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David Clayton-Thomas

OF BLOOD, SWEAT & TEARS

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CANADIAN RECORDING
STUDIO GUIDE

JAZZ CLUBS

PROFILE:
ARTHUR DELAMONT



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...has fought his way up the ladder and at 39 could probably retire quite comfortably. Instead, he's on the road again, fronting a new BS&T.



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COVER PHOTO BY BRUCE COLE — PLUM STUDIOS

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It's six long feet to the floor. What will happen when our great sound hits bottom? How long will it still sound great? We had to find out. So we picked an ATM41 Dynamic and an ATM91 Fixed-Charge Condenser out of stock, tested them, and started in.

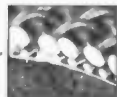
Each was dropped seven times on its side from six feet onto the office floor. Nothing much was happening. So we repeated the series, this time dropping each microphone on its nose. Seven times from six feet. Still no problems. They looked good and sounded good, but we were getting tired.

So we moved to an unyielding slate floor. Here it took three more drops on its side from six feet, and three more on its nose from four feet to finally affect the ATM41. A truly remarkable record!

But what about our ATM91 Fixed-Charge Condenser? It should have given up long before a dynamic. But quite the contrary! The ATM91 withstood four side drops onto slate from six feet, three drops right on the

nose from four feet, and another six drops on the nose from six feet and still tested OK for sound! Granted it looked anything but new, but it *still performed*

Our little test left us arm-weary but convinced that the ATM Series microphones could easily earn their "Road Tough" name in the field. That's the testing which really counts. Try us.



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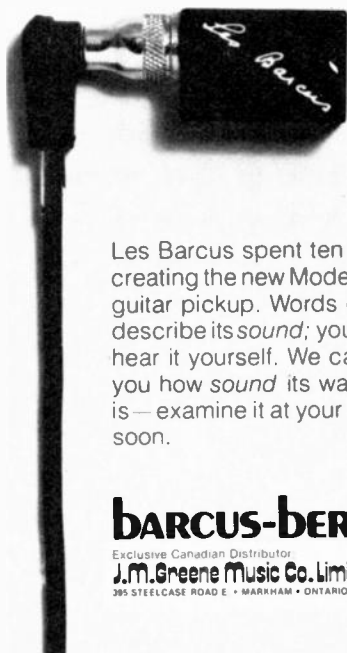
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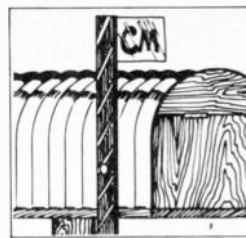
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Feedback



Letters to: Canadian Musician, 2453 Yonge St., Suite 3, Toronto, Ontario M4P 2E8.

Glad to see a feature on Morgan Davis, a hard working musician, who deserves wide recognition. How about a feature on Billy Reed and the Street People, another Toronto favourite?

Bill Morland
Willowdale, Ontario

Thank you for Ashley Collie's cover story on Dan Hill. I think he (Dan) is a unique and gifted man. Dan's songs exude a warmth and sensitivity that is touching and inspiring. They are word-paintings, in some cases self-portraits, by an artist not afraid to look at and into himself; they are a humanitarian's attempt to reach his fellow man through the international language - music; and they are a man's acceptance of reality. His songs are not hopelessly optimistic, but rather hopefully realistic. He not only shares the pain, but also heartwarmingly beautiful experiences. I'm pleased he's holding onto the "emotion" in his songs for their uniqueness is what makes them special, and Dan isn't and was never meant to be a stereotype.

Coleen Smyton
Mississauga, Ontario

Your July/August issue is somewhat of a disappointment, especially the cover. I just can't hack Dan Hill and his whimpy, weepy garbage. He is to the music industry what Harlequin Romances are to the paperback biz; pure dreck. Another thing, your regular columnists are beginning to bore me. They have such a flat, uninspired writing style, that they could all become staff writers for the PTL Club. I see Mona Coxson is into discipline. Is she also into leather? Reading her last contribution was a bit like wading thru mud. Heavy going.

Come on, CM, loosen up a bit and fly. Your magazine is needed, but don't let it bog down in cement.

B.D. Arthur
Toronto, Ontario

I am writing to say that I am enjoying your magazine a lot and also learning a great deal from some different articles you have printed.

I find the advertisements interesting, also whereas I usually do not.

I myself would like to see a monthly magazine from Canadian Musician.

One request I would like to make would be to have an article on Streethart. After all, did their first

album, *Meanwhile Back In Paris...* reach the gold mark, *Under Heaven over Hell*, did it not go platinum and I believe their new release, *Quicksand Shoes* is going Platinum soon if not already.

Also, I'd like to know more background on the band such as where have Paul Dean and Matt Frenette gone to and what are they doing. I know they're back together again.

Crowcuss is a band with a guitar player who was part of the Streethart ancestry back from a band called Waseana then Witness - namely my uncle Bob Deutscher.

Anyway try something out for Streethart and keep up the good articles, especially guitar, it helps me a lot.

Troy Deutscher
Regina, Sask.

First of all, I must congratulate the staff of Canadian Musician for publishing such a professional, impressive magazine.

I am quite certain that this magazine will develop Canadian talent in the music field.

Canadian Musician is a must for anyone who wants a change from being an amateur musician to becoming a professional.

I found it necessary to purchase back issues, and I await future issues with anticipation.

Thank you, and keep up the good work.

Roman Cherwonogrodzky
Welland, Ontario

Ever since I read the first issue of Canadian Musician, I have longed for an issue that would carry an article on CANO. You cannot imagine my joy when I saw June's issue. Thank you for the article on CANO. It was a pleasure to read an article on them that wasn't primarily concerned with the impact of Andre's death or the terrain of Sudbury.

There is, however, one tiny flaw in your article - you state that Mark (Delorme?) is CANO's biggest fan. I had always thought of myself as their number one admirer! But seriously, Kathy, you have written a great piece. Thank you very much!

Sheila Northcote
Guelph, Ontario

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presents

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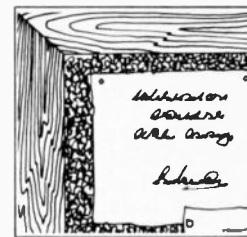
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Notes



Uptown — Whiskey Jack

Toronto based Whiskey Jack's album *Uptown* was released in late April. It is selling well and has been selected for the playlists of many album-oriented radio stations in Ontario. The single release "Ride Away/Rose Coloured Glasses" has attracted its greatest response in British Columbia where it has been play-listed at a number of stations. Spokesman, Duncan Fremlin says, "We are now pleased to present our product to the rest of Canada. With the recent resurgence of media interest in country music we feel 'Ride Away' to be a very timely release. Our feeling is that the movie 'Urban Cowboy' will spark considerable interest in songs of this type. It is often said that everything happens first on the West Coast. Perhaps then the success of 'Ride Away' out west is indicative of things to come"

Songwriting Seminar '80

Canadian Musician will present a one day songwriting seminar at Hotel Toronto on October 26, 1980, from 9 a.m. until 6 p.m. (lunch included). There will be a series of four sessions: 1) The Art of Songwriting. 2) The Selling of the Song. 3) The business of Songwriting. 4) The Songwriter as Performer.

Professional songwriters, publishers, record company A & R people, Artist reps, producers, performers and legal eagles will offer their personal insight into the world of songwriting through these sessions.

The Registration Fee is \$50.00 in advance and seating will be limited. For further information and registration forms please write: Canadian Musician, 2453 Yonge St., Suite No.3, Toronto, Ontario M4P 2E8.

Bussing

Triumph have found an alternative to coping with flight schedules and reams of hotel reservations while touring. On their last tour, they leased the

"Executive Suite" from Tom Dixon, President of Conestoga Coaches.

The coach sleeps ten and is equipped with full kitchen facilities, its own electrical generator for power and a twin sound system. The cost of this coach was \$275.00 a day, plus fuel expenses and \$100.00 a day for the driver. That still adds up to a figure lower than that of air fees and hotel costs. Considering the kitchen facilities, it helps cut down on restaurant tabs.

Triumph are already considering upgrading to a bigger and better Mercedes coach for their next tour.

Anyone interested in checking out Conestoga Coaches can contact Tom Dickson at (416) 456-2044.

Ritchie Oakley New Product

Oakley's album has been released in the Maritimes, and it's selling like maraschino cherries at a reddy whip party. The band is going to be touring around the big cities this summer, while business is firmed up for national and American distribution. If you see their name in the paper, I

recommend seeing them. You want to know what they are like? Imagine Sgt. Fury and his Howling Commandos, but instead of taking on the Nazi hoards, the Commandos are devoted to rock and roll that everybody else seems to have forgotten about. Real noisy and obnoxious fun.

Patrick Ellis

24 Track in Penticton, B.C.

Musicians in B.C.'s interior will now have access to a 24 track studio, opening in Penticton. The facility, owned and operated by Brothers Productions Ltd., was formerly an eight-track studio frequented by B.C. and Alberta musicians pursuing demo tapes or vinyls.

Studio manager Dennis Thievin announced recently the expansion is taking place to accommodate the "more sophisticated needs" of Western Canadian musicians and groups. He feels there is a definite demand for high quality multi-track recordings, by both professionals and semi-pros active in the music biz.

"Our new 24 and 16 track MCI equipment with Auto-Locator III

will enable us to provide a purely professional 'State of The Art' product at rates comparable to 8 track", he said. "Our low overhead, and beautiful surroundings here in the Okanagan have always generated a need for our product, especially by Alberta and Vancouver musicians."

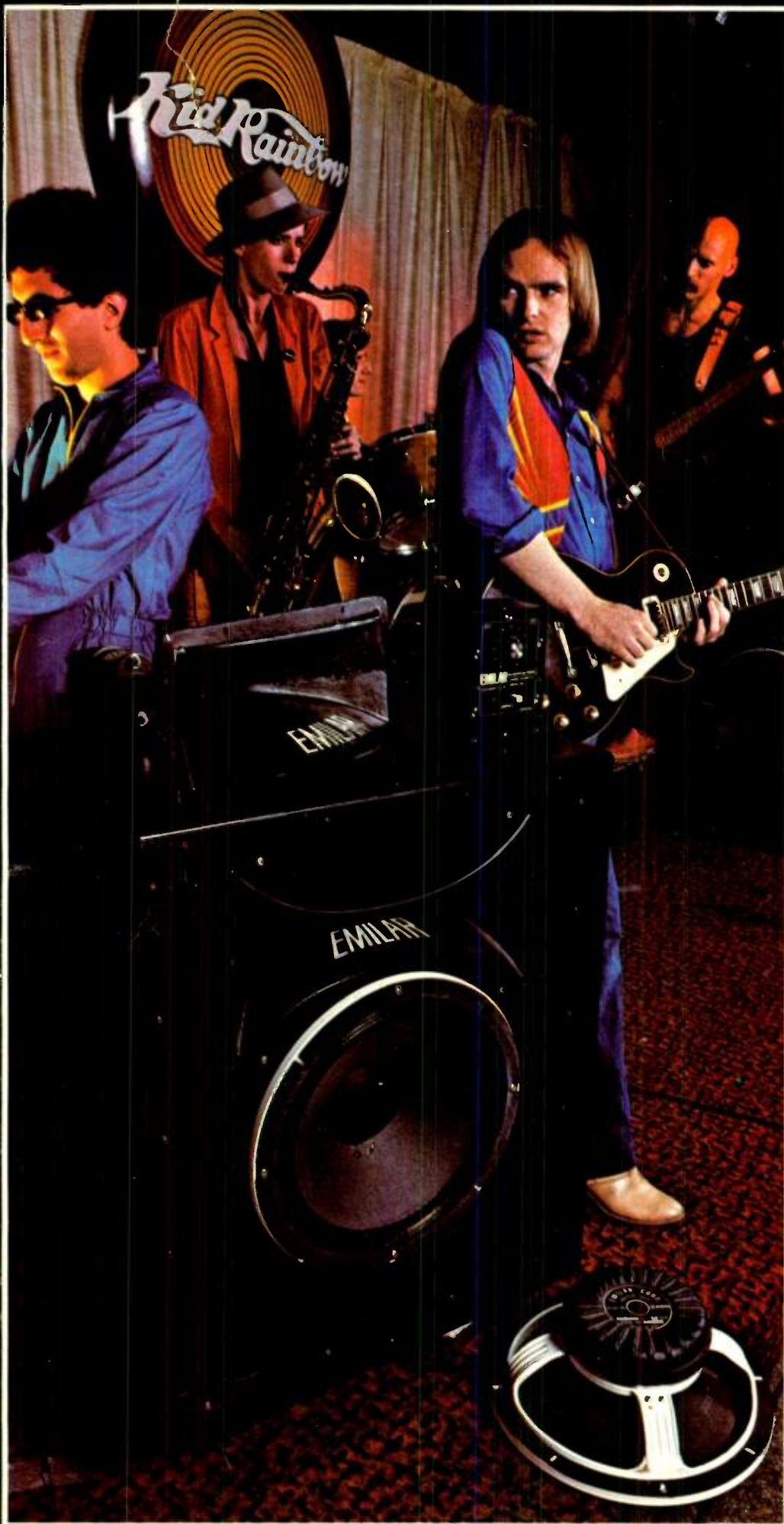
Brothers Productions Ltd. is a company of young musicians who have been active in the recording business since 1976.

New Audio Production Facility for Calgary

The construction of Calgary's first A/V Commercial production house is proceeding on schedule. *Westrack Audio Design Ltd.* will offer a variety of audio related services from their new studios in Mission Square (6th floor, 2424-4th St. SW). The Vancouver firm of Western Sound is handling technical installation.

Further information is available by phoning Production Manager Paul Andrews (403) 237-8082 or writing *Westrack Audio Design Ltd.*, 6th floor, 2424-4th St. SW, Calgary, Alb.

Continued on page 14



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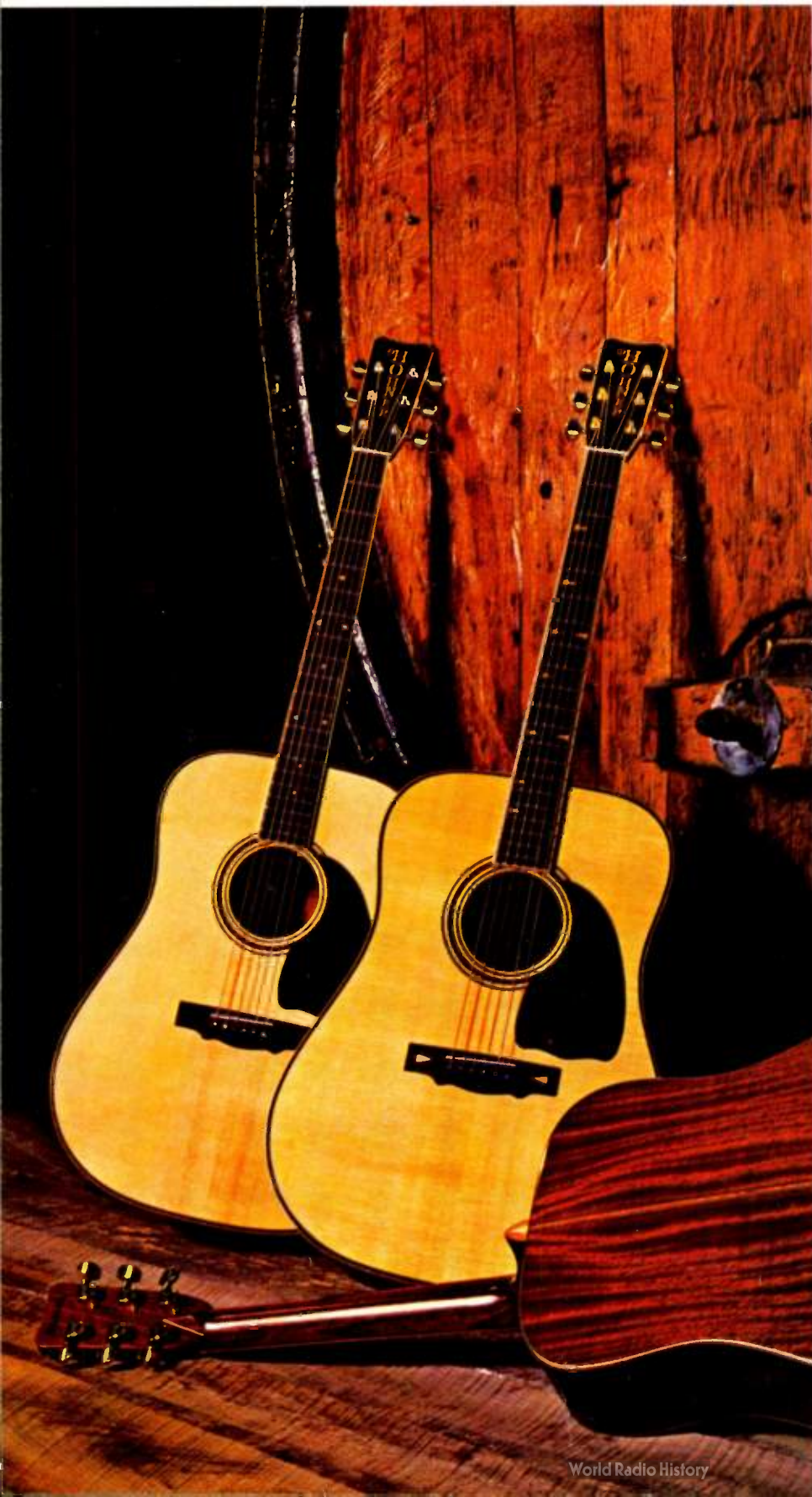
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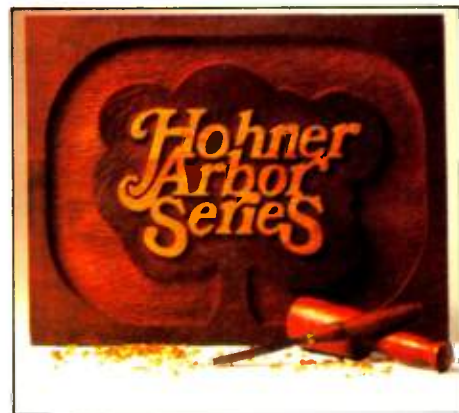
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Tops are solid close-grained spruce from Canada and Alaska. Necks are solid Honduras mahogany. The rosewood fingerboards come from Brazil. Bodies are selected mahogany, rosewood and makassa. And all woods are subjected to long aging, making them free of instabilities that can affect long-term performance.

No detail is overlooked. Instead of the celluloid used on most guitars, bindings are natural maple, greatly improving tone and acoustic qualities. The "X" bracing, usually found on only the most expensive guitars, has slim spruce braces hand-scalloped so that tops resonate better. Necks are dovetailed into the body, not doweled. Routing for inlays is deeper to avoid cracking. Trim is handset wood inlay. And fingerboards are solid hand-sanded rosewood with polished nickel silver frets.

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Notes

Continued from page 10

Powder Blues — Platinum

To date *Uncut*, the independently recorded/produced/released debut album of Powder Blues has an estimated sales figure of 110,000. RCA who picked up the album has made application for it to be certified platinum. Andy Nagy, Director of Creative Affairs and International with RCA Canada, projects, "I would expect that the sky's the limit. It could move another 50,000. The owners of the clubs want them back soon after their last appearance and the momentum in the central and eastern regions is building." Tom Lavin, of Powder Blues adds, "with the 17,000 we initially sold that totals 127,000. By September we could sell another 8,000."

Stonebolt Release Second Album

Stonebolt's second album is expected to be released by mid September. It has stirred much U.S. activity to the point that RCA's V.P. of Marketing (US)

Jack Chudinoff, will be up to see the group perform and subsequently outline marketing plans for the future. Eddie DeJoy, Division V.P. of Pop A&R in the U.S., oversees every piece of new product and says, "Stonebolt's second album is one of the most exciting new albums and is as good if not even better than some of the other fall releases of U.S. product." According to Andy Nagy, "the tracks are heavier with a couple of soft rock ballads and overall is more aggressive." He continues, "I'd be very disappointed if it didn't reach platinum by the end of the year. The quality and repertoire is so good it should go gold in the U.S. and break out in the European countries."

Rockabilly — Bopcats

April the 20th the Bopcats went into Toronto's Inception Sound studio to record the group's new single. This record was produced by Rough Trade's bass player Terry Wilkins. The band recorded a song which Duane has written called "Caroline" and a rocker by the immortal Bing Day

on Mercury records called "I Can't Help It". Terry called the single "the first rockabilly of the eighties." The single will be released on the Showtime label (SHOW 002) and is available from Dave Booth (416) 457-6356.

Phony Festivals?

Festivals are becoming as rare as good pizzas, at least down here. A good donair you can get, a good pizza you really have to dig for, a festival - good, bad or ugly - is practically a memory now. Something that we think we may have done when we were young, maybe.

One of the reasons for this is that most of the people organizing festivals are the kind of people who have trouble scratching themselves. Spending other people's money comes easily to them. Every summer somebody comes along with a list of names, a preposterous list of names, and the song and dance begins. A bunch of clever young lads who've made money selling convertibles to lobster fishermen, get talked into investing in this festival that will feature Led Zep and the Little River Band, Steely Dan and Rupert Holmes,

some absurd combination of names. A *perfect* site, somebody's uncle's pasture, is selected. A million posters are nailed to telephone poles. The major acts 'cancel'. The local acts go on, confronted with an abysmal sound system, a leaky stage roof and an audience composed almost entirely of alcoholic gorillas. And the whole show goes tits up. If anybody gets paid it will be the bands from away, while the local bands go home pissed and burned.

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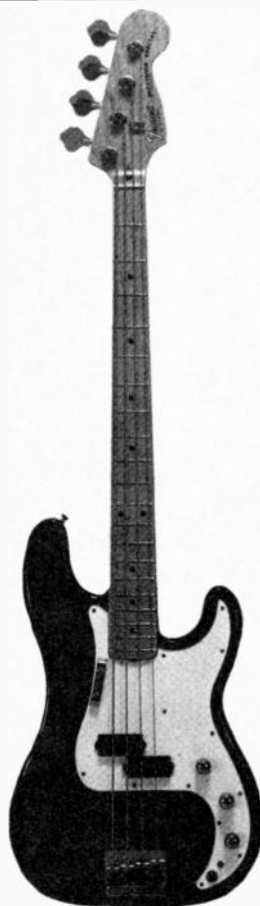
But not this time.

Most of the goobers seemed to have learned their lessons and have taken their money and invested it in Chrysler Motors. The field was left to a few bluegrass festivals, who can survive because they're small and smart; some government froth; and the Atlantic Folk Festival.

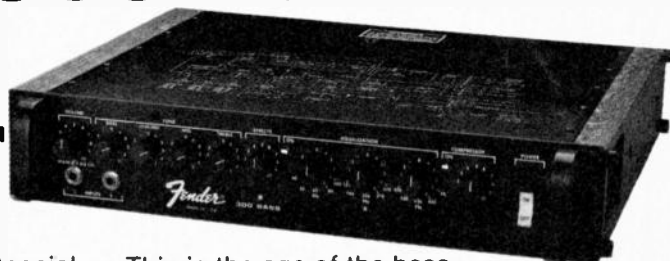
Patrick Ellis

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fact, Stan Rogers, Ian Tamblyn, Willie P. Bennett and Doug McArthur are so very popular with American and British folk fans. (Of course, Bruce Cockburn, Murray McLauchlan, and Valdy). These records are in great demand at my store," said Kiyoshi Funatsu, owner of the record store *Tambourine* in Fukuoka, Japan.

