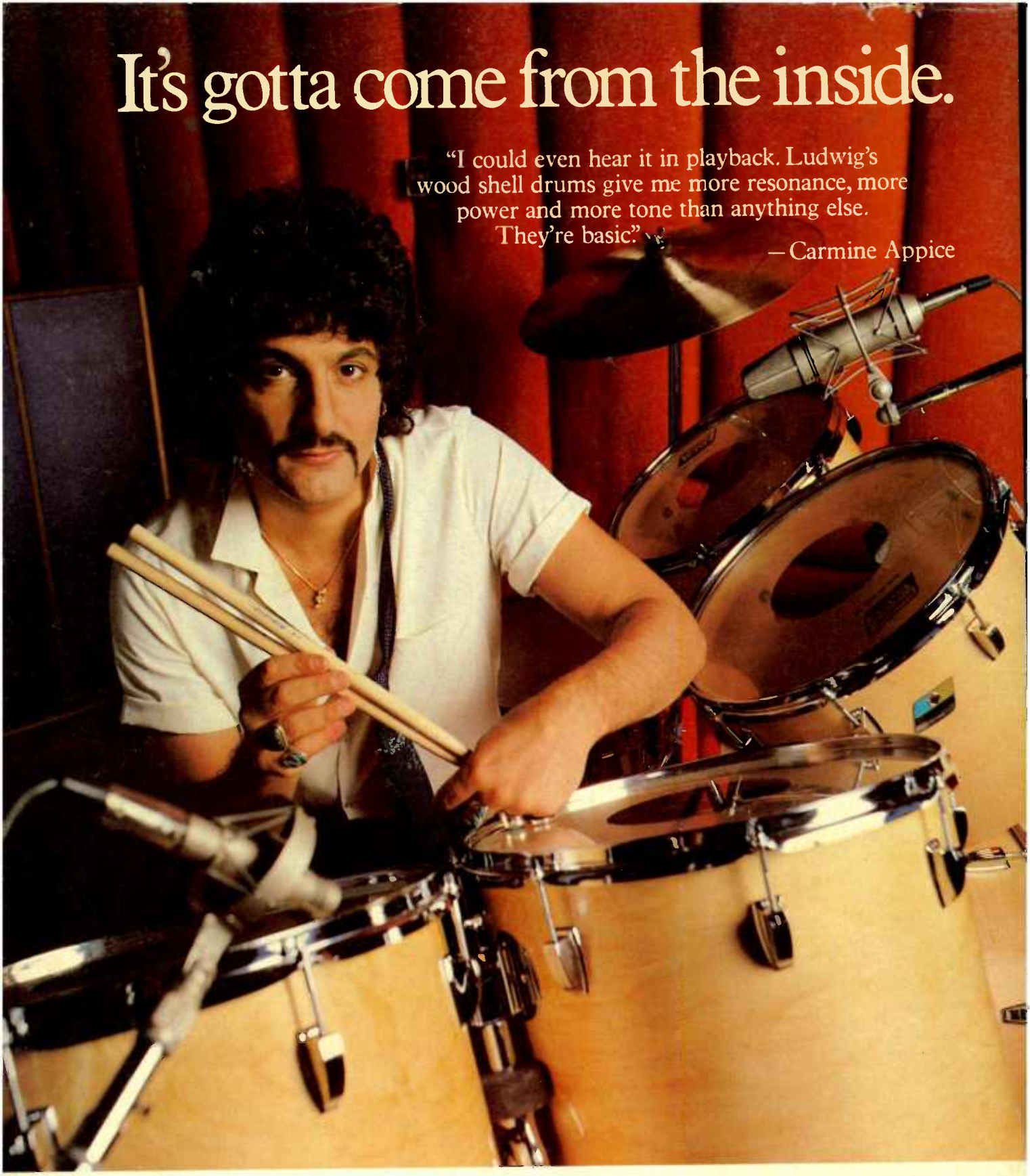
—Carmine Appice



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