For a year and a half, he has been ordering products from such distributors as T.C.D., London Records of Canada, Fine Lines and so on. He also welcomes independent releases from musicians themselves. The address of *Tambourine* is c/o Kiyoshi Funatsu, 671.3 Shiobaru, Minami-Ku, Fukuoka, 815 Japan.

Mariposa Fall Festival

The Mariposa Fall Festival will be held September 26, 27 and 28 at Toronto's Harbourfront complex, as part of Mariposa's Twentieth Anniversary activities.

The September festival will include concerts, workshops, dances, a children's area, and use of the Harbourfront Theatre in a program that will run from

blues, through British traditions to contemporary songwriting and more, featuring both outstanding local and international artists.

The Mariposa Fall Festival will run from Friday evening, through Sunday, including activities both Friday and Saturday night.

For information contact: Mariposa Folk Foundation, 525 Adelaide St.E., Toronto, Ontario M5A 3Z4.

Summerfolk Live '79

The Georgian Bay Folk Society has announced the release of the album *Owen Sound Summerfolk Festival Live*. Recorded at the festival in 1979 *Summerfolk Live* contains performances from the main stage night concerts, and includes performances by such Summerfolk favourites as: Eric Anderson, Barde, Roy Bookbinder, Bob Carpenter, Bob Dixon, David Essig, Hang the Piper, Humber River Valley Boys, Sally Rogers, Ryan's Fancy and Tahauntinsuyo.

Summerfolk Live will be available through mail order

from the Georgian Bay Folk Society, Box 521, Owen Sound, Ontario N4K 5R1.

Rise and Fall of Rock Clubs

The Misty Moon Showbar, in Halifax is going to be moving to a new site. Since '72 the nightclub has been right in the heart of the city's sleazebelt. Nothing unusual, just the regular run of hookers, burnouts and firesales. I sort of like the club's Gottingen St. location. Because it's so notoriously naughty, the street is the best policed in the city. Hanging around at one of the local universities is a more precarious proposition than lurching sideways down the street from the Old Moon. Some policeman will always see you safely to the drunk tank if nothing else.

However, for a variety of undisclosed reasons, some of which probably - I'm only speculating now - include the difficulty in keeping fire insurance on the old site, and the general nonglamour of Gottingen St., the family run business is heading for 3700 Kempt Road. Now, I've even had to work as a taxi driver,

so I do know where Kempt Road is - way out in the North End. In the kind of neighbourhood where there are a lot of car dealers and a lot of warehouses. Chic if you like industrial parks. A rare combination of moonscape and Disneyland.

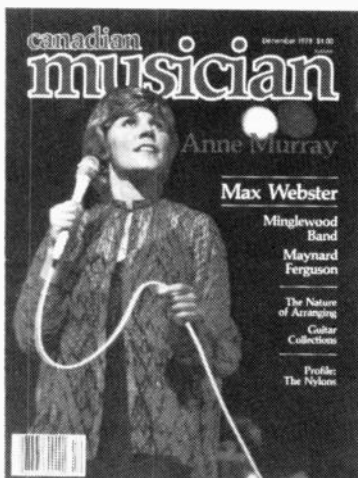
The good news: the house sound system that will be installed, the huge stage that's being built, the *real* dressing rooms. The club will definitely be a smoother running joint, but it won't be quite the same down-at-the-hells, garish but funky joint that we've all come to know and love.

Patrick Ellis

In Montreal, another club has bit the dust. The Pretzel, on Clark Street, since last summer a mini-haven for New Wavers and rock fans, has played its last chord, and feedbacked itself into oblivion. Unless the management (which also owns the more successful Maples Inn) can come up with some bucks and bright ideas concerning interior decor the short-lived rock palace will remain a tombstone. The Pretzel was opened last August by Michel Pagliaro and friends, and

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- **May / June 1979** — Rush, Valdy, Randy Bachman, Making a Demo, Summer Festivals, Drummer's Choice.
- **July / August 1979** — Gino Vannelli, Sylvia Tyson, Phil Nimmons, University of Toronto Jazz Ensemble, Copyright Law, Street Musicians.
- **September / October 1979** — Domenic Troiano, Prism, The Irish Rovers, Moe Koffman, Canadian Recording Studio Guide, Keyboard Combinations.
- **November / December 1979** — Anne Murray, Max Webster, Minglewood Band, Maynard Ferguson, The Nature of Arranging, Guitar Collections, Profile: The Nylons.
- **January / February 1980** — Trooper, Segarini, Ronnie Prophet, Andrew Davis, Managers, Vintage Organs, Profile: John Panchyshyn.
- **March / April 1980** — Triumph, Jerry Doucette, Gnette Reno, Tom Mawhinney, Record Piracy, Show Playing for Guitar, Profile: Buddy & The Boys.
- **May / June 1980** — Frank Marino, Cano, The Diodes, Building a Home Studio, Songwriter's Market Guide, Show Playing for Guitar, Profile: Holger Petersen.
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Notes

hit bottom, when The Maples' owners took it over.

Paul Serralheiro

Newfoundland News

The Wonderful Grand Band are back in Newfoundland now, after a short visit to T.O. They always entertain with their unique blend of traditional music and Rock and Roll. The Wonderful Grand Band are presently preparing for their School Spirit Concert for OZ-FM at Bishop O'Neil in Brigus.

Clode Sound Production studio in Stephenville will soon be a 16 track studio. In the meantime, they continue to receive local business, their latest adventure being a 45 for 12 gauge. This band opened the April Wine and Downchild concerts.

Last but not least, the long awaited live double LP from the Slime is due out soon. The vinyl is being pressed by Quality; a sneak preview tells us we can expect raw rock from these St. John's rebels.

Craig Mackay



PHOTO: BRUCE COLE—PLUM STUDIOS

Ironhorse and Scotti Brothers Part Company

Randy Bachman and Frank Ludwig have agreed amicably with Scotti Brothers Records (distributed by Atlantic) to sever all contractual obligations. Bachman and Ludwig have just released their first joint album *Everything is Grey* and cite musical direction as the major reason for the split.

Bachman commented, "We changed the entire musical direction and composition of our group to suit Toni Scotti's request for pop/ballad singles. Rock has always been my life and that's where I should concentrate. Frank fills the void of co-writing and lead vocals that Burton Cummings and Fred Turner did in the past." On the Scotti label Bachman commented, "I don't regret having been on their label. It was their choice in the end on whether or not to stay with us...but we both

realized that our styles are not compatible."

Scotti Brothers recently severed all their international distribution commitments, thus limiting the marketing effectiveness for their current roster. Although "What's Your Hurry Darlin'", the first single off the album, reached Top Ten charts in Western Canada and received strong playlisting elsewhere, it suffered from minimal product release, shipping problems and parent company instability resulting from the Scotti's break with WEA Int'l. and the Greenburg's departure from Atlantic to form their own Atlantic-distributed label.

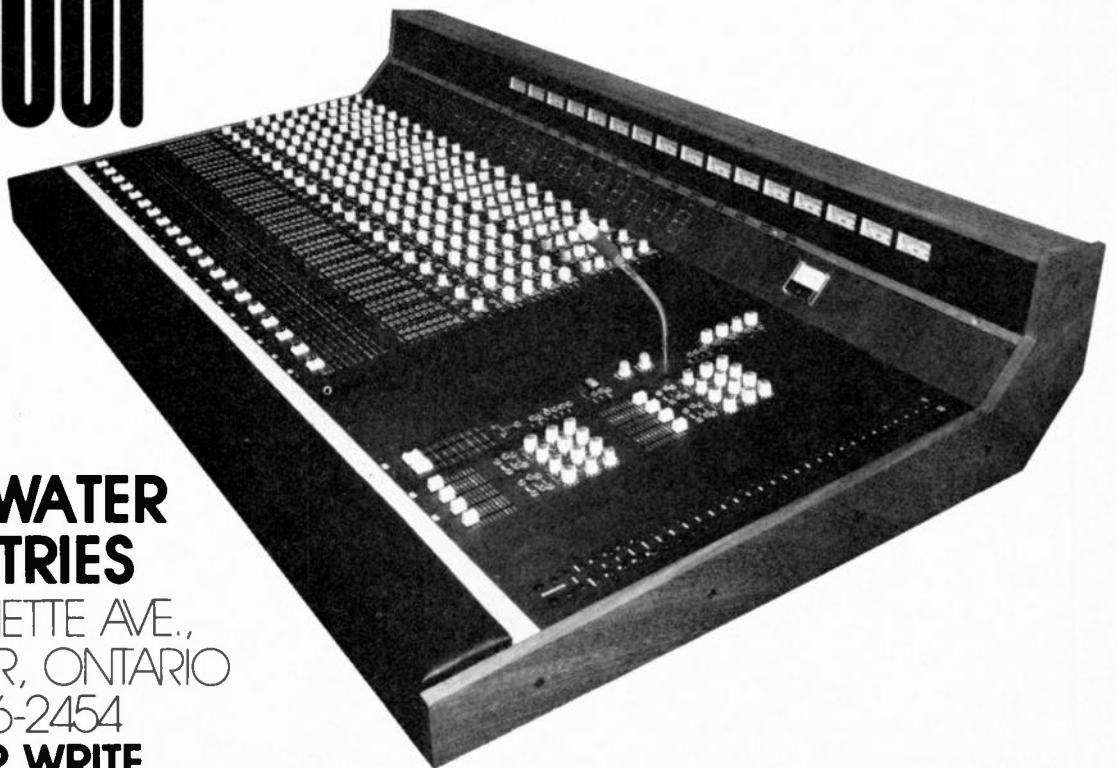
With the likelihood of a change in the group's name, Bachman and Ludwig are back in the studio finishing off demo tapes for a new album project that two majors have recently shown an interest in.

With *Everything Is Grey* now picking up strong sales and reviews in Canada, Bachman and Ludwig are hoping to continue marketing of the album. The next soon-to-be-released single is "Symphony", a departure from the ballad "What's Your Hurry Darlin'".

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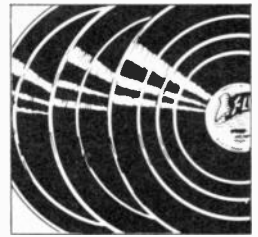


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Records

PETER DONATO

BURTON CUMMINGS Woman Love

Epic Records XPEC80040

*Producer: Burton Cummings
Engineered by: Howard Steele
Recorded at: Studio 55, Los Angeles*

Burton Cummings is blessed with a terrific voice and a talent for playing the piano. He is also an excellent songwriter at times but it's his voice, piano and newly acquired skill as a producer that carry him through his third solo album.

This album appears to be the start of a new direction for Cummings. The material on the whole is harder and less melodic than his past efforts. There are some terrific melodies, most notably "One and Only", "Heavenly Blue" and "Where Are You," but overall the album rocks with a rawer edge than we're used to hearing from him (as a solo artist). It isn't rock and roll-hard, it's new wave-hard. Cummings with the help of some of the hotter L.A. session players has fashioned a record that while less pleasing to my ears seems to be more indicative of where he is going and wants to go. His main successes to date as a solo artist have been with ballads such as "I'm Scared" and "Stand Tall". On *Woman Love* we have "Mile A Second" with a frantic monotone rhythm which leads you to believe that you're in for Burton punk. The bridge does a fast one and we have a pop tune. But that's cool, the new music is noted for its inconsistent consistency. "Had To Be You" is a rocker with a typical Cummings lyric going in all directions and still making a lot of sense. But melody here is secondary and therefore the tune appears to go nowhere. "Fine State of Affairs" by Cummings and the title track by Jack Rodes are more on target and provide two of the high points of the album. They're succinct, tight and polished. The album is very inconsistent in quality of material, very well played and sounds terrific, but from an artist with Cummings' talent, it sounds like little progress has been made between his last and this one.

DRASTIC MEASURES

CBS Records PCC80035

*Produced: Keith Elshaw
Engineer: Mark Wright
Recorded at: Phase One Studios, Toronto*
I like this record a lot. It's daring, eclectic, funny, and doesn't sound like everything else coming out these days. It's kind of popish. There's some rock,

and they do a spirited version of "The Teddy Bear's Picnic" which is a great song, and took a lot of conviction to put on record. Chief Measure is Tony Malone who is credited as the songwriter, voice and piano on most cuts. Malone opens and closes the record with two brief and very pretty keyboard pieces and in between tends to mix things up pretty good. The band is not great but they play with more energy and verve than many of the so-called new wave, rock bands currently on disc. Fergus Hambleton, no newcomer to records, gives the band some excellent support on sax and Howard Pope (Carol's brother) adds some intelligent guitar work. The biggest problem seems to be Malone's writing. While it's good and often clever, there is a sameness to the melodies.

DOUG MALLORY Nothing Can Stop Me Now

Intercan Records IC1001

*Producer: Jack Rae
Engineer: Peter Mann
Recorded at: Eastern Sound, Toronto*
It's about time Doug Mallory made an album. His voice will be immediately recognizable to those of you who listen to jingles. What you're probably not aware of is the fact that besides jingles and his stint with Dr. Music, Mallory is one of the finest vocal stylists to come out of this country in a long long time. Rich and creamy with an ear for fine phrasing he creates a multitude of emotions and is one of the few singers in this country who really has a sound. Doug draws from a variety of material, his own and such standards as "Yesterdays", with a spine tingling string arrangement by Doug Riley, and "Hello My Baby", slowed down with great effect here. Along with the old R&B classic "Share Your Love" he presents an album that is polished, mature and a strong showcase for the different sides he has to offer.

The playing is smooth though sometimes predictable and the production by Jackie Rae is understated and in line with what Mallory is putting across. Ballads, rock, jazz; he can sing them all with equal finesse and style.

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dynamic mike in the business – a test we invite you to make.

Electro-Voice also offers four superb instrument microphones. The PL5 dynamic omni is the mike to use when high sound pressure levels are encountered, as you would find when miking bass drums or amplified guitars, basses or synthesizers.

The PL6, with its patented Variable-D¹ construction gives you cardioid (directional) performance without up-close bass boost – perfect for miking brass, reeds, percussion or piano. The PL11, even though it's a directional mike, maintains its response curve off axis. "Leaked" sound from off-axis instruments are faithfully reproduced – not colored in any way.

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Del-Ayds Shaker, King Rockit.

For the second year in a row, Toronto
radio station Q107 has produced an
album by local hopefuls that is a terrific
sampler of what the unsigned talent in
the city has to offer. Uneven more out of
individual taste than content the album
serves a very positive purpose. It keeps
the fires burning in the *up and coming*
sweepstakes, and highlights to the
public and the industry the calibre of
talent still on the loose. As well, it gives
those good enough to get on the record
a strong calling card and some needed
exposure.

All the tapes are homemade, and all
are reasonably decent quality. For me
the highlights are Popular Spies with
"My International Girl"; Louise Lambert
with "Money"; and Truth's and Rights
with "Acid Rain".

STRAIGHT LINES

Epic Records NJE36504

Producers: *Martin Shaer and Jack
Richardson*

Assisted by: *Brian Griffiths and Straight
Lines*

Engineers: *Robert Rock, Dave Slagter
and David Greene*

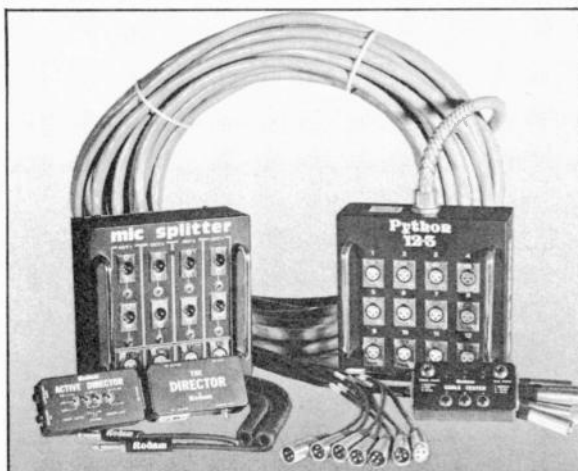
Recorded at: *Little Mountain Sound,
(Vancouver); Manta Sound
(Toronto)*

Straight Lines is a terrific sounding band.
They produce a smooth sound that is in-
telligent, melodically and lyrically, well
played, well-produced and above all, in-
teresting. A stinging guitar lick punc-
tuating a singer's line, a string flourish at
the beginning of a chorus, the harmo-
nies on various vocal parts, all add up
to a well thought out and superbly ex-
ecuted album. The main force of the
band is keyboard and horn player Bob
Buckley. Howie Vickers provides much
of the lyrical punch with lines like these
from "Heads Are Gonna Roll":

*Cop cars crusin'
Sharks In The Night
Somewhere someone
losing a fight
Heads are gonna roll*

The economy of Vicker's lyrics are
reflected in the music in that song and
that's carried through the rest of the
record. David Sinclair's guitar work
throughout is concise and urgent.
Bassist Peter Clarke and drummers
Daryl Burgess and Peter Padden provide
wonderful grooves for the band to work
within and Buckley's keyboards fill and
accent only as required. Here's a band
where the song comes first. It reflects in
the overall sound which is tight and
shows a style, not totally in focus, but
more than enough there to recognize
the band when you've heard a cut or two
on the radio a few times.

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Arthur Delamont

SHELLEY FRALIC



Arthur Delamont, conductor extraordinaire, is something of a Canadian phenomenon.

With this man, the anomalies associated with 88 years of living seem redundant. The eyes are bright, missing nothing, belying nature's turn at slowing the step and thinning the shock of pure white hair. The trademark of vitality is still there as he gives a mini-tour of the two-bedroom apartment just a five-minute stroll from Vancouver's Kitsilano Beach. The rooms are jammed with memorabilia from half a century on the road with his world-famous boys band. Framed awards and group photos cover the walls, generations of youngsters beaming over the tops of shiny brass instruments. Sheet music is strewn over a bed. Medals, trophies and scrapbooks dominate the rooms, detailing the decades of musical contribution.

Mr. D., as he is known to the 3,000-plus Vancouver school boys that have gathered under his baton in the past 52 years, reflects back on a life spent as mentor, musician and bandmaster.

He tells of how, in an era when school bands were non-existent, he approached the principal of Kitsilano's General Gordon School with an idea. Fifty enthusiastic would-be performers and a

band practice later, the Kitsilano Boys Band made its public debut, heralding home Olympic gold-medalist Percy Williams with a rousing, if somewhat faltering, rendition of "O Canada."

But that was in 1928. Today he tells of the intervening 50 years and his reputation as founder and leader of the Kitsilano Boys Band. Of how the praise and accolades from fans in two dozen countries - from Moscow to Madrid and Scotland to the French Riviera - haven't stopped even if the band has slowed down its once hectic pace.

It was in Heresford at the age of eight that he first picked up the cornet and joined his father and five brothers in a Salvation Army Band. He says the discipline and training from those days is a tough habit to break. His daily regimen involves both writing and practicing. By way of explanation, he instinctively reaches for his trumpet, never more than an arm's length away.

He was still a young man when his family emigrated to Canada, and only in his early twenties when he gave up the security of his grocery store in Moose Jaw, Saskatchewan to come to Vancouver. Then followed several years as a professional musician and backup player in nightclubs around town. A stint at the Pantages vaudeville theatre

preceded his crossover to bandmaster status, a position he has long since accepted as his only niche in life.

Mr. D's reputation as a tough taskmaster is still strong and self-evident even today. He says he commands precision from his boys regardless of their advancing years. He expects and receives, perfection right down to the colour of their socks and their posture while playing. "I've always been a disciplinarian. I won't have the boys crossing their legs. Ninety per cent of the public is the eye, whether you're playing good or not. And then there's that 10 per cent that knows the music. But I think our success is a lot in programming and playing to the public. I can't just play to that 10 per cent."

And he keeps a tight rein on the program selection, choosing all the music and writing many of the arrangements. He often shortens longer classical pieces to avoid losing the interest of audiences that range in age from preschool to senior citizens. "You have to vary it as much as possible." Today as in 1928, each performance opens with "O Canada" and finishes with "The Queen", a tradition he refuses to give up, regardless of where the band is playing.

He glances at the Order of Canada medal sitting on the bookcase about the stereo and classical record collection. "It's grand," he says of the small red and white medallion collected in Ottawa last April. But he also remembers the time in Winnipeg, when 80,000 people turned out after two weeks of rain to see his boys play. For even with 209 awards, five world fairs and 39 European cities under his belt, it is still the music that means the most to Mr. D. He modestly attests to having a nearby Kitsilano park named in his honour, but his musical conscience says "it would be even better if they put a bandstand down there..."

Is he going to slow down?

"Well, I'm thinking about a trip with the boys to England next year. I've got to keep myself busy. That's what keeps me going."

Will there ever be another band comparable to his Kitsilano boys?

"According to all those places we played at, and all the awards, no one will ever catch up to us."

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World Radio History





DAVID CLAYTON-THOMAS

MONA COXSON

David Clayton-Thomas strides briskly into his hotel suite in Toronto, smiles as he says "Hi, I'm David," then settles back in his chair with a sigh; the only indication that he's tired. Little wonder. Aside from doing two blockbuster shows the night before, he has spent two days fielding questions from the media, has two more shows that night and a solid six hours blocked out for still more interviews the next day.

But David Clayton-Thomas is famed for his stamina and dressed in well-cut faded blue denims with matching shirt, he's looking good. Fit and trim, cool blue eyes clear and alert, the one-time rebel is enjoying life and it shows.

He should. The kid whose voice a vocal coach in Toronto once described as beyond help, has fought his way up the ladder rung by rung and at 39, could probably retire and live quite comfortably the rest of his life.

Instead, he's on the road again fronting a brand new Blood, Sweat and Tears; a band that emerged after a two year hiatus following the tragic death of sax player Gregory Herbert (of the old BS&T) from a heroin overdose.

"When Greg died," Thomas explained, "I didn't want to hear about BS&T again - ever. Greg was not only loved by the band, but had all the promise of being a legendary, great sax player and just to see all that go down the drain that night - that was a low."

The decision to regroup came at the urging of manager Fred Heller who pointed out that he had bookings for the band worth \$500,000, piling up on his desk and no band.

"With money not being a motivating factor in my life now, I think Fred appealed to my aesthetic side," Thomas mused, "and when he said 'there's nothing like this band. There never was, there never will be' - that's when I decided to form a new BS&T."

"But we didn't want a parody of the old band. We decided to freshen it up and step right into fusion jazz as one of the leaders of it, not just a caricature of something that was great ten years ago."

Although the band has started to receive considerable acclaim, the first year wasn't easy and as he told Peter Goddard of the Toronto Star: "We started right back where I'd come from, right back in all those little joints I never thought I'd see again. There were some pretty rough times, but having this new band work out in just this past year has made it all worth it."

Rough times and David Clayton-

Thomas are old friends and although much has been written of his troubled early years, reading like a Horatio Alger story, it bears repeating.

Born in London, Ontario he grew up as David Thomsett, learning the rules of the street in a tough Toronto suburb. An early dropout, by the time he was out of his teens he'd spent four years serving three terms in various reformatories and prisons, admitting afterwards "that with half a brain I could have avoided it."

He came out a rebellious kid, as might be expected, but along the way he had discovered music. He started hanging out at clubs on Toronto's Yonge Street Strip, sitting in with bands when they'd let him, singing "blues and Chuck-Berry-style rock 'n' roll" and eventually forming his own group.

Duff Roman, now National Director of Promotion for CHUM radio in Toronto met David in the early sixties when he was Sonny Thomas of the Fabulous Shays (later to be David Clayton-Thomas and the Fabulous Shays) and soon the band started playing at Roman's after-hours club in the Yorkville area; Roman to become David's staunchest supporter.

The Shays, whose personnel included Scott Richards - formerly of MCA Records in Canada - saw Thomas come up with four hits on Roman's label: "Boom Boom", "Walk That Walk", "Take Me Back" and "Out Of The Sunshine".

Still, the hits weren't enough and David and The Shays split with David casting his lot for a very brief period with the Rogues, a band led by Dom Troiano.

David's next band, The Boss Men - one of the first of the jazz-rock mergers - was probably the best band he'd put together, bringing him another hit single, "Brainwashed". According to Roman, "Brainwashed" was the largest hit David ever had in Canada "one time even showing up on the CHUM chart ahead of the Beatles."

But more important, The Boss Men would see Thomas change directions musically.

"Tony Collacutt, one of the finest jazz pianists in Canada, was in that band," David recalled, "and he introduced me to jazz and got me out of the blues. You see, all I sang in the early years was rhythm and blues and blues and Tony opened my ears - a lot."

"It's strange," he continued, "that BS&T was credited in 1969 for founding jazz-rock yet many of us were experimenting with fusion jazz five or six years prior to that."

Although "Brainwashed" was a hit, nothing happened to take Thomas to the big time and according to Duff Roman "as he had Canadian hits, David became more impatient about what wasn't happening."

In 1966, after playing backup guitar for blues singer John Lee Hooker, Thomas took off with him to play a Detroit bar and seven months later landed in New York City working club dates - returning often to Toronto to sing at Le Coq d'Or. In New York in 1968, he met Bobby Colomby, one of the founders of BS&T and to honour a cliché, the rest is history.

In rapid succession, three of his songs turned gold: "You Made Me So Very Happy", "Spinning Wheel" and "When I Die." In 1970 Blood, Sweat and Tears was nominated for more Grammy Awards than anybody in the history of the music business - and won more. Thomas himself was twice awarded AC-TRA's Entertainer Of The Year Award and in all, BS&T has sold 35 million records.

Although Thomas wrote most of the material on BS&T - 4, he doesn't consider himself a prolific writer.

"Not at all," he said. "I'm a real turtle because I labour so long over songs. James Taylor is much more prolific than I am. He writes entire albums."

Thomas is ambivalent about new recording techniques, recalling the days when the Shays first recorded on an Ampex three track.

"It's a wonder we pulled it off. We'd put the band on two tracks, mix down, and put the singer on the other one. Even the early BS&T's album which won a Grammy Award for its engineering and its pioneering audio effect was cut eight track. Now, when they're using 24 and 48 tracks, I feel there's a tendency to overdo it. They use the studios as an instrument and, in some cases, it overrides the music. Overdubbing has almost become a way of music."

When I walk into the studio, I like all the musicians I'm going to be working with all sitting there. We all record at the same time and everything is cut live. Then the musicians can react to each other.

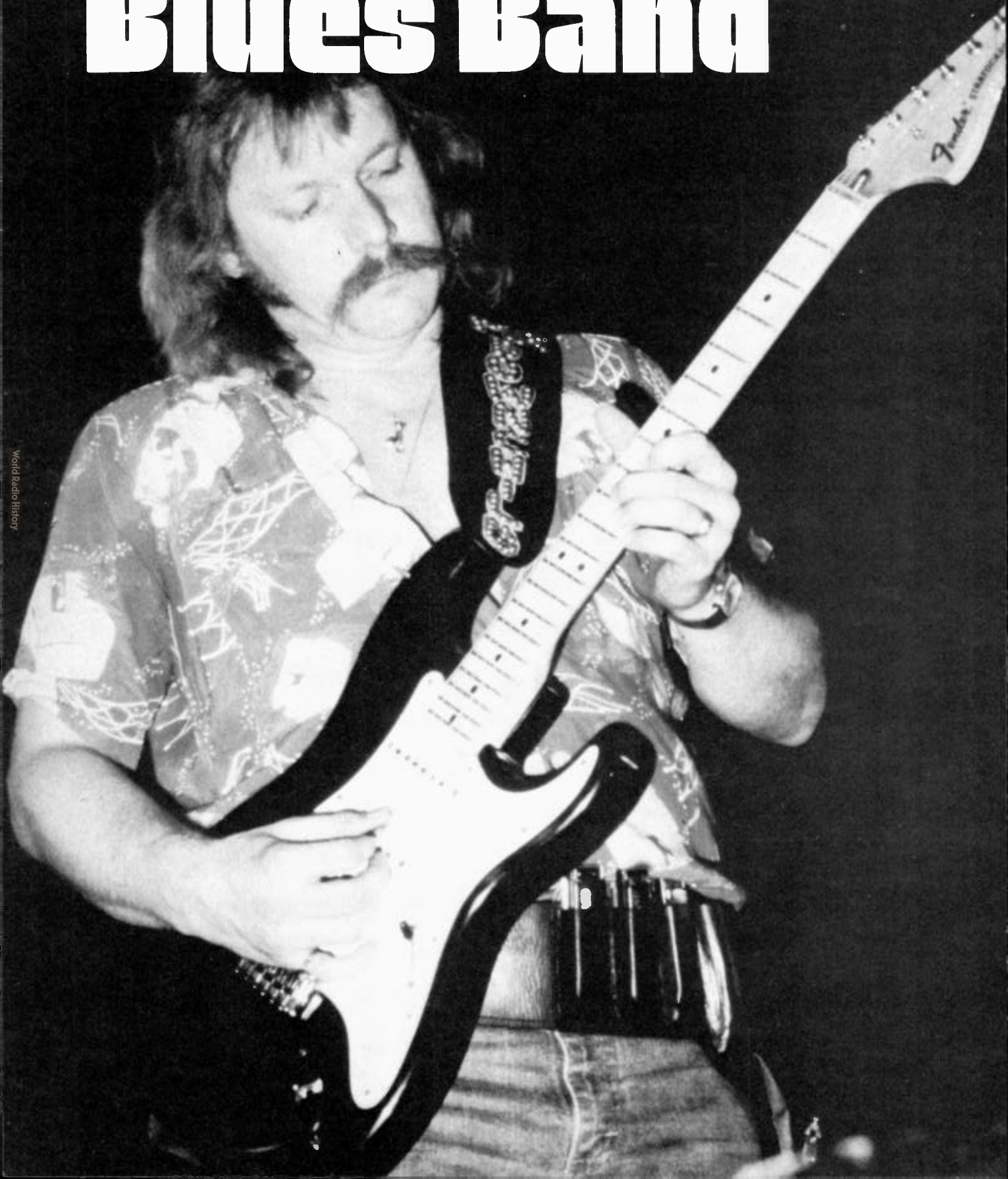
"I suppose in the case of a lot of pop acts that don't have a high calibre of musicianship going for them, to do it all in one lick is fine, because then they can put together their solos in bits and pieces. But then the producer becomes almost more important than the artist."

Thomas has, of course, always work-

Continued on page 49

JOANNE ROSS

Downchild Blues Band



You've heard the term "paying your dues"? Well, the Downchild Blues Band is a living example. By constantly touring the bars and concert halls from Canada's east to west coast, dipping into the U.S., and with Europe on the near horizon, Downchild is still growing and winning new fans. Not bad for a band into its second decade.

Downchild is the brainchild of Donnie Walsh, better known as Mr. Downchild. The name 'Downchild' comes from an old Sonny Boy Williamson song that Donnie played years ago. Williamson was a major musical influence for Donnie, along with such R&B/blues artists as James Cotton, Robert Lockwood Jr. and Jimmy Reed.

I wondered if the man at the heart of the band was really the way he's been painted in the press and PR releases. I met Donnie one afternoon at Attic Records in Toronto, for whom Downchild recorded their latest album *We Deliver*.

Donnie reflected on the early days when the band played Grossman's Tavern in Toronto off and on for two years in the early 70's. The first time they played they passed the hat and made less than \$20 a night - not even enough for beer for the band. But they kept playing and eventually moved up by crossing the road to the El Mocambo.

They recorded an album on their own during this time, called *Bootleg* which was released by RCA under the 'Special' label. Since the budget was minimal, they had to find a cheap studio. They found one.

"It was an underground parking lot in the basement of Rochdale College. The name of the studio was Sound Horn, 'cause that's what it says on the door when you go in parking," Donnie recalls. "It was great!"

"The studio control booth had thick glass bricks. You could see a figure try-

"The Downchild Blues Band is Canada's Number One blues band."

The Village Voice

ing to give us signs. You could see an arm go up but you couldn't make out digits at all. So going through this window was incredible."

"We did 23 tunes one night in mono with a Traynor 8-channel board. We listened to the tapes back, and we said 'Hey, fuck, this is great!' so we went back the next day and did stereo with two Traynor boards, and I think we did 15 or 17 tunes. But there was no overdubbing."

Ten years later, Downchild is recording under rather different circumstances, but their attitude is still the same - simple recording, little or no overdubs, straight ahead music.

But back to the 70's. Downchild



began touring Canada with their second release *Straight Up* on the GRT label. On that album was their popular version of a Joe Turner song entitled *Flip, Flop, Fly* which became a major Canadian hit for Downchild.

"The tune was great," says Donnie. "It was really indicative of the band. We

"Downchild: still working and still Canada's hottest, toughest blues band."

Dick Flohil

toured out west where it was full house at places like the Body Shop in Vancouver. And the band was really hot, strong, and we blew everybody away. And it's been rock 'n' roll ever since."

Two more albums followed on GRT, *Dancin* and *Ready to Go*, but shortly after, Downchild and GRT went their separate ways. Then came a "best of" album entitled *So Far* which used material from the past three albums along with the addition of two other songs, "For Pete's Sake" by pianist Jane Vasey and their version of "Stagger Lee" a popular song from the 60's.

Unfortunately the three albums on the GRT label haven't been available in stores since the split, as Donnie explains. "We had a record deal for three albums, and then the contract would run out after a sell-off period. When that period was over, they said 'okay, I have the rights back'. So I now have those three records, but any of the tunes from those three albums on *So Far* are now under Posterity for five years."

But all that is behind Downchild now. They've broken new ground with a diverse collection of tunes on the *We*

"Downchild draws through rain, snow or beer strikes."

The Albertan

Deliver album with Attic Records. And so far, the working relationship between Downchild and Attic seems to indicate it will be a lasting marriage.

Attic's Marketing Manager, Lindsay

Gillespie, says they're behind Downchild 100% and that they feel the time is right for the band to really go all the way. Gillespie notes that Downchild is already legendary to a degree, but they're looking for even wider recognition. Of course, with the well-reported Blues Brothers connection, Downchild's name has become at least recognizable beyond Canada's borders. But Donnie seems a little perturbed about the "six different versions" of how that all came together, and proceeded to set the record straight.

Dan Ackroyd and John Belushi of Saturday Night Live fame "became" the Blues Brothers on the TV show. Due to

"Downchild makes them dance in the aisles."

Ottawa Journal

the popularity of the skits, they recorded the album *Briefcase Full of Blues* which included Downchild songs, "Almost" and "Shot Gun Blues" off their *Straight Up* album, along with a version of "Flip, Flop, Fly". Donnie explains how the band met the Blues Brothers.

"Dan Ackroyd did come by and see the band. When he went back to New York City, he took a copy of *Straight Up*. So they'd be sitting around partying and that album would get played all the time. Belushi really went nuts. Ackroyd would say "Listen to this!" and Belushi would go "Ya, Ya". Donnie beams as he pauses for a sip of coffee.

"When they decided that they were going to make an album of the Blues Brothers, they decided to do "Almost" because they probably knew the words already, you know, along with the other tunes."

"So we were at the Knob Hill (Toronto) and they came rolling in to town one night. There were twelve people. There was Ackroyd and Belushi and Paul Shafer, and this guy and that guy and the lighting director and the technicians. There were about a dozen of them, and

Continued on page 50

LARRY GODFREY

Webster's Dictionary defines the word bizarre as: 1. odd, grotesque; eccentric 2. unexpected; fantastic. In describing Nash the Slash, who has been referred to as a "Wagnerian Acid Punk" by one writer, "the Isaac Stern of High Tech" by another and so on, there is no better singular word than BIZARRE.

Appearing on live engagements dressed in a variety of weird costumes ranging from the 'Invisible Man', (a white tux with face bandaged) to a nuclear mutant (frizzed out white hair and grotesque mask which closely resembles the visage of Alice the Goon), Nash is truly a figure for the eighties.

"I've created for myself, the image of

the loner weirdo, not a killer or maniac of some sort, but the kind of experimentalist eccentric that people fear to some extent, and yet love and feel compassion for", he confides.

His music is also of the eighties, if not beyond, in fact I must admit that never have I been exposed to anything quite like it. A combination of exaggerated violin and mandolin lines, power chords, electronic rhythm and strongly interwoven bass and vocal sequences, it is truly an experience beyond the normal realm of accepted format.

"Years ago I learned that being a virtuoso is not all it takes to make it in Rock and Roll", says Nash. "I was playing odd

Continued on page 53

NASH

THE SLASH



PHOTOS: PAUL TILL

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its ability to keep time.



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World Radio History

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By now we've all heard about Ted Nugent's ears; how he's operating with just enough hearing to hear a bin drop. And Pete Townshend, leader of the Who, whose doctor advised him to learn to read lips if he wanted to keep playing rock and roll.

That's fair enough, isn't it? They play loud and hard, so they deserve it. Besides, they're rich anyway.

But what about folks like Art Blakey, who told Herb Nolan in the November '79 issue of *Downbeat*, "I'm losing my hearing. I knew 25 years ago I was going to lose it from playing music, banging on the drums and being around a lot of noise. I had practically forgot about it."

Blakey can get pretty big and loud sometimes, but if he's going deaf after years of predominantly acoustic music, what about the rest of us? What about those of us who have been hammering away for gonzo beer swillers, who've been subjected to the high-frequency tortures of egomaniacal guitarists and stoned soundmen? Maybe our mothers were right. We should have become dentists. They don't go deaf.

If any of you at the back of the room can't hear me, please raise your hands.

As I was saying.

The U.S. government has calibrated what is too loud for us to put up with, in much the same manner as they gave out the total number of permissible rodent droppings allowable in our bread. Here's what they said in a booklet called *Industrial Noise* (DHEW Public Health Service Publication No. 1572):

With reference to overall sound levels of noise and hearing loss, it is believed that exposing unprotected ears to noise in excess of 135dB is hazardous and should be avoided. At the other extreme, exposure to noise whose overall sound level falls below 76dB will not produce significant temporary hearing loss.

HEARING LOSS

PATRICK ELLIS

An awful lot of music is being played at sound levels higher than 76dB, higher than 100dB. Not just rock either. A study that was printed in *Ceskoslov. Otolaryngol.* in 1976 found the mean noise value of a full symphonic orchestra to be 92dB. That's right up there where some people's ears start to crumble.

Last spring, my ears having been antagonized by more than a decade of synthesizers set on blend, steel guitars set on grate and guitarists winding out on liquefy - not to mention my own drumming - I decided to do a little research.

I started rooting around in the medical journals at Dalhousie University's medical library.

If you people at the back are still having trouble hearing me, just raise your hands and I'll turn up the P.A.

Digging back fifteen years, running computer searches for any articles that combined the words 'musician' and 'hearing loss', I found all sorts of interesting stuff. I found one article that began: "We took six live chinchillas to a discotheque..." I discovered that virtual-

ly all snowmobile racers and mechanics suffer from high frequency impairment. But I didn't find a lot of agreement. American researchers tended to think rock and roll sound levels should be legislated against, because everybody's going deaf. Swedish researchers seemed to think there wasn't nearly as much evidence of hearing loss as might be expected.

I was confused.

So I sought out an expert.

The most obvious brain trust for people who look at ears in my neighbourhood was the Nova Scotia Hearing and Speech Clinic, where I was fortunate enough to meet up with an audiologist named Gordon Whitehead. Gordon's background is music, including university study of both the organ and the voice. "My instructors told me I was good enough to become a teacher but not a performer, so I got into another field."

When I told Gordon what I was up to, he was more than happy to lend me an ear.

I told him how inconclusive all my dig-

Continued on page 57

Sound measurements of live performance, made by Gordon Whitehead; Audiologist

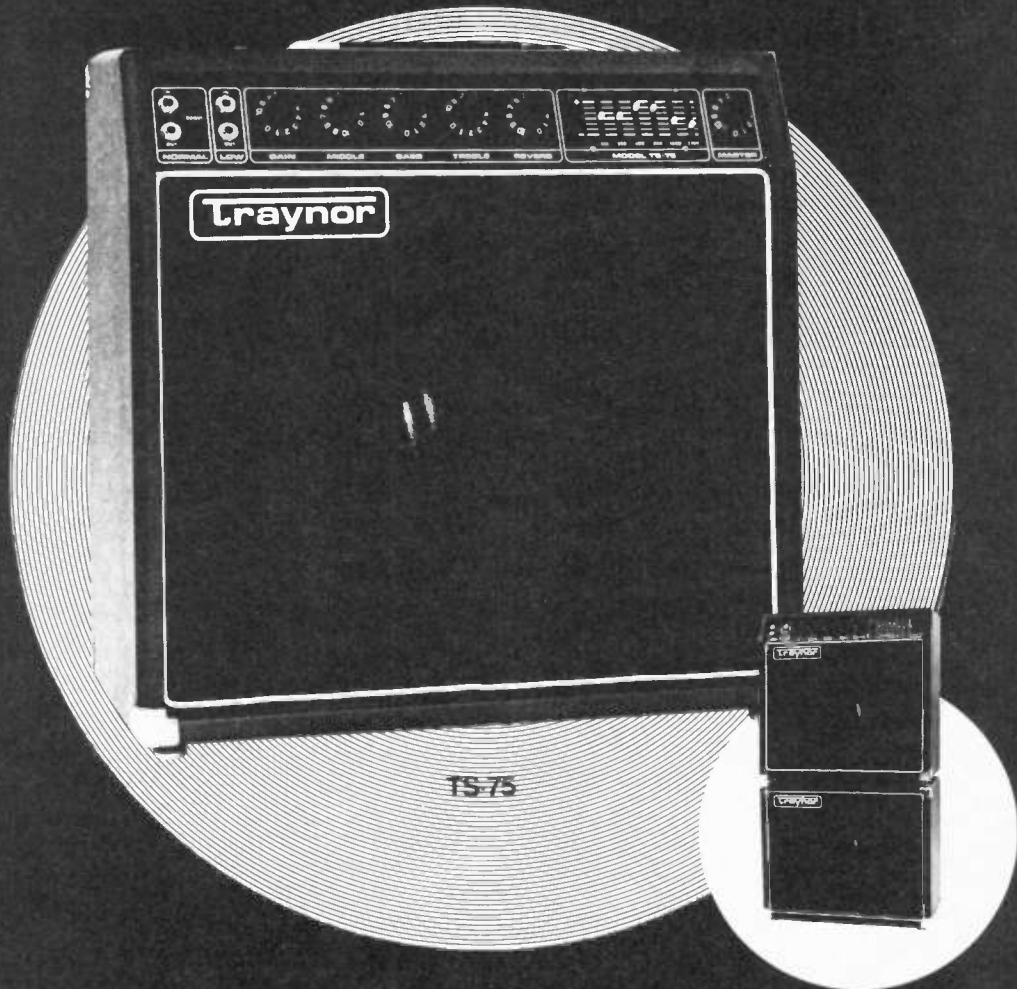
	Linear	"A" Scale	20 Hz	63 Hz	125 Hz	250 Hz	500 Hz	1,000 Hz	2,000 Hz	4,000 Hz	8,000 Hz	20,000 Hz	40,000 Hz	Peak
1st song - measured in audience in front of band	102.0 dB	97.5 dB	—	—	90.0 dB	93.0 dB	91.0 dB	91.0 dB	88.0 dB	84.0 dB	71.0 dB	—	—	—
2nd song - measured in audience in front of band	106.0 dB	103.0 dB	98.0 dB	102.0 dB	102.0 dB	100.0 dB	100.0 dB	98.0 dB	101.0 dB	103.0 dB	104.0 dB	—	—	—
"So Sad" - measured on stage	107.0 dB	103.0 dB	107.0 dB	108.0 dB	109.0 dB	108.0 dB	112.0 dB	110.0 dB	110.0 dB	110.0 dB	109.0 dB	—	—	—
"Since I Lost My Baby" - measured in audience in front of band during trombone passage	97.0 dB	97.0 dB	66.0 dB	85.0 dB	85.0 dB	91.0 dB	82.0 dB	83.0 dB	74.0 dB	61.0 dB	59.0 dB	54.0 dB	48.0 dB	—
Drum solo	111.0 dB	—	—	—	—	—	—	—	—	—	—	—	—	—
"Down to the River" - measured in audience in front of band	—	—	—	—	—	—	—	—	—	—	—	—	—	124.0 dB
"Down to the River" - measured on stage	—	—	—	—	—	—	—	—	—	—	—	—	—	128.0 dB

Daily Duration in Hours: 8 6 4 3 2 1 1/2 1/4
Intensity in dB: 90 92 95 97 100 105 110 115

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CANADIAN



KATHY WHITNEY

RECORDING

STUDIO GUIDE

A COMPREHENSIVE LISTING OF RECORDING STUDIOS ACROSS CANADA

“I'm in awe of what you've done. I've read it from cover to cover, have learned stuff I never knew and even more that I had forgotten by being so close to the woods to see the trees. You have given countless musicians thousands of dollars worth of information, carefully researched, excellently written and clearly presented. A marvellous achievement.”

That statement is from a personal letter written by Richard Flohil of Music Arts Company (Toronto) concerning a recently released book called *How to Make and Sell Your Own Record* by Diane Rapaport.

The following is an excerpt from the introduction of that book which is full of universal applications and information made practical and accessible to the recording musician.

In the last ten years, hundreds of small record companies have come into being as a result of the changes in the recording industry. They distribute their records through networks of local and regional distributors who operate independently of the majors.

These small labels operate with budgets and sales expectations greatly scaled down from the big business projections of the majors. Most involve no more than three people overseeing the entire operation, even when as many as twenty-five albums are released per year. Their sales expectations may range from 5,000 to 50,000 records per release, but their recording and promotion budgets allow them to show profits, even while not competing with the major

labels. Some of these independent labels have 'broken through' with notable successes. National FM airplay catapulted George Thorogood's "Move It On Over" for Rounder Records to a spot on "Billboard" magazine's Hot 100 album chart and sales of over 450,000 albums at this writing.

The Artist-Owned Labels

Small labels which grow to be big ones are somewhat of a tradition in the record business. The truly revolutionary movement is represented by the thousands of individual musicians and groups who are 'rolling their own' and selling their records directly at performances or in record stores that serve their local audiences. These artists have transformed their music into small businesses, financing their ventures, forming their own publishing companies, hiring recording studios, engineers, graphic designers, printers, and manufacturers, hand-carrying their records into stores and radio stations and persuading club owners and promoters to book them.

Every imaginable kind of music is being recorded by these independents: folk, punk rock, jazz, reggae, electronic, ethnic, meditative, gospel, feminist, protest, swing, classical. Most of these albums are well recorded and unpretentiously arranged — no string and woodwind ensembles, no large vocal choruses, no complicated electronic effects. They succeed by presenting original music straightforwardly and with spirit.

These artist-owned labels often sell a major portion of the records directly to their audiences. As a result, they often can show profits with sales of less than 3,000 records, depending on their recording costs. Those artists who are able to keep expenses low and sell more than 10,000 records (and there are many who have) can make small fortunes. For them, small is indeed beautiful.

Besides profits, these independent recording artists reap other benefits. Having a record of their music materially adds to their professional stature, and can help them break out of the Thursday-through-Sunday bar gig routine into the concert arena. Having a record out also creates the opportunity for them to get wider recognition by being reviewed or given airplay.

The Independent Recording Movement

This grassroots uprising in the recording business has placed the artistic control in the musicians' hands and the responsibility for their careers squarely on their shoulders. Instead of waiting to be 'discovered', artists can take charge at each step of the process and consciously try to attain their goals. Just as important is the pride that comes from having carried out a project from inception to completion and the valuable lessons learned along the way.

The major labels also benefit from this independent recording movement, because it has become a rich proving ground for new music. An artist who has

been able to develop his or her musical and business skills and show somewhat of a track record is a much more attractive candidate for a contract by a major label.

Ultimately, the independent recording movement benefits the listening public, because it enriches the selection of music we can purchase and hear. For the independents to survive, however, we as consumers must support and nurture this rich source of talent. How can we do this? By diverting some portion of the money we spend on major label records towards experimental labels. By opening our ears to new artists and new types of music. By shopping at specialty record stores which stock independent recordings and by requesting airplay for newer, untried sounds. In this way we can enter into a partnership with new talent by patronizing it in its early stages, as well as when it has reached maturity.

How to Make and Sell Your Own Record is distributed in Canada through music and book stores and is also available from The Headlands Press Inc., P.O. Box 862, Tiburon, CA 94920.

The chapters in the book go from Promotion and Sales stages through Manufacturing and the Recording Procedures on to Song Rights, Business and Planning. Your decision to record is sometimes an emotional one and in that case can be a costly one. Hopefully the emotional rush passes and you begin to realize the strength and knowledge needed before you take step-one into the studio - for that matter even before you pick up the phone to start scrutinizing the functions, facilities and fees of the various studios.

The listings that follow are geographical from the West to East coasts and contain the basic information supplied by the contributing studios.

In the Third Annual Recording Studio guide we will expand upon this information to include recording, mixing, duplicating and effects equipment used by the studios. Also, the listings will include the staff pertinent to the function of the studios such as Recording Engineers, Mixing Engineers, Staff Producers and so on. Over the next year we will be compiling this extensive list and welcome correspondence from existing studios and any opening in the future.

BRITISH COLUMBIA

Brothers Productions Ltd.

342 Lakehill Road
P.O. Box 206
Kaleden, B.C. V0H 1K0
(604) 497-8424

Manager: Dennis Thieven

No. of Studios: 1

Dimensions: 25' x 20' x 11'6". Drum Booth 7' x 8'. Control Room 12' x 24'

No. of Tracks: 24, 16, 8, 2

Hours: 24 hours by appointment.

Instruments Supplied: Hammond C-3, Fender Rhodes, Yamaha CP-70, Polymoog synthesizer.

Leslie, Fender amplifiers, drum kits, sound effects and percussion toys.

Special Services: Qualified side musicians, string section, custom jingle production, male and female back-up singers, arranging, producing, music publishing on approval, custom jingle production, album design with affiliated graphics firm, record pressing and tape duplication.

Bullfrog Recording Studios

2475 Dunbar Street
Vancouver, B.C. V6R 3N2
(604) 734-4617

Manager: Margaret Scherf

No. of Studios: 1

No. of Tracks: 2, 8, 16

Hours: 24 hours

Instruments Supplied: Klingermann Upright, drums, amps.

Special Services: OmniQ SMPTE compatible synchronizer coupled to two 8 track tape machines.

Keye Recording Ltd.

1209 Quadra Street
Victoria, B.C. V8W 2K6
(604) 382-5232

Manager: Michael Grieve

No. of Studios: 1

Dimensions: 24' x 28'

The Little Mountain Sound Co. Ltd.

201 West 7th Ave.
Vancouver, B.C. V5Y 1L9
(604) 873-4711

Manager: Bob Brooks

No. of Studios: 4

Dimensions: A: 60' x 32'. B: 33' x 32'; 22' ceilings
C & D: Production Studios.

No. of Tracks: 2 - 24

Hours: 24 hours

Instruments Supplied: Baldwin 9 ft., Howard 6 ft., Rhodes, Solina, Hammond C-100, Wurlitzer, Rolands, Fender Twin, Marshall, Boogie, Precision Bass.

Mushroom Studios

1234 West 6th Ave.
Vancouver, B.C. V6H 1A5
(604) 734-1217

Manager: Don Boas

No. of Studios: 1

Dimensions: 30' x 50' (C.R. 15 x 20'), ISO. Booth 12' x 15'

No. of Tracks: 16 - 30

Hours: 24

Instruments Supplied: Grand piano (Yamaha C-7)

Special Services: Production, complete album service

Ocean Sound Studios

3127 West 8th Avenue
Vancouver, B.C. V6K 2C4
(604) 733-3146

Manager: Susan Morrison

No. of Tracks: 24 and 16

No. of Studios: 1

Dimensions: 1000 sq. ft.

Hours: 24 hours

Instruments Supplied: Moog, Music Man, Rhodes, Fender, Heintzman, ARP, Ampeg, Ludwig, Zildjian

Special Services: Studio musicians, arrangers, location recording, mixing, dubbing, editing, custom disc pressing

Pinewood Recording Studios Ltd.

1119 Homer Street
Vancouver, B.C. V6B 2Y1
(604) 669-6900

Manager: Geoff Turner

No. of Studios: 2

Dimensions: Studio A. 49' x 38'. Studio B. 24' x 28'

No. of Tracks: Mono, 2, 16, 24

Hours: 24 hours 7 days week

Instruments Supplied: Yamaha C3 and C7 Grand pianos, Camco and Pearl drums, Roland String Synthesizer, Arp Synthesizer, Fender Rhodes Electric piano, misc. percussion

Special Services: Necam Computer Mixdown

Psi Chord Recording and Mastering Ltd.

1747 West 3rd Avenue
Vancouver, B.C. V6T 1K7

Manager: Robin Hugh Spurgin

No. of Studios: 1 plus 16 track remix suite

Dimensions: 12' x 24' x 32'

No. of Tracks: 1 to 24

Hours: Any - by appointment

Instruments Supplied: Chickering Baby Grand, Hammond B3, Ampeg B15 Bass Amp, rentals on request

Special Services: Mixing, editing, "live" to two track masters and demos, complete production, remotes, electronic consultation

Al Reusch Enterprises Ltd.

3195 Colwood Drive
N. Vancouver, B.C. V7R 2R5
(604) 988-8816

Manager: A.V. Reusch

No. of Tracks: 4

Hours: 9 to 5 Monday thru Friday (Nights and weekends by appointment)

Special Services: Specializing in editing and mastering, remote recording, and production of records

Spot Shop Studio Inc.

222-12 Water Street
Maple Tree Square, Gastown
Vancouver, B.C. V6B 1A5
(604) 685-4732

Manager: Maureen Mitchell

Total Sounds West Ltd.

2190 West 12th Avenue
Vancouver, B.C. V6K 2N2
(604) 734-2922

Manager: Carlton H. Lee

No. of Studios: 1

No. of Tracks: 16, soon to be 24

Hours: 24 hours

Instruments Supplied: Fender Piano and Karl Strauss Grand Piano

Special Services: Creative Services for Commercial Advertising, film music and record production

ALBERTA

Cord Sound Studio

P.O. Box 1569
Innisfail/Red Deer
Alberta T0M 1A0
(403) 227-3699

Manager: Michael Cord

No. of Studios: 1

No. of Tracks: 8, 4

Hours: Variable

Instruments Supplied: Amplifiers, guitars, Crumar String, Korg MS-20 Synthesizers

Special Services: Commercial production, demos, music publishing

Damon Sound Studios

6844-76 Avenue
Edmonton, Alberta. T6B 0A8
(403) 465-1071

Manager: Garry McDonall

No. of Studios: 1

Dimensions: 30' x 20'

No. of Tracks: 24, 16

Hours: 24 hours

Instruments Supplied: Baldwin 6'3" grand piano, Hammond C-3, clavinet, ARP Odyssey synthesizer, Zico drum kit

Special Services: 16mm Film Transfers, record

AMPEX

STEREO



AMPEX ATR-100. TOP-OF-THE-LINE PERFORMANCE IN A 2 OR 4 TRACK RECORDER.

When your mastering job requires a lot of performance, the Ampex ATR-100 is your logical choice. The ATR-100 has the same unsurpassed ATR series electronics and tape transport system found in the most advanced multitrack recorder on the market today, our new ATR-124. You get sound quality for mastering and playback unmatched by any competitive recorder.

Features and specs you'd expect from Ampex. You also find specifications that have made the ATR-100 a recognized standard of excellence for the industry. Extremely low distortion,

exceptional electronic headroom, low wow and flutter, and phase corrected record equalization pushes the performance of any tape to its maximum. And that means better sounding results.

When time is of the essence, ATR-100 gives you more time. ATR-100's quick start and stop transport time lets you go from rewind (2400 ft. in under 45 seconds) to play mode in 4.8 seconds. And up to 20 cue locations can be programmed onto the tape with the optional multi-point search-to-cue accessory for addi-

tional creative time savings. The transport system of the ATR-100 is unsurpassed by any competitive model in terms of accuracy and precision. Feature after feature that makes outstanding performance an everyday occurrence. The Ampex ATR-100. Contact your Ampex sales representative for complete details.

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Ampex Corporation
Audio-Video Systems Division, 401 Broadway
Redwood City, CA 94063 415/367-2011

CANADIAN RECORDING STUDIO GUIDE

labels, publishing, custom pressing, production

E K Recording Studio

2208 Munro Drive
Calgary, Alberta. T2E 5Y8
(403) 276-1401

Manager: Ernest Klumpp

No. of Studios: 1

Dimensions: 24' x 18'

No. of Tracks: 16

Hours: 9 a.m. - 5 p.m. (Evenings on special request)

Instruments Supplied: Hammond M-3, piano, Fender Rhodes, Roland SH 2000 synth., Logan string, Hohner clavinet, Fender jazz bass, Ludwig drums and amplifiers.

Special Services: Record production, cassette duplication, studio supplies

Jonathon Sound Productions Ltd.

2501 Centre St. N.
Calgary, Alberta. T2E 2V1
(403) 276-1757

Manager: Michael Chursinoff and Warren Anderson

No. of Studios: 2

Dimensions: 600 sq. ft.

No. of Tracks: 16, 8

Hours: 24 hours

Instruments Supplied: Amps, piano, drums, guitars

Special Services: Publishing house, record label, jingle house, audio and production classes

Kennedy Recordings

Rm 104, 10355 Jasper Ave.
Edmonton, Alberta T5J 1Y6
(403) 428-1119

Manager: Ed Kennedy

No. of Studios: 2

Dimensions: 700 sq ft

No. of Tracks: 8

Hours: 8:30 - 4:30 and evenings on request

Instruments Supplied: 7' Grand Piano

Special Services: Preparation of master tapes for records, cassette duplication, production of material for radio broadcasting, specializing in gospel groups and sound tracks for A/V presentations

Machine Shop Studios

10528 - 108 Street
Edmonton, Alberta. T5H 2Z9
(403) 428-9141

Manager: Darryl Goede

Number of Studios: 2

Dimensions: Studio A 20' x 32', Studio B: 15' x 20'

Number of Tracks: 24, 16, 8, 4, 2, Mono

Hours: Office: 9 a.m. to 6 p.m., Studio: 24 hours

Instruments Supplied: Grand piano, Fender Rhodes, amplifiers

Special Services: In house production, arranging musician contracting, compositions

Southern Sound Studios

530 5th St. South
Lethbridge, Alberta. T1J 2B8
(403) 327-6135

Manager: Dave Filchak

No. of Studios: 2

Dimensions: 26' x 20' / 8' x 10'

No. of Tracks: 8

Hours: Open whenever

Instruments Supplied: Hammond B3, Baldwin Grand Piano, Leslie, Rogers drums, Fender Deluxe amplifier, Hohner clavinet, Fender Rhodes, Fender twin reverb and amp.

Special Services: Production of radio and TV advertising packages, special productions, remote recording, albums and 45's, own record label

Westrack Audio Design Ltd.

Suite 610
2424 - 4th Street S W
Calgary, Alberta T2S 2T4
(403) 237-8082

Manager: Paul Andrews

No. of Studios: 1

No. of Tracks: 4

Special Services: Professional radio/TV and A/V production, staff announcer and complete talent booking, as well as syndicated radio production

SASKATCHEWAN

Eagle Creek Recording Co. Ltd.

209 Railway
Rosetown, Saskatchewan, S0L 2V0
(306) 882-2742

Manager: Tom Wilson

No. of Studios: 1

Dimensions: 28' x 20'

No. of Tracks: 8

Hours: 24

Instruments Supplied: Yamaha Grand, Hammond and Leslie, "C" clavinet, Fender Rhodes, Mellotron, Mini-Moog, Gibson "Ripper" Bass, complete percussion

Special Services: Album packages

Studio West Can. Ltd.

344 2nd Ave. S.
Saskatoon, Saskatchewan S7K 1L1
(306) 244-2815

Manager: Wayne Wilkins

No. of Studios: 1

Dimensions: 40' x 35' (studio), 20' x 25' (control room)

No. of Tracks: 24

Hours: 24 hours, 7 days a week

Instruments Supplied: Yamaha 7 1/2' grand piano, studio drums, other instruments supplied on request

Special Services: Commercial production, jingles, audio visual services, sound effects library, all audio design. Secluded 40 acre site, spacious lounge, cooking facilities etc

MANITOBA

Century 21 Recording Studios

1085 Saiter St.
Winnipeg, Manitoba R2V 3G8
(204) 334-4304

Manager: John Hildebrand

No. of Studios: 3

No. of Tracks: 2 x 24

Services: Dubbing and editing in third studio

Road Recording Limited

887 Grosvenor Ave.
Winnipeg, Manitoba R3M 0M5
(204) 284-2231

Manager: Brian Rich

No. of Studios: 1

Dimensions: 450 sq. ft.

No. of Tracks: 2, 8, 16

Hours: 24 hours, 7 days a week

Instruments Supplied: C7 Yamaha piano, drums and amps available on request

Special Services: Guaranteed custom pressing, tape duplication

ONTARIO

Accent Recording Studio

5th Concession, R.R. No. 1

Waterdown, Ontario L0R 2H0
(416) 689-8949

Manager: Tim Smith

No. of Studios: 1

Dimensions: Playing Area 17' x 24', Control Room 12' x 12', Acoustic Area 9' x 9', Percussion Isolation Booth 8' x 10'

No. of Tracks: 8

Hours: 8 00 a.m. till 11 00 p.m

Instruments Supplied: Instruments available on a rental basis

Special Services: Demos, pressing, commercials and jingles, voice-overs, 1/2 track, 1/4 track, and cassette dubs, production, arrangement, writing, studio musicians, counselling

Airwaves Audio Inc.

175 Bloor St E
Toronto, Ontario M4W 1C8
(416) 925-2422

Manager: Kim McLean

No. of Studios: 1

Dimensions: Control Room 15' x 20' x 12', Studio 15' x 20' x 12', plus 2 isolation booths

No. of Tracks: 8 (1')

Hours: 24 hours

Special Services: All facets of broadcast, A/V, and demo products

Aldon Sound-4-Studios

1449 Redwood Ave
Windsor, Ontario N9C 3P2
(519) 256-3900

Manager: Don Lazurek

No. of Studios: 1

Dimensions: 10' x 16' x 25' - studio

No. of Tracks: 2, 4, 8

Hours: 8 00 a.m. to 12 00 p.m

Instruments Supplied: Piano

Special Services: Consultants for studio design, acoustics and recording equipment sales. Cassette duplication, jingles and on-location recording

Amber Studios Ltd.

735 Queen St West
Toronto, Ontario M6J 1G1
(416) 362-6472/3

Manager: George Semkiw

No. of Studios: 1

Studio Dimensions: 800 sq ft

Control Room Dimensions: 22' x 24'

Number of Tracks: 24

Hours: 24 hours

Instruments Supplied: Steinway 6' Grand Piano

Comfort Sound

2033 Dufferin St.
Toronto, Ontario M6E 3R3
(416) 654-7411

Manager: Doug McClement

No. of Studios: 1

Dimensions: 40' x 25'

No. of Tracks: 16, 8

Hours: 24 hours a day, 7 days a week

Instruments Supplied: Baby Grand Piano, Gretsch Drums, Fender Precision Bass, Guild Acoustic Guitar, Fender Deluxe Reverb Guitar, Amp., Acoustic 370 Bass Amp, Korg Synthesizer, miscellaneous hand percussion

Special Services: 16 track recording for demos, jingles, film soundtracks, custom albums etc. We also have a fully equipped 16 track mobile unit for live, on location recording. The truck is often used by Toronto FM stations for live broadcasts

The Demo Studio

1076 Queen St W
Toronto, Ontario M6J 1H8
(416) 535-3717

Manager: K Doidge

No. of Tracks: 2 x 12

Hours: Flexible

Instruments Supplied: Amps, guitars, pianos, synthesizers

The Ursa Major Space Station is a high quality, totally controllable digital delay, reverberation and echo effects unit. It can quickly and easily provide the ambience or doubling required by live performers without the use of springs or tape loops. This completely solid state design makes the Ursa Major feedback proof and virtually immune to physical shock. It is equipped with XLR connectors for its mono input and stereo outputs and weighs only ten pounds.

For studio or live use the Ursa Major Space Station at \$2,970.00 FST out or \$3,240.00 FST in is an unbeatable value.

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For detailed technical information, reviews, and demonstration tape, please contact J-Mar Electronics.



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CANADIAN RECORDING STUDIO GUIDE

Earthland Studio Inc.

4807 Stanley Ave., No.5
Niagara Falls, Ontario
(416) 357-1621

Manager: Rod Morrison

No. of Studios: 1

Dimensions: Studio 20' x 30' x 15' / Control Room 15' x 16'

No. of Tracks: 8

Hours: 24 hours for sessions, business hours for bookings

Instruments Supplied: Willis Upright Acoustic Piano, Ludwig Drum kit, various hand percussion, Fender Mustang guitar, Yamaki Deluxe acoustic guitar, other instruments available by arrangement

Special Services: Demo tapes, custom singles, albums and commercial jingles, arranging, lead sheets, studio musicians available

Eastern Sound Co. Ltd.

48 Yorkville Ave.
Toronto, Ontario M4W 1L4
(416) 920-2211

Manager: John Ellison

No. of Studios: 3

No. of Tracks: 2 x 24 and 1 x 8

Hours: 24

Instruments Supplied: Piano (Acoustic and Rhodes), Hammond B3 W/Leslie, Celeste

Special Services: High speed tape duplicating, SMPTE synchronizing (24 or 8), 2" video tape, 3/4" video cassette, NECAM

Evolution 2000 Sound Studio

334 Rutherford Rd. S., No. 14
Brampton, Ontario L6W 3P5
(416) 453-4626

Manager: Eugene Schneider

No. of Studios: 1

Dimensions: Studio 20' x 25' x 14', Control Room 20' x 14' x 12'

No. of Tracks: Mono, 2, 4, 8, 16

Hours: Business, 9 to 5, Recording 24 hours

Instruments Supplied: Piano, other available on five days notice

Special Services: LP and 45 packages, high speed cassette duplication, producers and arrangers available. TV sound track Remote recording facilities demos and LP recording, jingles

Grant Avenue Studio Inc.

38 Grant Avenue
Hamilton, Ontario L8N 2X5
(416) 522-5227

Manager: Michael McCurlie

No. of Studios: 1

Dimensions: Control Room: 14' x 23', Studio: 18' x 35'

No. of Tracks: 24

Hours: By appointment

Instruments Supplied: Large grand piano, Rhodes, Wurlitzer, clavinet, ARP, string ensemble, Oberheim and Moog synthesizers, Hammond B3 and Leslie, Marshall, Hiwatt and Fender amps, Milestone drums

Special Services: All general recording and custom work

Great Shakes Productions

Toronto, Ontario
(416) 789-5856

Manager: Dennis F. Hill

No. of Studios: 1

Dimensions: 23' x 13'

No. of Tracks: 8, 4 and 2

Hours: Flexible

Instruments Supplied: Rogers drums, percussion and varied noise makers, Gerhard-Heintzman upright grand, Lesage piano, MOOG Prodigy synth., Acetone organ, classical and 12-string guitars, bass, several amps

Special Services: Albums, singles, jingles, demos and soundtracks. Production and arranging services on request. Writing and photographic services

K & G Recording Studio

223 Coxmill Rd.
Barrie, Ontario L4N 4G7
(705) 726-0845

Manager: Ken Sollory

No. of Studios: 1

No. of Tracks: 4 or 2

Hours: Flexible

Instruments Supplied: Hohner electric piano, Tama 10 pc drum set

Special Services: Arranging for all instruments, write original music, background and/or melody, jingles

Kensington Sound

170A Baldwin St.
Toronto, Ontario M5T 1L8
(416) 360-8339

Manager: Bertch Alyanak

No. of Studios: 1

Dimensions: Control Room: 14' x 14', Sound Room 30' x 17'

No. of Tracks: 24, 16, 8, 4

Hours: All hours

Instruments Supplied: Heintzman grand piano, Hammond B3, Rogers drum kit, Telecaster, Fender Precision, Martin Acoustic, Amps

Special Services: Musician's Lounge, practice room with piano, staff producers

Manta Sound Company

311 Adelaide Street East
Toronto, Ontario M5A 1N2
(416) 863-9316

Manager: Andrew S. Hermant

No. of Studios: 3

No. of Tracks: 24, 28, 32

Instruments Supplied: Hammond Organ, Steinway pianos. Additional instruments including amplifiers may be rented on request

Special Services: Score with picture, 35mm/16mm and video

Marc Productions Ltd.

1163 Parisien Street
Ottawa, Ontario K1B 4W4
(613) 741-9851

Manager: Marcel Tessier

No. of Studios: 2

Dimensions: Studio A - 40' x 80', Studio B - 25' x 30'

No. of Tracks: Studio A - 24, Studio B - 16

Hours: 24 hours - 7 days a week

Instruments Supplied: 1 - 7' Yamaha grand piano, 1 - 7' Steinway grand piano. Other instruments available on request

Special Services: High-speed cassette and tape duplication

Marigold Productions

P.O. Box 87, Station K
Toronto, Ontario M4P 2G1
(416) 484-8958 / 6061

Manager: M. Dodson

No. of Studios: 1 (with isolation booth)

Hours: 24 hours a day - 7 days a week

No. of Tracks: 24

Dimensions: 30' x 12'

Mars and Co. Sonics

323 A Queen St. W.
Toronto, Ontario M5V 2A4
(416) 366-2613

Managers: Pierre Ouellet, Dean Motter

No. of Studios: 1

No. of Tracks: 2, 4, 8

Hours: Variable

Instruments Supplied: Electric piano, synthesizers from Moog, Arp, Roland, Oberheim, Korg, Misc. treatment devices

Special Services: Production, arrangement, synthesizer training, specializing in electronic music composition, soundtracks, film mixing consultants, and full graphics and design services also available

Master's Workshop

306 Rexdale Blvd, Units 6 & 7
Rexdale, Ontario M9W 1R6
(416) 741-1312

Manager: Doug McKenzie

No. of Studios: Studio A - 24 track, Studio B - 16/24 track overdub studio

Maxim Canada

R.R. No. 2, St. Pauls
Ontario N0K 1V0
(519) 393-6998

No. of Studios: 1

Dimensions: 600 sq. ft.

No. of Tracks: 16

Hours: 24 hours, by appointment

Instruments Supplied: Currier 5' grand piano, Premier drum kit, Hi-Watt amplifiers, various percussion instruments

Special Services: Custom record pressing, artist management, jingles, production, two-publishing co's, record company, studio musicians, arranging

McClellan Place Recording Studios

225 Mutual Street
Toronto, Ontario M5B 2B4
(416) 977-9740

Managers: Bob Richards and Phil Sheridan

No. of Studios: 2

Dimensions: 42' x 31', 18' x 29'

No. of Tracks: 16, 24

Hours: 24 hours a day

Instruments Supplied: 2 Hammond B3 organs, Baldwin Concert grand piano, Steinway 6' grand piano, Fender Twin Reverb Amp, Fender Rhodes

Special Services: Editing, mixing duplication, 1" and 1/4" tape mastering, disc mastering, music and STX library, pressing

Metalworks

3611 Mavis Rd., N.5
Mississauga, Ontario L5C 1T7
(416) 279-4008

Manager: Dave Dickson

No. of Studios: 1

Dimensions: 22' x 55'

No. of Tracks: 24

Hours: 24 hours/7 days

Instruments Supplied: Yamaha grand, Tama drums, Roland Synth SH2000.

Special Services: Auto mix, Video Synch, Block booking

Montclair Sound

91 Montclair Ave.
Toronto, Ontario M5P 1P5
(416) 488-0603

Manager: Barry McVicker

No. of Studios: 1

No. of Tracks: 8, 4, 2

Hours: 24 hours

Instruments Supplied: Fender Rhodes and Heintzman pianos; Gibson, Martin, Fender Guitars and banjos; string bass, pedal steel, compressors, noise gates, phasers, flangers

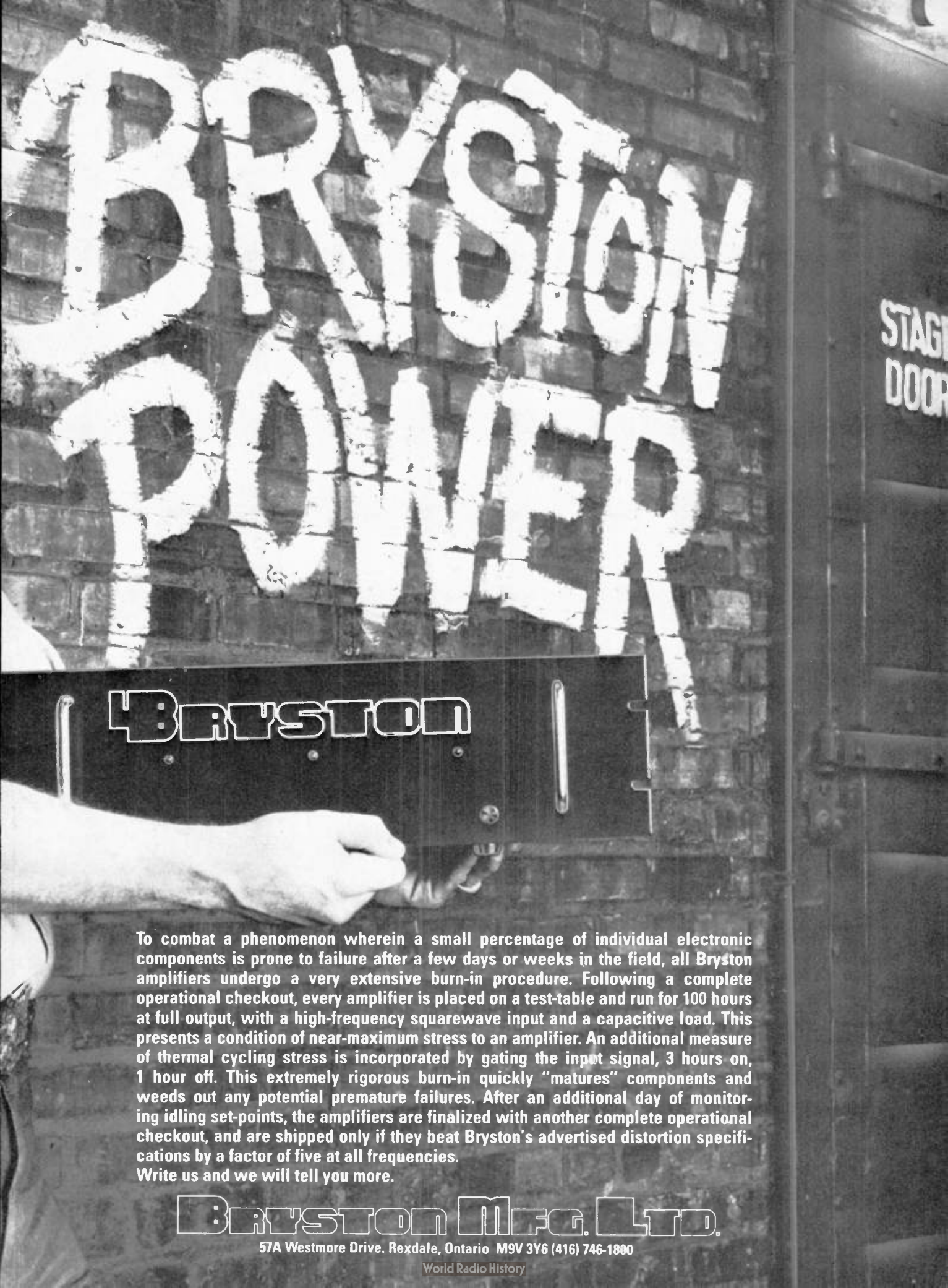
Special Services: Commercial and A.V. production, voice tapes (English and French); stock music and sound effects library; cassette and reel to reel duplication, musical arranging

Morgan Earl Sounds

11 and 12 Yorkville Ave.
Toronto, Ontario
(416) 967-0727

Manager: Kim Holmgren

No. of Studios: 2



BRYSTON

To combat a phenomenon wherein a small percentage of individual electronic components is prone to failure after a few days or weeks in the field, all Bryston amplifiers undergo a very extensive burn-in procedure. Following a complete operational checkout, every amplifier is placed on a test-table and run for 100 hours at full output, with a high-frequency squarewave input and a capacitive load. This presents a condition of near-maximum stress to an amplifier. An additional measure of thermal cycling stress is incorporated by gating the input signal, 3 hours on, 1 hour off. This extremely rigorous burn-in quickly "matures" components and weeds out any potential premature failures. After an additional day of monitoring idling set-points, the amplifiers are finalized with another complete operational checkout, and are shipped only if they beat Bryston's advertised distortion specifications by a factor of five at all frequencies.

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World Radio History

CANADIAN RECORDING STUDIO GUIDE

No. of Tracks: 8
Hours: 24 a day
Instruments Supplied: Mini Moog, Kawai baby grand

North Wind and Sun Recording Studio

P.O. Box 40
Tamworth, Ontario K0K 3G0
(613) 379-2571

Manager: Frederick G. Hannah
No. of Studios: 1
Dimensions: 18' x 20'
No. of Tracks: 4
Hours: 24 hours
Instruments Supplied: Fender bass (Precision), Peavey bass amp. Ampeg guitar amp, Sherlock-Manning upright piano, Sonor drums
Special Services: tape duplication (reel to reel, cassette)

Omni Media Productions Ltd.

138 Lake Street
St. Catharines, Ontario L2R 5Y1
(416) 685-6158

Manager: P. Murray
No. of Studios: 1
Dimensions: Voice-over only
No. of Tracks: 2
Hours: 24
Instruments Supplied: None
Special Services: On-location colour video recording, video tape (3/4" and 1/2") mastering, editing, duplicating, transfers, mobile audio recording - 2 tracks tape duplication

Palindrome Recording Service

c/o CKMS-FM
200 University Ave. W.
Waterloo, Ontario N2L 3G1
(519) 886-2567

Manager: Bill Wharrie
No. of studios: 1
Dimensions: 20' x 18'
No. of tracks: 2, 4 and 8
Hours: Flexible, mostly evenings

Perceptions Recording Studio

11 Canvarco Road
Toronto, Ontario
(416) 423-9990

Manager: Peter Akerboom
No. of Studios: 1
No. of Tracks: 8, 4 and 2
Dimensions: 34' x 21' x 14', Control Room 19' x 14'
Hours: 24 hours a day, 7 days a week

Phase One Recording Studios Ltd.

No. 10 - 3015 Kennedy Road
Scarborough, Ontario M1V 1E7
(416) 291-9553

Manager: Carol Wright
No. of Studios: 2
Dimensions: 50' x 30', 30' x 30'
No. of Tracks: 24
Hours: 24 hours 7 days a week
Instruments Supplied: Hammond B3 organ, Yamaha C7 piano, Ludwig drums
Special Services: Disc mastering, direct to disc recording

Pyramid Sound Productions

54 Bernard Ave.
Toronto, Ontario M5R 1R5
(416) 922-1016

Manager: Russ Walker
No. of Studios: 1
No. of Tracks: 2, 4, 8
Hours: 24
Instruments Supplied: Mason and Risch piano, Ludwig drums, Leslie, Roland cube 60 guitar amp., Oberheim 4 voice polyphonic synthesizer, Prophet V, Yamaha CP-70 Grand Piano, assorted percussion
Special Services: In house production of documentary film sound-tracks and jingles specializing in electronic music

Quest Recording

215 Toronto Ave.
Oshawa, Ontario L1H 3C2
(416) 576-1279

Manager: Paul LaChapelle
No. of Studios: 1
Dimensions: 27' x 14'
No. of Tracks: 4 and 16
Hours: 24 hours
Instruments Supplied: Hammond B3, upright piano, Gretsch and Premier drums, 2 tympani, Yamaha Acoustic guitar, Precision bass, GBX guitar amp
Special Services: Packages, complete production of jingles, musicians on staff, recording, mixing, editing, dubbing, rehearsal and pre-production space, location recording

Round Sound Studios

357 Ormont Drive
Weston, Ontario M9L 1N8
(416) 743-9979

Manager: Jamie Sutherland
No. of Studios: 1
Dimensions: Control 15' x 20', Main Room 15' x 25', Two isolation booths 6' x 8'
No. of Tracks: 16, 8, 2 full track
Hours: 24 hours
Instruments Supplied: Prophet V synth., Hammond B3 with Nova 10 Poly Synth., Leslie custom, Fender Rhodes, Lesage Acoustic piano, Rogers drums, Fender precision and Jazz bass, Ampeg bass amp, Roland JC20 chorus amp., assorted percussion instruments. Anything else rented upon request
Special Services: Jingle writing, arranging and production. Record production. In house musicians. Large sound effects library. Synthesized sound is our speciality

Skyhawk Studio

312 Charles St.
Belleville, Ontario K8N 3M8
(613) 968-4702

Manager: Eric Baragar
No. of Studios: 1
Dimensions: 30' x 20'
No. of Tracks: 8
Hours: 9 a.m. - 1 a.m.
Instruments Supplied: Yamaha electric grand, Fender Rhodes, Hohner Clavinet, Elka strings, Mini-Korg, Ampeg, Fender, GBX, Hi-watt amps, drums by request
Special Services: Creative development of songs for songwriters and groups; affiliated with "Hawktunes" Publishing (CAPAC CMRRA) and Centre Stage Music. Jingle productions by B & C Productions. Custom records by Skyhawk Records

Snocan Recording Studios

2415 Holly Lane
Ottawa, Ontario
(613) 731-4668

Manager: Ralph Carlson and David Dennison
No. of Studios: 1
Dimensions: 40' x 25'
No. of Tracks: 16, 4, 2 and mono
Hours: 24 hours
Instruments Supplied: Mason and Hamlin piano, Roland String Synthesizer, Gibson 6-string acoustic, Martin 12-string acoustic, Fender Twin Amp. (Other instruments supplied on request)
Special Services: Demos, finished masters, jingles, etc. Two record labels and full CAPAC and PRO Canada Publishing

Sound Ideas Recording Studio

86 McGill Street
Toronto, Ontario M5B 1H2
(416) 977-0512

Manager: Brian Nimens
No. of Tracks: 4
Hours: 8 a.m. to 6 p.m. Monday to Friday. Overtime and weekends can be arranged
Special Services: High speed reel to reel and cassette duplication

The Sound Kitchen Limited

3805 Weston Road
Toronto, Ontario M9L 2S8
(416) 749-2365

Managers: David Moyles, Calvin Sauro, Hugh Ferguson
No. of Studios: 1
No. of Tracks: 16
Instruments Supplied: Yamaha C3 Grand, Ludwig Drum Kit, Fender and Marshall Amplifiers, Arp Solina Strings, Hammond B3 Organ with Leslie and Hohner Clavinet on premises for rental

Sounds Interchange Ltd.

506 Adelaide St. East
Toronto, Ontario M5A 2V1
(416) 364-8512

Manager: Jeff Smith
No. of Studios: 2
Dimensions: 60' x 38', 15' x 25'
No. of Tracks: 2 x 24
Hours: 24 hours
Instruments Supplied: Petrof Concert grand piano (92 keys), Hammond B3 organ with Leslie, Heintzman tack piano
Special Services: Quadraphonic recording and remix, Studer tapelock system for linking tape machines, or tape machines to video, live recording/mixing to video, automated remix

Soundstage/Nimbus 9

39 Hazelton Avenue
Toronto, Ontario M5R 2E3
(416) 961-9688

Manager: Jim Frank
No. of Studios: 1
Dimensions: 28' x 48'
No. of Tracks: 24 - 16 - 2 - mono
Instruments Supplied: 7 ft. concert grand Steinway, upright grand "Honky Tonk" piano, Fender Rhodes electric piano, Hohner clavinet, Hammond C-3 organ and Leslie speaker, various percussion equipment. Available at moderate extra cost: harmonium, Fender Super Reverb Guitar Amp, Fender Bassman Guitar Amp. Additional equipment can be rented through studio

South Path Productions Ltd.

1100 Invicta Drive, Unit 21
Oakville, Ontario L6H 2K9
(416) 842-1743

Manager: Peter Arthur
No. of Studios: 1
Dimensions: 22' x 40'
No. of Tracks: 8
Hours: 24 hours by appointment
Instruments Supplied: Rogers Drums, baby grand piano

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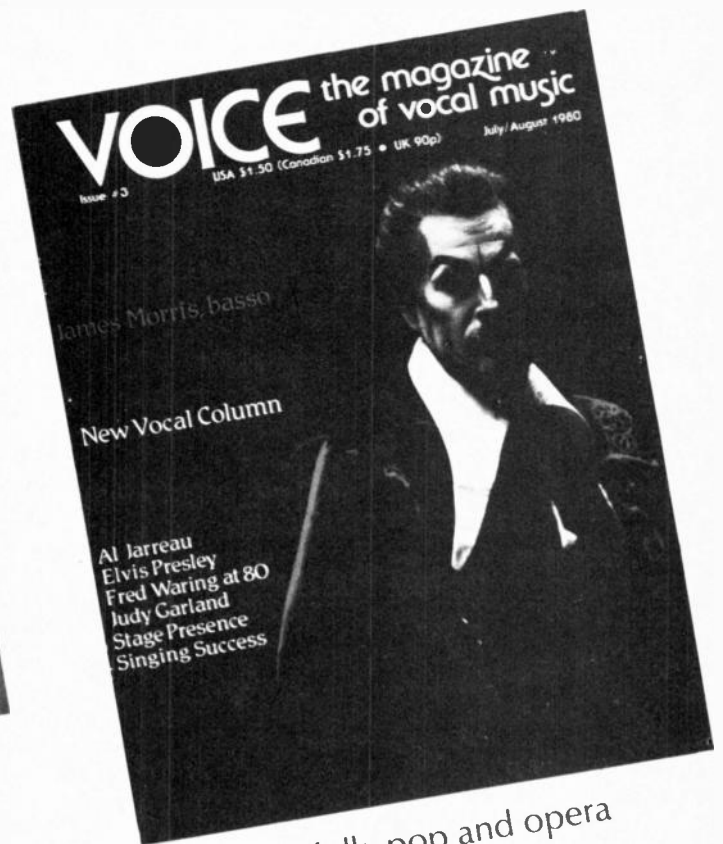
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Engineer: John Victor
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Special Services: Block booking, meals and accommodations

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 (416) 789-2878

Manager: Noru Gogovitz
No. of Studios: 1
Dimensions: 17' x 17' studio, 10' x 10' vocal room, 9' x 9' drum room
No. of Tracks: 8
Hours: 24 hours a day
Instruments Supplied: All instruments
Special Services: Low package rates

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Hours: Anytime
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Special Services: Completely mobile with diesel power plant, broadcast link, video monitoring

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33 Scarlet Road
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Manager: Paul Zaza
No. of Studios: 2
Dimensions: 20' x 30', 22' x 17'
No. of Tracks: 8, 16 and 24
Hours: 24
Instruments Supplied: Baldwin concert grand, Fender Rhodes, Mason and Risch Tack Piano, Ludwig Drums, Bongos, percussion, guitar amps, organs, clavinet, basses. Instruments available upon request: mini moog synth and string machine
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No. of Tracks: 2 x 24
Hours: 24. Rented by the day, week or month
Instruments Supplied: Yamaha 9' grand, Yamaha 5', Fender Rhodes 73, Hohner Clavinet, Congas. All other instruments can be rented from Montréal or N.Y.

Les Studios Marko Inc.

910 East de la Gauchetière
 Montreal, Québec H2L 2N4

Manager: Michelle Caroli
 No information available

Les Studios Sud Enr.

Rg. St. Anne Nord
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Special Services: Jingles, audio-visual, post production, film scores

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Instruments Supplied: None
Special Services: Disc mastering

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 Montréal, Québec H2L 2N4

Manager: Andre Perreault
No. of Studios: 1
Dimensions: 30' x 40'
No. of Tracks: 24
Hours: Open 24 hours/7 days
Instruments Supplied: Yamaha 9' grand, Gretsch drum kit
Special Services: Computerized mix down

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Manager: Gary Cartwright

No. of Studios: 1
Dimensions: 28' x 19'
Hours: 24
No. of Tracks: 16
Instruments Supplied: Baby grand piano (Kawai), Ludwig drums, Fender amps, anything else can be rented on request
Special Services: Block bookings, full record production, arrangers, musicians, custom pressing, full radio and T.V. jingle production, own label, and Roger Grant

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87 ouest, St.-Charles
 Longueuil, Québec J4H 1C5
 (514) 674-4927

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Dimensions: 30' x 50'
No. of Tracks: 24
Instruments Supplied: Baldwin 9' piano
Special Services: Special live section with 2 booths

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0707 Charlevoix
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Hours: 24 hours day/7 days a week
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Instruments Supplied: None
Special Services: Full custom pressing package, sales co-ordination

Solar Audio and Recording Ltd.

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 Dartmouth, Nova Scotia B3A 1M5
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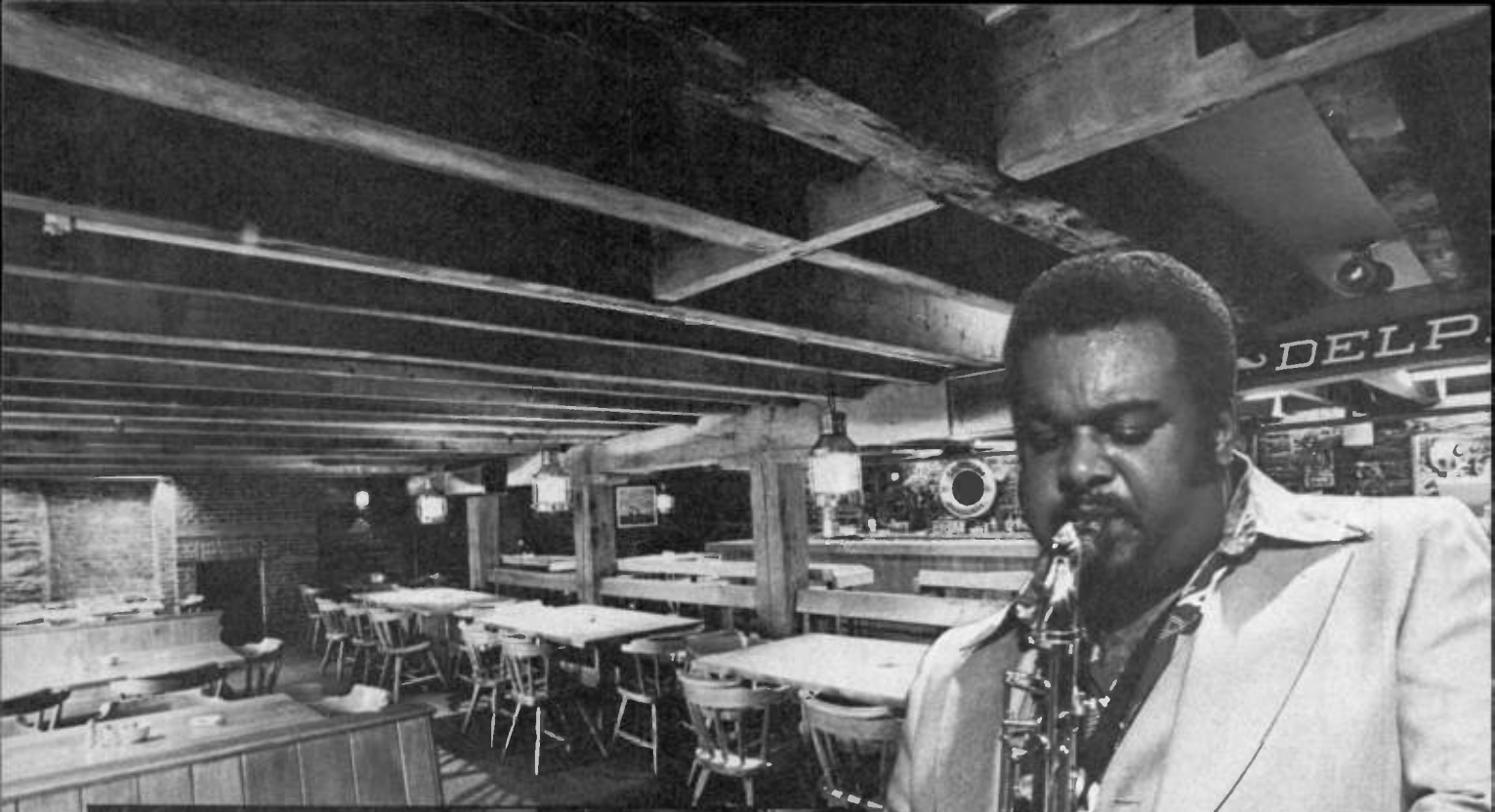


PHOTO PAUL SERRALHEIRO



PHOTO ERNEST A. MORANETZ

•HOT JAZZ



PHOTO CINDY LOW

(Jazz Clubs clockwise from left)
Hot Jazz, Vancouver; L'Air du
Temps, Montreal; Privateer's
Warehouse, Halifax; Darling's,
Edmonton; Red Lion Pub,
Toronto.



PHOTO KATHY WHITNEY

JAZZ CLUBS

HOT JAZZ

VANCOUVER

by Shelley Fralic

For West Coast jazz buffs, the corner of Broadway and Main in Vancouver is nothing less than hallowed ground. Since the days of the Cellar Club in the '50s, a small, but loyal group of jazz followers have sought the cool climes of austere halls and clubs scattered around the fringes of the downtown nightclub scene.

As part of a growing movement - including a new FM radio station, CJAZ - the corner of Broadway and Main is again a jazz focal point in Vancouver. And the *Hot Jazz Society*, one flight up from the sidewalk at 36 East Broadway, is proof that a select group of Vancouverites are indeed true jazz devotees.

Hot Jazz was conceived at a July,

1971 memorial dance in honour of the late Louis Armstrong. Today the society boasts a membership of 10,000-plus, and its 1,000 square foot dance floor and 180 seats are seldom less than packed Tuesday through Saturday. The club's P.A. system and stage, with its new piano and five microphones, handles a diverse roster of talent, both local and imported. Numerous house bands - Kansas City Five, Dave Roberts Jassband, Westside Feetwarmers, Tailgate Jazz Band, Dixieland Express, Phoenix Jazzers - play on a nightly rotating basis, giving up the spotlight for occasional appearances by local greats such as Lance Harrison and Fraser McPherson, as well as various guest bands from England and the United States.

The *Hot Jazz Club* and its growing membership are traditionalists, and the music responsible for the roof-raising and foot-stomping sessions is heavily flavoured with New Orleans and Dixie-

land jazz styling. Tuesday nights are set aside for jam sessions, when members of the audience are encouraged to bring their own horns and join in.

The Hot Jazz organization is a non-profit society and exists largely due to the efforts of its members. The bar is staffed by volunteers, as is the clean-up crew. The manager and janitor are the only paid employees. A one-year membership fee is a mere \$3.00 and gains one free admittance Tuesday through Thursday, which are members only nights. On weekends, members pay a \$2 cover charge and guests (who must be signed in) pay \$3.

Jazz festivals, Sunday workshops and a regular Saturday night radio show "Live from Hot Jazz", are weekly events in the club's lineup of activities.

The club's constitution, which is strictly adhered to, states: "The style shall be New Orleans style, traditional, ragtime and other allied forms of music."

SHADOWS/DARLING'S

EDMONTON

by Silvio Dobri

Jazz is as noticeable here as Alberta oil is in the east.

Tommy Banks, Big Miller and P.J. Perry are Edmonton's recognized jazz ambassadors. And a new generation's interest has spawned musicians like Bob Myers, Gordie Nicholson and Bob Stroup. Together the old and new guards have become instrumental in focusing city-wide attention on the jazz musicians honouring their skills at the Grant MacEwan Community College.

The interest in jazz is definitely here, and so are the clubs. Edmonton boasts four of them - two of these are solely jazz operations each and every week. The same interest has also attracted its better share of the name acts over the years in one of the clubs.

In addition to the clubs, the city is also home to the Edmonton Jazz Society and the Railtown Jazz Society - the latter being resurrected from almost a year's inactivity.

But while all this is immediately gratifying, Alan Kellogg, The Edmonton Journal's respected jazz reviewer and musician, has expressed concern over the sudden influx of clubs. "I think it's just great to give exposure to these fine musicians, but I hope the club situation doesn't turn into a Greek restaurant experience."

Kellogg's concern is valid in the light that these clubs have become operational in a two year period, but in Canadian terms it passes for a jazz city.

Shadows, 10245 104th Street, is a new experience from Walden's restaurant. Jazz is not a staple here, nonetheless, *Shadows* offers the best of the local talent whether it be jazz, classical or variety, seating approximately seventy.

Shadows began to offer music - five

nights per week - in late January. Under the direction of musician Christopher Lewis *Shadows'* future seems very promising, so look for *Shadows* becoming the new home for the Railtown Jazz Society. There's some consideration being given to make *Shadows'* stage available for a once-a-week serious jazz jam session as an open stage concept.

Certainly the most flamboyant entry into the growing jazz club fraternity in Edmonton is *Darling's*, the brain child of the Four Seasons' music director, Adrian Chornwol. *Darling's* is a disco by night and a smokey jam-packed jazz emporium on Wednesday afternoons. The talent featured is all local and draws heavily from the jazz students at the Grant MacEwan Community College.

While traditional jazz is accepted by the predominantly office crowd, fusion seems to be the winner here.

Seating capacity is set at 250, however, by 5.15 (doors open by 4.30 p.m.) at 10235 101st Street, it's standing room only.

RED LION PUB

TORONTO

by Joanne Ross

Mainstream jazz in the Dizzy Gillespie vein is featured at the *Red Lion* six nights a week and Saturday afternoons. (Monday to Saturday 12 p.m.-1 a.m.) Such talents as Ed Bickert, Russ Little, Pete Magadini, Rick Wilkins, Kathryn Moses and Eugene Amaro frequent the club, showcasing their individual musical talents.

The *Red Lion* didn't feature live entertainment, except for occasional weekend jams, until the autumn of 1979 when Eugene Amaro suggested to club owner and ex-trumpeter, Don Caruso, that he

invite in some established jazz performers from across Canada on a regular basis. The idea was a good one, and the *Red Lion* has attracted a regular crowd ever since. Amaro acts as entertainment manager in addition to playing his own regular gigs at the club. Featuring established talents, most of whom have recorded or done studio work, Amaro says, assures that the entertainment is always good. "People can come here anytime and know they will hear top talent." The club has great acoustics plus a house P.A. and piano.

Plans for the *Red Lion's* first summer of jazz included a patio pub and opening up an adjacent lounge inside. The club, however, will still retain the intimate atmosphere that jazz requires. The jazz "room" seats ninety while the lounge seats about another thirty people.

Amaro says they also hope to invite a few well-known American jazz artists up

to the club in the near future as special guests.

The audience on any given night includes people of all ages and from all parts of the city, from Humber College music students to good friends like the great Oscar Peterson, who can occasionally be coaxed into playing a few tunes with the current band on stage.

The club is housed in a statuesque old mansion at 467 Jarvis Street just steps away from the Yonge Street Strip. The house was once owned by an ex-Premier of Ontario, although no-one seems quite sure just who he was. The *Red Lion* hopefully will not suffer that same fate, but instead will thrive and be remembered in this city for a long time to come. With only a few other clubs regularly catering to jazz enthusiasts in Toronto, the club is a welcome addition as it provides even more variety of talent to this city. It's worth a visit.

L'AIR DU TEMPS

MONTREAL

by Paul Serralheiro

In Montreal today there are several good jazz clubs. Through the course of the last seven or eight years, jazz has acquired for itself a growing number of fans in this city, and many establishments are now putting-up "jazz" signs on their windows, giving the music a local habitation and a name, and drawing enthusiasts and curious listeners.

The assortment of clubs that feature jazz is wide. *L'Air du Temps* is a club featuring local musicians where the music is the foreground sound, and people go there as much to listen to the music as to talk with friends.

Situated at 191 St. Paul St. West, in the oldest quarter of Montreal with its narrow streets and 18th-century-style Quebecois architecture, the club is just charming. Plants hang from the ceiling, incense perfumes the place. People lie back on couches or huddle at the bar, and beautiful smiling eyes are everywhere. There is a spritful gaiety here. Musicians fill the stage nicely niched by the window in the center of the place, and are visible from nearly every angle, and the general atmosphere of the club, which is permeated with the feel of jazz, is stimulating and pleasurable. "I decided to open the club basically because I like the music" said Paul Minuto, who along with his wife Sylvie, owns and runs the club.

Seating capacity at *L'Air du Temps* is approximately 90, and it features jazz every afternoon from 5-7 and every night

from 9.30 p.m. to 2.30 a.m. The club closes at 6 a.m., and often the music goes on until dawn. The club has been open two years, and already is pointed to by many local musicians as one of the best places to play around the city. Eighty percent of the musicians who play here are locals, and out-of-towners include people like Brian Tansley and Bob Mover. Pepper Adams, a now world-renowned baritone sax player was there early in the year.

It is difficult to accurately trace the evolution of jazz in this city. It has been the birth-place of people like Oscar Peterson and Maynard Ferguson, and has seen many other greats come and go. One thing that can be said about it, is that it has, and will continue to share the experience of the evolution of the music called jazz, both as an active participant, and as a responsive listener.

PRIVATEER'S WAREHOUSE

HALIFAX

by Patrick Ellis

Jazz in Halifax lives a tenuous existence. Clubs come and clubs go, while the audience of true cognoscenti remains about the same pitifully small number it's been for the duration of the century.

There's never been enough jazz radio to spark a large interest in the public, and the few good musicians who want to play jazz either leave town or have to find a sinecure with either a university or the CBC. The only club that's made a go of jazz, that's survived and continued to

pay musicians, is the Middle Deck at *Privateer's Warehouse*.

This has chiefly been the result of the club's canny manager, Michel Lindthaler, who started the 100 customer capacity club five years ago. "We started as a piano bar, with John Roby performing with his sister, Helen and bassist John Bird. That was fun. More and more friends of the band came in and played. After that came saxophonist Bucky Adams, who played here for three years. Since then we've been booking local people like the Mason-Chapman Band and bringing in performers like Kathryn Moses and Moe Koffman.

"We started off very hodgepodge and laid back. While it's nice to seem successful, my secret - if I have one - is that

I have financial restraints, so I've kept it very primitive. It's not really sophisticated music here, but slightly commercial. We are providing music for a very large variety of people, not just dealing with a jazz fan crowd." The bottom line remains the bottom line, and *Privateer's* has been able to get the music out by steering clear of the fringes and encouraging an audience that looks like it's heavily into depilatories, shoe polish and itself. While the musician can comfortably play to the people out there who are listening, he or she has to live with and at least marginally entertain the people who can hardly hear because they're looking, looking, looking.

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DAVID CLAYTON-THOMAS

Continued from page 25

ed with high calibre musicians. The new band (comprised of Bobby Economou, Richard Martinez and five other Canadians, Bruce Cassidy, Earl Seymour, Vernon Dorge, Rob and Dave Piltch, who have since been replaced by Wayne Pedziwaiter [bass] and Peter Harris [guitar] - all of whom are equal partners in the group) is no exception, yet each member was chosen with as much thought to compatibility with each other as to musicianship.

"It was a very important factor," Thomas stated, "because we wanted musicians who cared about the music and cared about each other. If you're going to have two or more on one instrument in the band, such as the horns, they'd better be friends - because a bad feeling in a band is as contagious as a cold."

The same care was taken choosing the road crew, according to tour manager Stuart Murray, who along with Roberto Reberio and Al Craig "get all the equipment working."

"Before a show," explained Murray, "we've got to allow four or five hours to set up and over an hour for a sound check because of the incredibly com-

plex monitor system we require. Everything - including the stage set-up we use - is on a technical rider about fifteen pages long, but basically, we require two spots and at least 24 lights for visual impact, an acoustic piano and a Hammond B3 with a Leslie.

"Monitors, speakers and amps are JBL and Electro-Voice; the vocal mic a Shure SM58. The drum mics are Sennheiser 421's - same for the horns. The overhead drum mic is an AKG 451 and the bass and guitar are taken direct. The rider also calls for a Yamaha PM 2000 mixing console.

Thomas estimates that the band has a \$17,000-a-week overhead, made \$600,000 last year and is looking at \$1.5 million this year "and that's with a band that has the problem of having to live up to its own reputation, a band with a bunch of home-town boys."

Looking back on a career that spans close to twenty years, one can't help but ask what Thomas considers to have been the high points.

"There have been so many, but I would have to say one would be opening night at Caesar's Palace where we broke every attendance record.

"The other would be the Metropolitan Opera concert four years ago; the first time the hallowed halls of the Met allowed our type of music in. Most of the New York Philharmonic and Met Opera Company were there and at the end, where

we were used to audiences shouting, 'Hey, more! Boogie! Boogie!' - they were calling, 'Bravo! Bravo! Encore! Bravissimo!' - it was beautiful."

And this is probably one of the most exciting facets of David Clayton-Thomas. Instead of resting on past laurels, as he could well do, he's charging into the eighties with a progressive, innovative group that shows every sign of going the distance.

"In the past eight months," he said, "the band has gained incredible acclaim - even more than the incarnations of other BS&T's. You see, I think the other band got tired and this is like a burst of new life. It's a different show and people are really picking up on it.

"We play fusion jazz and it's become very sophisticated, because the new generation of schooled musicians in this band play everything from Bartok to Chuck Berry. They're not just jazz musicians. They've absorbed it all." **cm**

David Clayton-Thomas Discography

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Downchild Blues Band

Continued from page 27

they came up to ask if they could record some of our material. And I said 'Sure'. I mean, how many people do that?" he asks incredulously.

"It's a compliment to do it. I mean it's either a financial compliment or an artistic compliment or both. In this case, I considered it both."

"So the next time I heard about it, the album was done and those tunes were on it," he concludes. Along with an album credit to Downchild Music on the back cover, and a verbal introduction of Downchild's song "Almost" on the record.

When I asked him about one reported estimate of \$200,000 in royalties from that album, he replied a little curtly that, "if I was that rich, I wouldn't have to sit around with people like you." Then he laughed, perhaps realizing his exasperation with some press reports was best left alone.

Smiling, he confided that after the new Blues Brothers movie plays around North America, likely causing an additional demand for their first album along with the soundtrack album, and even if it continues to sell for the next ten years, the most he can hope to get is "about \$100,000 to \$150,000."

Does he have any Downchild songs in the movie?

"They asked me to write a song. I said 'Why don't you do "Let's go Strolling"'. I thought that would be a good tune. But Belushi said 'Why don't you write me something new?' I said 'Okay, I'll give it a try', but I never had time," he says lightly, as if it really didn't matter at all. Besides Donnie and the band were busy touring and moving toward putting together their *We Deliver* album.

Which brings us up to date with the recording of Downchild's sixth album, also marking their second decade as a band. With Bill Bryans once again producing (he's worked with Downchild since the beginning), Downchild moved away from the Toronto studios to record at Grant Avenue Studio in Hamilton. Why there?

"Bill Bryans did a lot of work there and he recommended it to me. I knew Dan (Lanois, Grant Avenue co-owner and engineer) from before. He's a neat guy. We chatted a bit. Good vibes." Donnie was so pleased with the results he said, "I can't imagine *not* doing the next album there, unless we got a 10-million-dollar contract and get a chance to go to Venezuela for two months and record there." He paused to ponder that thought, and then added, "I'd probably take Dan with me anyway."

To find out a little more about Downchild in the studio, I visited Grant

Avenue Studio and talked with Dan Lanois, who engineered the recording.

"Those guys have got the right attitude. They know their music," he said, right at the start, then settling in to discuss some of the technical aspects of the sessions with Downchild. Unlike many bands who go into the studio for weeks or months, the recording mixing and mastering was completed in less than three weeks.

"We got the sounds and then went for a take right away. If we got one, great, if we didn't we'd move on and then come back and try again if we needed to try again. But it was not the kind of thing that we'd bang away at all afternoon. It wasn't formula rock and roll or heavy production rock."

"Everything was live off the floor," he continued. "There were a few overdubs but the band as a band, the way you see them on stage was performed in the studio in the same fashion. The saxophone, lead guitar, piano and bass on the main studio floor, drums isolated, and Tony Flaim, lead vocalist, isolated. So we had the option of redoing lead vocals which is usually the one thing that needs to be altered. But we kept some of the live vocals, and just redid some," he added.

"The bass we recorded direct and with an amp. That gives us the option of listening to the live sound off the floor or direct. The direct is clean right into the

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board right off the bass guitar. The amp is what's happening on the floor. So we had a few options there in the way of the bottom end. We ended up with 50/50 blending the two together."

Recording live off the floor causes a certain amount of ambience or spill because the mics pick up other nearby instruments. But Dan, Bill Bryans and the band seem to prefer this style of recording for Downchild because, as Dan says, "I think that live off the floor gives you that little bit of edge. I mean, that kind of spilling is not always positive. It's nice to think that you're going to throw everybody out there and get a spontaneous ambient sound. But it could backfire. You could just get a terrible sound if the bass is louder than the sax or something. It goes on all the time live, and P.A. guys go nuts. But in this case it worked out very well. Also, I know the room pretty well," he concludes with a smile.

They ran at 30 ips on 24-track with no noise reduction. Dan says he wanted to try no noise reduction in order to capture some transients, the instantaneous loud-sounds that a noise reduction system would equalize. This also added to the live feel of the album.

And for a great hall effect on a few tunes ("I Came for Your Daughter", "Summertime Blues"), Dan used a Lexicon 224 digital echo. Says Dan, "If you listen to "Summertime Blues", you'll

notice that the drums have a very deep edge to them. They don't sound like they're in the studio, and that's the Lexicon unit." But, he's quick to point out that it's not a stock sound in the unit. "Bill and I worked very hard. In fact, I worked on it on my own and surprised Bill when he came in, so we used it."

Dan is proud of the drum sound throughout the album, telling me that the studio's Milestones were used by Frank Russell, instead of the regular drums used on stage, along with a variety of snares.

"There are three snare drums in there that are just fantastic. One, a Slingerland mahogany drum has a pretty fat sound. Not Ian Thomas fat. More raw. In fact, it's a feature on that album. It could be one of the better records I've been involved with, with the snare drums. It seems like a small point, but engineers work years just trying to perfect that aspect of it, because the back beat is so important."

Songs like "I'm Alone" and "Kissy Face" attest to that enthusiasm for a solid, raw drum sound. Another special feature on "I'm Alone" is the guitar sound. A Lexicon Prime Time was used, like the Lexicon 224, to produce a hall sound.

But these few features do not alter the heart of the music. Rather it just assures that the album will be a true representation of what you hear when Downchild is

on stage.

It is common for musicians to use studio pianos, drums, and other instruments because they have often proven to be of better quality for recording than those used on stage. For instance, pianist Jane Vasey used Grant Avenue's Kawai Grand instead of her stand-up Lesage.

"To record, you need a grand piano," says Dan. "She wouldn't want to use the Lesage unless she was after a real honky-tonk sound."

Jane in fact has used a grand piano on stage before, but due to the constant touring, she chose a semi-acoustic Lesage that's easier to move around and can stand up to a certain amount of abuse. Talking with Jane about her piano, she said, "It has a punchiness to it that seems to work for me, plus it's trouble free. You just plug it in. It hardly ever goes out of tune. I get it tuned maybe once every six weeks. It's fallen off the stage when it was moved. It has taken more abuse than I have, I think." But for the studio, the grand was her choice.

Donnie, however, used his own guitars, a Fender Stratocaster and a Gibson Flying V for slide. But he also borrowed a Telecaster from his friend John Bride of the Cameo Blues Band, and from what Dan says, really fell in love with its sound. The guitars were amped by various Fender amplifiers belonging



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to Grant Avenue that ranged from a stock Deluxe to a reworked Twin Reverb (by Farr Electronics, Toronto). For his harmonicas, Donnie used his own Shure Green Bullet mic which resembles a bulbous 40's radio mike but is hand held. It's the one he uses on stage.

Bass player Gary Kendall used his own guitar and amp. Tony Rondolone brought his tenor sax which Dan simply miked right on the bell. "No tricks there," he says.

Vocalist Tony Flaim used a Neumann U87, the most standard recording vocal mike in the industry. The popular SM 58 used on stage for vocals could be used in a studio, too, but Dan feels that if you can even get an extra 5% by using the U87, it's worth it on the finished product. SM57's and 58's were used, however, to mike the drums in the studio.

The sessions moved quickly and the finished product served up the best of Downchild, as promised by its title *We Deliver*. The album package for those who haven't seen it yet, features a sketch (perhaps of Donnie, a la pizza chef) on the cover which looks like a creased pizza box. Inside is a photograph of a pizza, and on the outer flap, photographs of the band. The back cover features the menu, with such headings as 'Main Course' which lists the songs, and 'Side Orders' which lists the band members and production information.

Perhaps that's an indication of how Donnie views Downchild, that the music is most important above anything else.

Songwriting in the band is mainly Donnie's domain, although Jane Vasey has had two of her songs recorded, ("For Pete's Sake" on *So Far* and "Trying to keep her 88's straight" on *We Deliver*). She has a few more tunes waiting in the wings, including one she's written for Tony Flaim. Music seems to come a little easier for her than lyrics. But then her eleven years of classical training along with her side career of writing music for theatre productions (with Carol Bolt, Toronto Workshop and the Young People's Theatre) has given her more experience in that area. She says she plans to write as much as she can for the band.

And what's it like for a woman in a gutsy blues band like Downchild?

"You have an advantage and a disadvantage being a woman because people expect you to be no good, so if you can do anything at all, it will really be a surprise. And yet at the same time you have to be maybe even better than some of the men because you're fighting that preconception that women can't really rock and roll. It's changing a bit. Most people are pretty happy to see it. They give me a lot of encouragement. You get the wolf whistles, too, just because you're up there, but I don't mind that at all. I think it's great."

"I do get a lot more press than I used to, not because I'm a woman, because I'll always be a woman, but because I've gotten more up front with the band, from doing "For Pete's Sake" and becoming a more aggressive player and more a solid part of it. Basically I'm the oldest member of the band. I don't mean in age, but I've been in the band the longest after Donnie."

Their summer touring schedule saw Downchild playing Western Canada, including the Winnipeg Folk Festival (the trio only: Donnie, Jane and Tony Flaim) along with dates in the States.


The next frontier is Europe, and plans are underway to get them across the ocean to Germany, England and France sometime in the fall or early winter. One friend of theirs who just finished touring Europe told them the audiences there love the blues and they're ready to eat it up.

Well, they should be quite satisfied after a full course of Downchild, because 'They Deliver'.

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Downchild Discography

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NASH THE SLASH

"My mother was a classical singer with the Mendelssohn Choir and Festival Singers..."

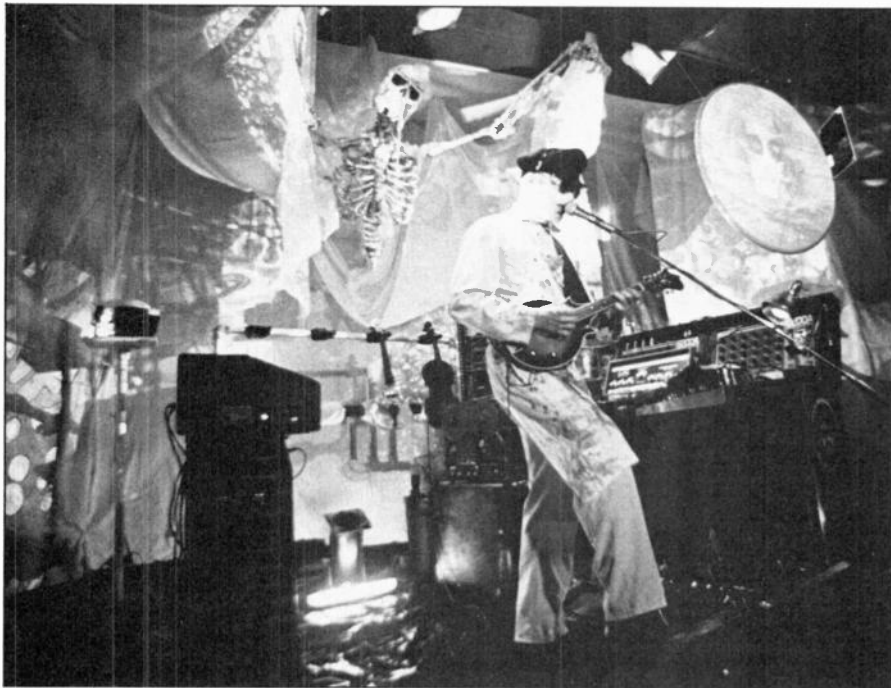
Continued from page 28

ball instruments so I learned to be an innovator, an inventor."

Even during the late sixties and early seventies, the so called "free form" period, Nash the Slash, then known as Jeff Plewman, had difficulty being accepted. "People just didn't know how to handle an electric violin" he explains, "But rather than turning in frustration to a more orthodox rock instrument such as guitar or drums, I decided to make my instruments sound like rock and roll."

Of course the development of the Nash sound was mostly by trial and error. "I tried everything. I shopped around until I found just the right hardware to produce just the right sound. It was quite a learning experience. I always tell young musicians to do just that, shop around and learn as much about what you're doing as you can."

For Nash himself, education is never ending. "I started at the age of six," he reflects. "I was enrolled with my brother in Karl Orff's first class at the Royal Conservatory. I was one of the youngest



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NASH THE SLASH

Continued from page 28

students and we all started out of percussion and developed from there."

Eventually it was decided that his brother would play cello, he would take on the violin and in a short time the Plewman family ensemble, which also featured his mother on piano, began performing limited living-room engagements.

"I think it is very important for the young musician to be able to develop in that atmosphere. My mother was a classical singer with the Mendelssohn Choir and Festival Singers, and she always encouraged the fun part of learning," he explains. "Too often junior is given a sax or trumpet and banished to his room to practice and pretty soon he loses interest. Learning has to be fun."

After several years of serious study at the Conservatory, Nash entered the pop music market with a basement blues band, however his instrument was the blues harp not the violin, and he was singing a la Mick Jagger and John Hammond Jr.

"It was great, we played all the standards and had a ball," he remembers with a grin. "One day a friend came over and told me about seeing a bluegrass musician who used an electric pickup on

a fiddle and since I was looking for a way to use my violin in the band I decided to try one. My mother nearly killed me when she caught me putting the darn thing on my good violin, but I was hooked."

Several changes in personnel took place and eventually the band Breathless was formed featuring Nash on electric violin and electric mandolin. The band gained widespread critical acclaim and is still remembered fondly by many knowledgeable aficionados as one of the most avant garde units of its day.

It was while performing in Breathless that the name 'Nash the Slash' actually came about. "The name comes from the Laurel & Hardy movie entitled *Do Detectives Think?* in which the villain is a murderous scoundrel called Nash the Slash", he recalls. "They were already calling me the 'Slasher' but from then on the longer moniker stuck."

After Breathless, Nash formed the three man band 'FM' which like its predecessor was a critical success. An innovative and ambitious combo, FM was and still is at the forefront of the new music.

Nash's association with FM was a successful one but also brief. He explains why.

"It wasn't that I didn't enjoy playing with the other guys but as Joe Mendelson once told me, there's no such thing as democracy in a rock and

roll band. It has to be a dictatorship." Pointing out the main difficulties he continues, "It got to the point, after a while, where despite the tremendous exchange of ideas, I found myself heading in a different musical direction than the other fellows. Where as they wanted to develop a more melodic style, along the lines of 'Yes' for example, I was experimenting more with powerful projections and how to apply them to electronic music. The rift became just too wide."

His first solo performance as Nash the Slash came in March of 1975 at the Roxy Theatre in Toronto, accompanying Salvador Dali's classic film *Un Chien Andalou*. "I like the feeling of being in total control of what I do", he says. "The machines don't have to be fed and they don't talk back; the direction is up to me."

On stage Nash uses a widely variant combination of instruments and machines to produce his peculiarly haunting sound.

"I have experimented greatly with violins but find the Barcus Berry electric model to be the most durable and efficient." He points out that it is so heavy duty that one night a beer bottle was thrown at him and hit the violin. "An ordinary fiddle would have disintegrated but the bottle just bounced off and didn't even leave a scratch".

From time to time other violins have

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found their way onto the stage but usually end up being attacked with a jig saw as in Nash's Halloween show. Incidentally he used a Black & Decker hand jig saw, explaining, "I always hoped that I would be chosen to endorse their products."

When asked if there was anything exceptional about the Barcus Berry violin, other than its durability and clear electronic response, Nash explained that in order to get a more full, rich and powerful sound he uses viola strings and also lowers the tuning by a tone and half. There it is - the secret's out. OK, Yehudi top that.

Nash is currently using a hand made Bosnar mandolin, designed by his art director Steven Pollard and built by Vlado Bosnar, whom he refers to as the top Gibson technician in North America. The technical format is based on the Gibson electric mandolin which was stolen on his last tour. "It was a classic, one of a kind but fortunately, Vlado was already building one for me to use in addition to the Gibson and so he just stepped up the job."

The new machine, like the Gibson employs Humbucking pick-ups, the secret to attaining the hot sound needed for rock.

The only other 'legitimate' instrument he uses is a glockenspiel. The rest of his set up is comprised of electronic machines and stock guitar hardware which Nash has adapted to suit his taste.

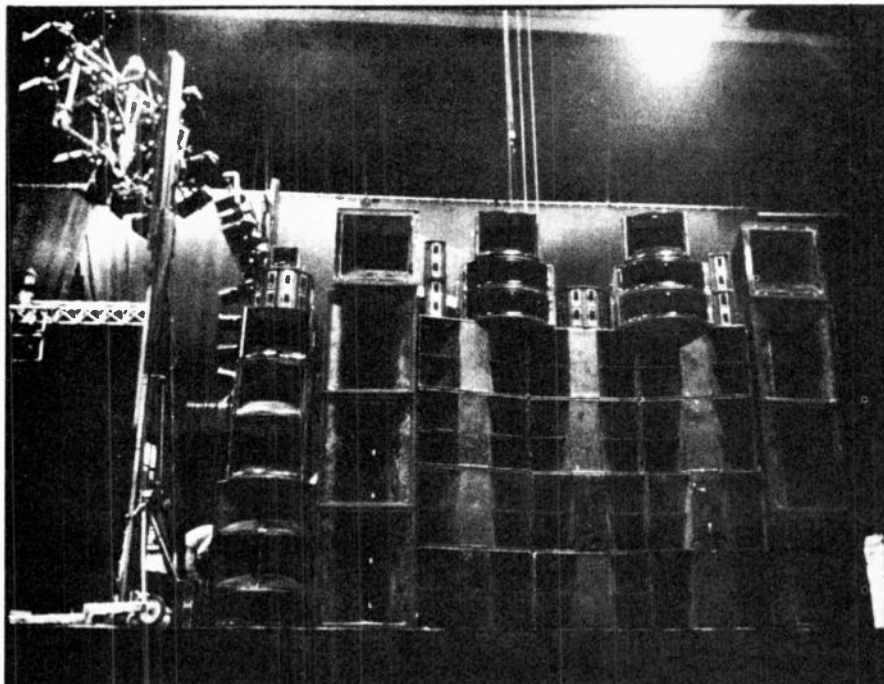
He is quick to point out that he doesn't use any of the accepted brand name synthesizers, opting instead for equipment that would produce just the right sound and lend itself to easy operation on stage.

The heart, so to speak, of his electronic jungle is a set of Crumar electric bass pedals. This is a four program unit featuring a drum sound, a straight bass sound, a bass pattern sequencer and a triad sequencer, and is a rarity having been produced in limited numbers and then discontinued after only one year on the market. "Most of my stuff is out of production. I guess I've been lucky enough to get my hands on it at the right time."

He also uses a Crumar Multiman string ensemble and two Maestro Echoplex units. "The Maestro Echoplex machines are the only ones available that in addition to producing a nice echo, allow you to use playback. In other words you can use it for sound on sound and play along with yourself to a certain extent."

Nash uses two at a time achieving a unique wall of sound through which he weaves his intricate lead patterns.

The extensive use of echo and the employment of two Fox tone machines, which produce a fuzz tone giving sustain to the mandolin and violin sound, account for the power chords which Nash is able to produce on instruments not



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normally associated with such.

"I never use a dash of echo," he says, "I use a ton of echo, and more fuzz than any guitar player would ever dream of."

A host of octave splitters, modulators, phase shifters, flangers, and two electric drum machines round out the Nash battery, but he admits that the main ingredient in his music is emotion.

Above all else, he's a showman. "If I couldn't do what I do on stage, if my music was only studio production, I'd get out of the business," Nash states emphatically. "I could have become totally engrossed in the electronic thing but I had to make it rock."

Rather than taking on the cold calculating almost robot style of a Gary Numan, for whom he opened on a recent North American tour, Nash has developed a more rollicking, tongue-in-cheek approach to the electronic wave.

"Numan's manager said to me one night that Gary could use some of my sense of whimsy and I think he's right. To me electronic music without emotion just becomes so much computer programming." Nash is unique in his presentation. "I'm the only one in the world doing what I'm doing," he says without even so much as a hint of boastfulness.

Unlike artists such as Jean Michel Jarre or Brian Eno, both of whom have produced extraordinary solo studio works, ninety percent of what Nash does

in the studio can be reproduced on stage. Combine this with his sense of drama and theatre and you get a totally compelling package unlike anything that has ever, or will ever be produced.

I have dealt considerably on how his music is projected. What it is made up of is just as intriguing. Influenced by such artists as Peter Townsend of the Who, Edward Grieg, Jerry Lee Lewis, and the great modern Polish composer Penderecki, the latter himself as innovative as Nash, he has written tunes with titles as unusual as the music. "Anthrax Gavotte" and "Glass Eye" demand close listening while his cover versions of the Who's "Baba O'Reilly" and Jan and Dean's "Deadman's Curve" (his latest single destined to become a collector's item if trends continue) are work of near genius.

One can only hope that the eighties are ready for Nash and the enormous talent he possesses.

What does the immediate future hold in store?

"First of all, I'll be leaving on a North American disaster tour," says Nash referring to a tour the itinerary of which will take him from Toronto (the day of this interview the area was hit by a tornado) through Canada's midwest and some of the worst forest fires in recent history, and back through the northern U.S. stopping over briefly at Vancouver Washington where Nash promises to

phone from the base of the volcano.

He is also in the throes of wrapping up a deal with a major record company which will lay to rest his own self operated label 'Cut-throat Records'.

This will mean a move out of 'Cut Throat Studios', a homey little place with nothing more than a stuffed crow and a four track board, and into a more elaborate set up. "I'm moving up to an eight track board, it'll let me expand", he says. "I'm moving house too," he explains. "Somehow word got out as to where I live and every Friday and Saturday night there are fans clammering under my window. I love it, the landlord hates it so I'm packing up my portrait of Edgar Allan Poe and leaving."

In addition to all of this, Nash is doing the sound track for *Bloodlust* which he refers to as a "contemporary Canadian horror flick." This will also give us our first glimpse of our favourite monster on the silver screen. He plays a rock star who gets seduced and, subsequently consumed, by a "nympho vampire" (his expression).

Sounds too frightening for words, but, that's the style of the man, isn't it? **cm**

Nash the Slash Discography

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HEARING LOSS

Continued from page 31

ging around in the medical literature had been, and how much variance there was in the data. "It would be impossible," he explained, "to tell how much effect music has had on a musician's ears without taking a group of people and really restricting their lives. A lot of it might be related to a musician's activities when he's not playing." Musicians who race snowmobiles, who enjoy popping off guns in the manner of Ted Nugent, who rehearse all day with their chain saws, instead of meditating in the hall closet, are most likely to become statistics.

But that only scratches the surface.

There are two kinds of noise, steady and impact, when you're talking about hearing loss. Of the two, impact is the more dangerous simply because it can catch your ear unaware. "There's a small muscle," Gordon said, "that can protect the ear from loud noise by contracting at the first notice. But impact can get there too soon for the muscle to react." With steady noise you at least stand a chance of doing something about it before any damage is done.

This is because hearing loss comes in two stages, temporary and permanent. But I'll let the U.S. government do the explaining, since they do it so well.

Excessive noise exposure causes a loss of hearing acuity. A temporary hearing loss or temporary threshold shift (TTS) can result from short-term exposure to high-level noise. A permanent threshold shift (PTS) can result from either continued exposure to high-level noise or short exposure to very high-level noise.

The permanent hearing damage risk associated with noise depends upon - (1) the intensity and frequency distribution of the noise, (2) the duration of each individual exposure, (3) the number of individual exposures per day, (4) the number of years over which the daily exposure is repeated, and the individual susceptibility to this type of damage. (Fundamentals of Noise, 1971, page 17)

"TTS, you see," says Gordon, "is dependent on how much time you spend being exposed to noise," Gordon explains. "We see a lot of people who have daily TTS that gradually gets worse. They say, 'It's getting so I have to ask people to repeat things a lot.'" Pain in the ear isn't that strong an indication that your hearing is being damaged. The two principal indications are: (1) Tinnitus, which is nature's way of saying you've been exposed to too much noise. You hear a ringing sound that can last for a few minutes or a few hours. It can become permanent. (2) TTS, which can be most obvious in conversation. If you find yourself speaking loudly or asking

people to repeat themselves after a bit too much noise, then there is a potential danger."

Is any of what I'm saying reaching you people at the back of the room? I'll be asking questions afterward.

When TTS becomes PTS, you've lost it, kiddo. Ears are no deposit, no return. "The damage," Gordon says, "is neural. You've destroyed nerves, and there isn't a surgical method of repairing the damage." High frequencies will go first, even if you've been overexposed to low frequencies, and loss will generally begin at about 4000Hz.

Needless to say, after reading all this stuff and talking to Gordon, I decided I was being carried like an unsuspecting bride over the old threshold. No tinnitus,

and only occasional TTS, yet I had this hypochondriacal conviction that my ears were like the last days of the Somme. So I asked Gordon to do the tests on me that determine hearing loss for everybody from sick kids to work compensation cases to wingnut musicians.

The first thing he did was close me in a test chamber which had been isolated from everything and everybody with lead sheeting, a foot of insulation and steel and gyprock walls. Gordon sat in a similarly soundproofed control room, facing me through a lot of thick glass. Then he tried out my hearing with one of the clinic's several audiometers. These are outrageously expensive synthesizers that can generate pure tones between 125 and 10,000Hz. For most test-

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The test is very simple. Different frequencies are sent through the headphones - a bonephone and a set of monitors are available if headphones get in the way. At first each frequency is very easy to hear, then they become fainter and fainter, till they become inaudible. It's much the same method as the old eye test with the letters decreasing in size.

Then words are tried in each ear, with the loudness decreasing till the patient can't make them out.

It was great fun. Especially when I discovered my hearing is "not bad, pretty good".

A couple of nights later Gordon came down to Gingers where I'm playing 4 nights a week with the Bill Stevenson Band. Bill sings and plays piano, Dick Snook plays tenor sax, Richie Richmond on bass, and myself on drums. It's not a loud gig. The entire backline, whenever guest guitarists don't show up, consists of a bass amp. Everything else runs through the main P.A. and a small monitor system.

Gordon measured our sound levels halfway through a Friday night with a Bruel and Kjaer sound level meter, which is apparently a Rolls-Royce and not to be confused with your cornerstore Datsun meters.

The graph gives some pretty frightening levels. A quiet song like "Since I Lost My Baby", with Dan Martin sitting in on trombone is LOUD, yet we're just laying wayyyyy back. A drum solo with brushes is right up there with jackhammers and turboprops. The overall sound levels seem to be overwhelming.

Then how come we're not suffering?

Why, when we think we're playing pretty low volume stuff, the Rolls-Royce of sound meters is saying we're putting out more noise than a pair of rutting front-end loaders.

This is probably the other reason why the material on hearing loss among musicians is inconclusive, the peaks are way up but the dynamics of music and the regular breaks between songs and sets have to be averaged into the nightly onslaught. "What this graph shows is your highest levels," Gordon told me, "and, so long as your not playing continuously at such a level, they probably won't lead to hearing loss."

If you are playing at a constant high level, with only the occasional break, then you might be doing yourself some damage. But the noise that might knock one guy into next week, may leave you wanting more, more, more and yet with no damage done. So, if you're suffering from tinnitus or TTS, go to a hearing clinic and get your friendly neighbourhood audiologist to recommend some good plugs, turn down, or just quit.

Them's the options.

I'll now turn the floor over to questions. I said.....

cm



BOBBY EDWARDS

Making it in the Studios

"Just because you're an English Professor doesn't mean you can't say ain't or fart anymore." Those were the words of my master guitar teacher Tony Bradan. Never has there been a more positive yet frustrating quote when trying to teach what sounds and appears to be a hot shot player. Yet deep down inside you both know that he knows bugger-all, but for his supply of hot licks and limited chord knowledge.

This opening paragraph may sound mean, and even possibly a little smartass, but damn it it's true. You see it's always bothered me when I see somebody, young or even an older guy, invest heavily in beautiful equipment, join the musician's union, get involved with a half-assed country band or a unconstructive rock band, then can't understand why only a select few players become heavy studio players.

You know what? I believe they know the answer before they ask the question.

If you're still reading you're either looking for help, a glutton for punishment or both. For the last six weeks, I've been musical director of a television series *Nashville Swing*. It's a great band made up of some of the strongest players in Toronto. The show is recorded live to tape. We work from detailed master lead-sheets, written out bass lines, solo lines are written out and chords between the staves.

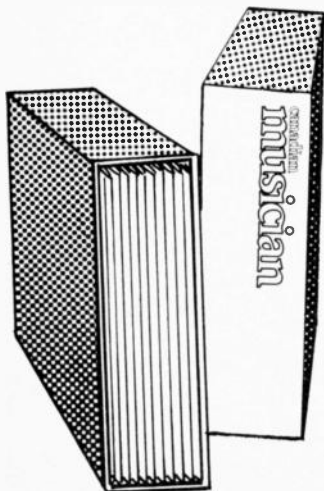
Example

Example musical notation showing guitar (Gtr I) and drums (Dr's) parts. The guitar part is in treble clef with a 12/8 feel and includes chords Gm7 and Bb/c. The drum part is in bass clef.

We meet the guest artists, get his or her tempo, run the arrangement for the band, cameras, and sound men. Next, we make a take (hopefully) and then go to the next song. There is no time for guys who can't read and can't cut a tough chart and make it sound as good or better than the guest artist's record. The way a lot of very successful country sessions are done is by the number chart system. It's amazing just how fast these players are but unless it's a very straight ahead song they still need to hear the tape or record in order to match the licks. The end result is as good or sometimes better, but it takes longer. The unfortunate thing about the number chart player is he can't adapt in more elaborate work such as film sessions, and jingles where you have to interpret a composer's or arranger's new work. When you have forty or sixty musicians in a studio, you don't have time to play each cue to the rhythm players. You can be a hot shot soloist but in the case of film work you ain't worth a pinch of

On *Nashville Swing* I use two guitarists along with myself. In both cases, ten or six years ago neither player was a good reader. But they could see that when they got the golden opportunity to play some studio gigs with patient leaders who put up with their reading standard because of their obvious gift for feel and good solo work, that they had better learn to read. Today both Brian Russell and Pepe-Mike-Francis are heavy guns in the Toronto studio scene. Both read their butts off and are both rewarded musically and financially for the hard work. I'll also point out that only 1/4 of the work they do is the style they started out doing. Reading music opened up many musical forms they wouldn't have been able to handle six or ten years ago.

If there is enough correspondence through CM, perhaps we can start a list of qualified teachers' names and addresses, to help out guys looking for professional tuition and maybe we can produce a few more Brian Russells and Pepe Francis.



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Keyboards



BRIAN HARRIS

An Introduction to Harmonic Progression Part 2

In the last issue, we looked at the 'legit' method of chord symbolization (e.g. - I VI II V, etc.) and how it works. In this column we'll look at the application of these symbols, why they are used, and how they can be of help to you.

The most basic progression is V - I.

Not only is it the most basic, but it is the most important progression. It will be evident that it is quite basic, but why is it so important? The answer lies in the fact that the V-I progression delineates the tonality of the key in question in a more convincing way than any other 2-chord progression would do. When I is played after V, there is an air of finality or repose, and for this reason can be useful for the ending of sections of a piece, or of the piece itself. The V chord seems to 'lead' strongly to I. This quality of 'leading to I' is very important, and is known as the *dominant function*.

The V chord maintains each of these qualities even when it is altered for use in a more sophisticated harmonic environment. Here are two basic V - I progressions, or rather V7 - I. The addition of the 7th to the V chord enhances the 'leading to I' quality without substantially changing the chord. Each example is followed by a more jazz oriented version of the same V7 - I progression. Note that the feeling of key delineation, finality, and 'leading to I' are still present, even though the harmonic style has changed.

(For more on jazz-oriented harmony, see *Canadian Musician* - August, 1979).

Here it can be seen that the V7 - I progression is so strong, that even considerable alteration does not detract from its effect. This may account for it being the most widely used progression in music - from the 17th century up until today.

The underlying reason for the leading qualities of the progression seems to be that the two most important notes of the I chord (the root and the 3rd) are approached by 1/2 step from the V7 chord.

The bass line seems to give strength to the progression. Whether it goes from V up a 4th to I or down a 5th to I, it still seems to have a very strong quality to it.

At this point, it may appear to be making a mountain out of a molehill - after all, we're talking about a progression of only 2 chords. But here's where the fun begins. As mentioned a moment ago, the bass movement of V - I seems to have a quality of strength about it - whether it goes up a 4th or down a 5th. Let's experiment with adding another chord to precede V - using the same kind of strong bass movement. (In this case up a 4th).

This progression will also lend itself to a jazz harmonization just as readily as will V7 - I. Also note that II and II7 lead in a very strong way to V, much as V lead to I. The IV chord can also be used to lead to V. Any chord which exhibits this quality of 'leading to V' (and II and IV are the most common ones) will be said to have a *subdominant function*. In other words, the function of the subdominant chord is to lead to the dominant.

A variation of this progression uses a dominant 7th chord on II.

Here we find a chord D7 that is not found in the basic or diatonic key of Cma. Any dominant 7th chord (such as this) which has as its root a note other than the dominant (the 5th of the key), will be known as a *secondary dominant*.

This illustrates a process known as *tonicization*. The appearance of the D7 chord suggests, at least for a moment, that we have temporarily gone to the key of G ma, (or made a tonic of G ma.) since D7 is the V7 chord in the key of G ma. Nevertheless, it does have, at least for a moment, some of the qualities of the key of G ma.

At this point you may be tempted to forget about using the Roman numerals and to use only the chord symbols. While this would undoubtedly be easier for the present please do not succumb to the temptation. Using the Roman numerals will really pay off at a later date, when you will find you are starting to understand the relationship between various chords. Also it will be very helpful when it comes to transposing.

We will continue our discussion of Harmonic Progression in the next issue.

Bass



TOM SZCZESNIAK

Strength and Flexibility

It is one thing to hear a line or a series of notes in your head or to see them on paper and know how they should sound, but it is another thing to be able to make them sound the way you want them to. More often than not, if you seem to be having trouble getting a line to sound the way you want it to, it is due to a lack of strength or flexibility.

Strength is easily understood but flexibility takes in a whole variety of ideas. You must be able to move (left hand) from one finger to any other finger or combination of fingers at any given time. You must be able to shift to another position without the slightest trace (in the sound) of any movement. You must be able to play extremely *legato* and staccato and all the variables in between.

I feel that *legato* practice is the first and most important key to attaining strength and flexibility. Legato playing may seem very difficult at first. I've found that pressure is the key.

The position of your left hand is also extremely important. The fleshy part of your thumb should be directly in the center on the bottom of the neck. Line your fingers up. First finger on G#, 1st fret, 1st string. Second finger on 2nd fret, 1st string. Third finger on 3rd fret, 1st string, and fourth finger on 4th fret, 1st string. Again, the fleshy part of your thumb should be directly in the center on the bottom of the neck perpendicular to the neck *and directly under your 2nd finger*. This may all seem very rigid, but believe me it's the most direct route to strength and flexibility. Whenever you reach a new position, the thumb should always remain under your second finger.

If you're having trouble changing positions smoothly, remember that the key is pressure. Try this: Place your 4th finger on G, 5th fret, second string. (Remember, your thumb

must be directly under your second finger, so your thumb would be under the 3rd fret.) Now you can see the importance of pressure. Use pressure by squeezing the neck with your thumb and whatever finger you're using to finger the note. Now slide (without letting up on pressure and keeping your thumb under your 2nd finger) to A, 1st finger, 7th fret, second string. You have just completed a shift from one position to another position. Practice this back and forth - e.g. G, A, G, A, etc. Remember to keep the pressure and to *always* keep your thumb directly under your second finger.

The best exercise I've found for strength and flexibility is this: You will play a series of chromatic notes (one fret to the next) up and down on the first string: G#, A, A#, B, C, B, Bb, A, Ab. There are four variations in fingering:

- A. 1, 1, 2, 3, 4, 3, 2, 1, 1.
- B. 1, 2, 2, 3, 4, 3, 2, 2, 1.
- C. 1, 2, 3, 3, 4, 3, 3, 2, 1.
- D. 1, 2, 3, 4, 4, 4, 3, 2, 1.

Notice that in each fingering example a finger is repeated on two adjacent frets. Remember, *always* keep your thumb directly under your second finger. You will be amazed at the results after only a few days work.

One word about pressure. The amount of pressure you use should be enough to keep everything *smooth* sounding. Too much pressure may slow you down in a quick passage. In other words, relax and make it sound good. Smooth (*legato*) is the key to strength and flexibility. In the next issue, I shall include the notation for this exercise and another exercise for strength and flexibility.

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Percussion



PAUL ROBSON

Development of Time Part 2

If you are able to maintain a fairly steady tempo with each of the six exercises presented in the last issue, you might try combining the feet and hands as follows.

BASS DRUM, HI HAT, RIDE CYMBAL

It should be pointed out that for many people, developing the ability to keep good metre may take several months or even years. Practicing Time Exercises can be frustrating and discouraging, especially if you're having trouble. Be patient, and practice in short intervals (five minutes) many times daily.

Step Two

Up to now we have dealt with the tempo 60. To select slower or faster metre we will divide or multiply the tempo 60 as required. For example: a two to one ratio of the tempo 60 is equal to a tempo of 120 ($60 \times 2 = 120$); a three to one ratio 180 ($60 \times 3 = 180$); a four to one ratio 240 ($60 \times 4 = 240$). Half the tempo 60 equals 30 ($60 \div 2 = 30$).

The following are four exercises in counting to help you build your ability to maintain good metre. Practise them in two to three minute intervals, always counting out loud.

COUNTING EXERCISES

2 to 1 RATIO $60 \times 2 = 120$

First set the metronome at 60 and count 1,2,3,4 (one count to each tick). Leave the metronome set at 60 and count 1,2,3,4 again, but at twice the speed of the metronome. You will count two numbers for each tick of the metronome. This is equal to 120, 120 beats per minute.

3 to 1 RATIO $60 \times 3 = 180$

With the metronome set at 60, count 1,2,3 aloud, three times the metronome speed (three counts for each tick). This is equal to the tempo 180, 180 beats per minute.

4 to 1 RATIO $60 \times 4 = 240$

With the metronome set at 60, count aloud 1,2,3,4 at four times the metronome speed (four counts for each tick). This is equal to the tempo 240, 240 beats per minute.

Setting the metronome manually at 60, 120, 180, or 240 will of course give you the exact tempo without any calculation. However, it will not give you the practice of THINKING TIME. This is the object of these exercises and it cannot be over emphasized.

Step Three

Practise the following exercises in five minute intervals several times daily. Count out loud!

PLAYING EXERCISES

Count and play twice the metronome speed. The metronome will sound on the circled numbers (every other note).

Count and play three times the metronome speed. The metronome will sound on the circled numbers (every third note).

Count and play four times the metronome speed. The metronome will sound on the circled numbers (every fourth note).

Count and play three times the metronome speed. The metronome will sound on the circled numbers (every third note).

Next issue will deal further with Time Development Exercises.



DON JOHNSON

Power Below the Navel

In the June 1979 issue of CM I stated, after reading the superb article on breathing by Rosemary Burns which appeared in the April 1979 issue (for those wind players and vocalists who did not read it I strongly recommend that you order a back issue), that I had nothing of value to add to her words. A year has passed and I would like to add another dimension to your air pressure thoughts.

Reams of material have been written about the importance of air in production, but there is much confusion in the application of the many approaches to the subject.

From the moment we are born, as Rosemary stated, we project sound as a natural function, unfortunately, from infancy on we also form bad habits and develop wrong muscle tensions. In my own teaching I have stressed deep breathing for many years and have corrected countless shallow breathing problems. Rosemary's article also mentions a few out-moded statements made by out-of-touch band directors: "Sit up straight, stomach in, shoulders back, head high," all of which is the complete opposite to a power position so necessary in today's demands on brass players.

Inhalation:

Relaxation is the key to proper inhalation.

The more relaxed you are, the more air you can take in. Breath No.1 is usually relaxed because you have time, but each subsequent breath, if the player is not relaxed leads to rushed breathing and shallower and shallower breaths until the player strangles his flow of air. Obviously it is imperative to return to the relaxed inhalation of your first breath.

Rainer Schmidt, a friend and teaching associate of mine, has developed one of the better approaches to relaxed inhalation. His method enables the player to return to the sensation of that relaxed first breath. Rainer's method is difficult to describe without seeing it, but its essence is to sit up straight and exhale all your air, dropping your shoulders and chest as you slouch a little forward. This places you in total relaxation. Start your inhalation in this position as if your lungs go all the way to your waist. Your stomach will expand along with your sides and back, as if you were filling a large beach ball. Come slowly back up and fill the upper regions, giving you a complete breath, much like pouring a glass of milk from the bottom to the top. This stomach expansion is quite readily attained if you lie down. With practice, this form of inhalation will become faster and more subtle.

Since we cannot play in the relaxed slouched-down position, we must come slowly back up, inhaling to a strength position.

Exhalation:

To sit up straight (as we have been often told in the cliché, "stomach in, chest out, chin up") leads only to tension, and stretches muscles away from their utmost power use. Between our relaxed down inhalation position and the bolt-upright stretch position, there is a midway power position that gives us our greatest strength in exhalation. Because I teach air control as a natural body function and try to present to my

students sensations that they can relate to as simply as possible, I ask them to think of the muscle strength they use in relieving constipation.

Rosemary stated that 70% of our body muscle is below the waist, and Maynard once remarked that he played from his thighs. George Rock, a superb trumpet soloist with the Spike Jones band, said that he played from his rectum. These are all statements that consider far more use of muscle strength than the simple statement, "breath from the diaphragm".

I once studied Judo for a period of years and as part of our training we were compelled to know "KIAI". In the book *The Fighting Spirit of Japan* by E.J. Harrison, chapter XIII describes the ancient spirit of Kiai as follows: Psychologically, it is the art of concentrating the whole of one's mental energy upon a single object with the determination to achieve or subdue that object. Physically, it is the art of deep and prolonged breathing. To fix your mind on the 'Saika Tanden' (that part of the belly situated BELOW THE NAVEL). Kiai breathing fills the Saika Tanden instead of the chest, as occidentals are wont to do. In inhalation one gains strength. The power of the body is Below the Navel."

I have recently returned from the annual conference of the International Trumpet Guild, held this year at Ohio State University. Many outstanding performances and lectures were presented in wide areas of interest. I particularly enjoyed a presentation by Robert E. Eliason, curator of musical instruments at the Henry Ford Museum. He presented a superb lecture on "Brasses in 19th Century America" which included slides and recordings.

Allen Vizzutti, trumpet virtuoso, gave a recital that was flawless. He is amazingly talented in all areas of musicianship, presenting a perfect classical performance on the day following an evening spent playing jazz in a local lounge. I might point out that he also writes his own concertos with accompaniment. A complete musician, he is a young man from whom you will hear much in the future.

As this has been an article on Breath Control, I should mention another superb musician, Bobby Shew, who played a few works with the Ohio Jazz Ensemble and gave an excellent lecture following his performance. He described his breathing method in a very unusual way. It is based on the Yoga Book *Science of Breathing* which Maynard gave him. He describes it as being in three parts; lower, middle and upper. He uses the lower expansion as previously mentioned in this article, then fills the middle, followed by the upper chest region right to the collar bone. He even raises his shoulders on the inhalation, but lowers them to play.

The command "Breathe from the Diaphragm" formerly quoted almost as a law of nature to hapless students by some teachers in the past is unthinkable nowadays.

Unthinkable and, if actually practiced, it is detrimental to the modern brass player because of the power demands of today's music. This article, describing modern methods of inhalation and exhalation which I have called "Below the Navel" offers corrective procedure to prevent shallow breathing and to develop true source of power.

Woodwinds



PAT LABARBERA

Extensions & Alterations on II-7, V7, I maj7

This next group of exercises will be an addition to the last article. In that article, we dealt with chords up to the seventh degree. We will continue to add to those chords up to the 13th. Then we will alter the dominant 7th chord trying to add all the most commonly used tensions.

In the first exercise, we build the major chord up to the 13th. The +11 symbol used here does not mean to add an 11th. It means that the 11th of the chords is sharpened. It would also read #11. So when +11 is used in any chord symbol it means #11.

EX.1

Now we do the same with the minor chords, adding 9; 11 and 13. The -13 symbol is not very common but is used.

EX.2

Finally we arpeggiate the dominant 7th up to the 13th. Note the +11 is #11.

EX.3

Dominant 7th with Alterations

Now we arpeggiate the dominant 7th up to b9 (4A), #9 (4B), and b9 and #9 (4C).

EX.4

In this final group, we alter the 5th of the dominant 7th and add b9 and #9. Exercise 5 shows the 5th raised to make C augmented chord then we add b9 (5A), b9 (5B), #9 (5C) and b9 and #9 (5D). Note that #5 is the same note as b13, so these can be used when that symbol is used.

EX.5.

In exercise 6, the 5th is lowered 1/2 step to make it C7 (b5) then we add b9 (6A), b9 (#9 (6C), and b9 and #9 (6D). Note that b5 is the same note as +11 (#11). These can be used for that chord also.

EX.6

For further practice, you can run the chord up and down and don't forget to change the root motion of the changes as we did in the first article.

EX.7 (A) (B)

Synthesizers

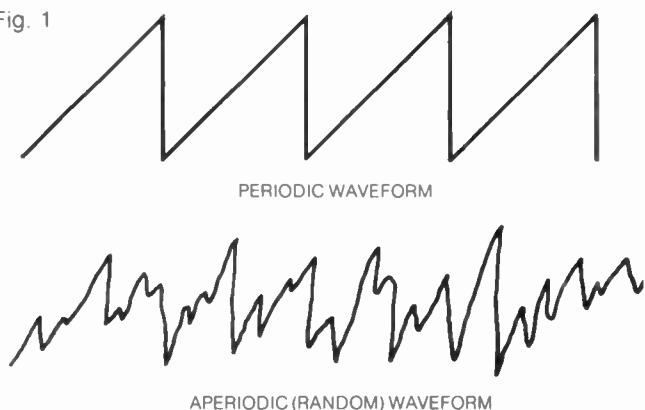


BOB FEDERER

Oscillators and Waveshapes

Oscillators serve a number of functions on the synthesizer. They are used as sound sources, and used to create vibrato, trills and other modulation effects. Oscillators produce electronic waveforms which are periodic - that is to say a repetitive cycle which allows a pitch to be created. (see fig. 1)

Fig. 1



Depending on harmonic content, different waveshapes can be created allowing the user to create many different types or colours of sound. The different waveshapes might include sine waves, sawtooth, rectangular waves or even combinations of these waveforms. Rather than getting into the technical aspect of how waveforms are shaped, I'll discuss how they can be used.

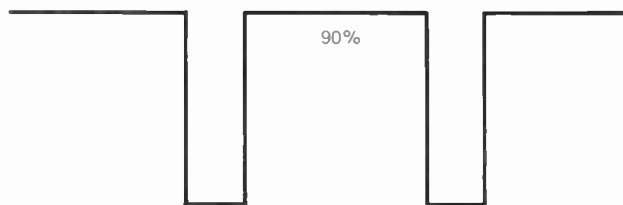
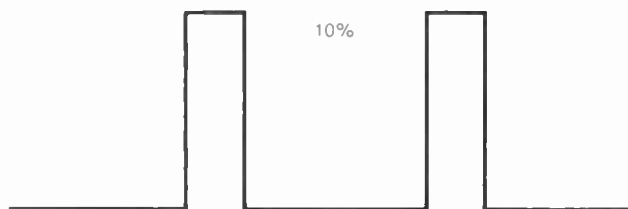
The square wave belongs to a family of waveshapes called rectangular waves. These waves literally represent the presence of a signal for a certain length of time and then the absence of the signal for another time period. It consequently looks like this.

Fig. 2



The ratio of the signal being on or off is referred to as the duty cycle and is represented as a percentage. A rectangular waveform with a duty cycle of 50% then is a square wave as the signal is present fifty percent of the time. A pulse wave is also a rectangular waveform, but its duty cycle would be either in the 10% region or around 90%.

Fig. 3



On some synthesizers, a continuously variable duty cycle allowing any percentage is available while other synthesizers provide switchable selections of a few rectangular waveshapes.

Pulse Width Modulation: When the duty cycle of a rectangular wave is changed, the shape of the wave is altered causing a change in timbre. Synthesizers with the pulse width modulation (PWM) feature allow the duty cycle to be varied by voltage control. When a sine wave from a low frequency oscillator (LFO) is applied, the resultant effect resembles two oscillators in unison, but slightly out of phase with each other. When PWM is used with an envelope generator supplying a control voltage, the result would be a tonguing effect.

Oscillators can span a wide range of frequencies. Mainly the frequencies between 20 Hz (20 cycles per second) and 20 KHz (20 thousand cycles per second) are used if the oscillator is intended as a sound source. Normally people can't discern frequencies below 20 Hz as a recognizable pitch, but these frequencies can be and are used to supply control voltages to create effects such as vibrato or trills. Oscillators operating in this range (.02 Hz - 20 Hz) are low frequency oscillators (LFO). Some synthesizers have switchable ranges allowing the oscillators to be used as LFO's or signal generators for audio purposes. To achieve vibrato, the LFO would be set to deliver a sinewave (∩) or triangular waveshape (∧). Square waveshapes would be used to create trills while rectangular waveshapes would result in syncopated trill effects. Other waveshapes such as sawtooth, inverted saw, or combinations of waveshapes would result in very interesting types of modulation normally not found in traditional acoustic instruments. Experimentation is recommended in this area.

LFO's are also used as clocks in sample and hold circuits, and some synthesizers allow oscillator waveforms to be sampled.

For brassy or stringlike sounds, sawtooth waveforms are usually used. Pulse waves can produce muted and biting brassy timbres while rectangular waveshapes employing PWM can produce stringlike sounds with a woody texture. For hollow sounds like clarinets or the classic Moog sound, square waves should be used. In the case of the Moog sound a number of oscillators in unison would be advisable. Double reed timbres or thin reedy sounds can be achieved with pulse waves.

Some experimentation is needed when setting up patches for specific sounds since the sound can be altered dramatically at several points on the synthesizer. In the future, I'll give suggestions for patches that I have found useful.

Vocal Technique



ROSEMARY BURNS

Conditioning

You don't have to be fat to be a great singer. There is no minimum blubber content to full beautiful tones. The sounding board of the voice is the masque, not the belly. Voice power comes from lung capacity and control of air flow which is determined by the strength and flexibility of the diaphragm and leg muscles. Fat has nothing to do with a beautiful voice. The only connection between good singers who are fat and good singers who are thin is that they have mastered proper techniques and have strong flexible muscles. Muscle power is music power. There is no specific exercise which will guarantee a strong powerful voice; any exercise will do. Those that get you huffing and puffing will strengthen your heart and increase your lung capacity. These are good goals for the singer to set for an exercise program, but you must always consult a doctor and a physical training expert to establish the proper training program for you. The best approach is to establish a program of good overall conditioning. Being in shape is important not only for your appearance and your voice, but also for handling the stress associated with being in the music business. So turn in your beer bottles for a pair of jogging shoes and use them whenever you need to wind down instead of taking a drink. Jogging, swimming, tennis or baseball are better than chemical relaxants any day. Condition the body to perform for you when you have to perform for others.

Physical preparation never stops. The most important twenty minutes of preparation are the twenty minutes you spend warming up before a performance. There is no excuse for walking on stage cold and the consequences of starting cold can be disastrous. Agents usually bring clients to the opening set thinking you'll be at your freshest best. Without a good warm-up, you will be at your freshest worst. Do not forget your regular audience either. If you do not grab them with your first numbers, you will never establish a following. It is the first impression that lasts the longest. Give all your

power to the first set and you will find that the energy wave will carry you right through the whole evening. A good warm-up is also necessary before any studio recording session. Just as the instruments must be plugged in, warmed up and tuned, the voice must be warmed up. Stretching exercises for the body combined with scalework, humming through your first number and some deep breathing exercises will put you in the proper frame of mind and physical condition to make even those first few notes real show stoppers.

Most of your performance will take place at night spots and often your shows will go until after midnight. Your audience will be there to relax and to be entertained and there will usually be a lot of smoking and drinking. Remember this, your audience is on free time, but this is your work time. You are not there to smoke, drink and fool around. Being pleasant and giving the audience your best are your first priorities. Charm and talent are the only things you have to sell. You should avoid smoking because it reduces your lung capacity and will result in decreased air flow and voice power and avoid drinking because it dulls your powers of concentration and quality singing requires concentration. You're being paid to work, not to play. Feeling good is knowing you are in top physical condition and giving your best to your audience. You cannot enhance it by smoking or drinking.

After a night's show, give yourself about five minutes to cool down. Close your eyes and hum to relax your voice before you call it a night. Avoid talking too much after a show and take a little rest before you do any partying.

If your voice is your meal ticket, then just like an athlete, you have to respect your body's needs. Let your motor run for a while before you turn it off and give it a rest at reasonable intervals. This applies not just to the voice, but to your whole body. Push it hard to train, but nourish it and rest it to achieve proper development of strength and flexibility.

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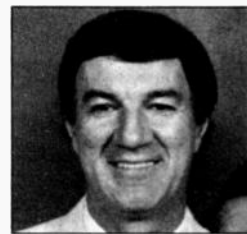
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Songwriting



JIM HAGAN

Give Your Song a Check-Up

What is a Song?

In these days of musical enlightenment, it is perhaps surprising to find that a generally accepted simple definition of "a song" does not exist. The following definition is proposed - "A song is a pleasing union of a message and a melody" or put another way, "A song is a pleasing union of sound and sense." The definition does not probe into "who" finds it pleasing (composer, lyricist, publisher, performer, public) nor does it establish limitations to what may be proposed as "melody" or "sense." It is suggested that in order for the song to make it to the Publisher's door, and beyond that to the performer and the paying public, there must be assumed to be some kind of adequate, though indefinable, idea of what "pleasing" means.

Open Your Mouth and say 'Ah!'

Now we can examine your song. First, if you are going to have your song sung by a particular singer you had better realize that singers have different ranges. If you want to present your song for Anne Murray's consideration you should find her range. Listen carefully to her songs. Find the pitches she favours; find the ones she typically sustains; find the shortest duration she lyricizes; find her vocal mannerisms. Now look at your song. Does it take into consideration this particular singer's identifiable limitations, voice quality, and vocal mannerisms? Even if you are aiming your song at a wide variety of singers you will do well to study singers in some detail. One good method is to pick a standard, and listen to various renditions of it by recording artists with different styles.

Take a Deep Breath!

If you find that when you attempt to sing your song the pauses in your melody line don't match up with the pauses in your lyric line you may find yourself in the unfortunate situation of having your melody or lyrics "go down the wrong way" when you try to breathe and swallow at the same time. You can get away with some discrepancies because human beings don't usually speak telegram language when they sing, any more than they do when they speak. They don't usually say the same old phrase over and over in the same old way either, but remember that the popular song is often aimed at the slow-learning population. However, let's not get too superior because every last one of us is probably, at least in the early stages, a slow-learner when it comes to "love" and we need the comforting reassurance of Billy Joel's "Just the Way You Are," and the many other hooks that carry the message along. So begin to see what the song is attempting to do to you in realistic terms. Sometimes it sets out to excite you, soothe you, remind you, persuade you, and hold you in its grip until it decides to let you loose. A great song can do that and sometimes a great singer can do it with a half-great song, but a half-great singer can't do it with even a great song. The song really needs the singer more than the singer needs the song. Disagree if you like but before you write in to correct my viewpoint, write down the name of any great singer or group whom you admire and then, from memory, list their ten best songs and you'll see what I mean.

But let's get back to the point about breathing. The singer

needs to breathe and pant and groan and yodel and growl or tear his shirt or break his guitar in two, so if you're writing for that market don't give him or her something significant to say while general pandemonium is breaking out. Don't go in for notes of long duration unless you know that the average singer won't be gasping for air. Be a merciful songwriter.

Strip, Please, and Stand on the Scales!

I'm serious. You see there is such a thing as a base lyric and a base melody. And when you remove the trills and fast runs and key changes, and ornamentations, and riffs, and sonic glue that fills in the cracks to give you that 'solid' sound, there lurks a melody that is trying to make through the night. If it is true that "within every fat person is a thin person trying to get out," then I would like to suggest that "within at least some merchandised music is a base melody trying to get out.

Look at the bare "body" of your song. Is it "overweight" with too many deep notes, long notes, giant leaps, or sheer drops? Are the lyrics too maudlin, depressing, over-sentimental, depraved, or too self-righteous, immature or riddled with clichés? If they are too anything they ought to be less of what they are too much of.

You Appear to have a Common Cold!

I'm not going to research the correct medical term for common cold but let's say it's "commonaligus frigidipus." It still doesn't fool you if you are familiar with the characteristics of the friendly common cold. And it doesn't fool your friendly musical physician, the Publisher, if you start peddling it to him under the guise of your latest great new composition. In a song of the early fifties called "It's a Lie!" a verse went...

*A songwriter took many bows for a tune,
A song that made everyone rave;
But when he insisted, 'The tune is my own!'
Tchaikovsky cried out from his grave:
CHORUS "It's a lie, it's a lie, it's a lie!
You know darn well it's a lie!
So pardon me please,
Stop shootin' the breeze.
It's a lie! It's a lie! It's a lie!*

All that glitters is not Gold

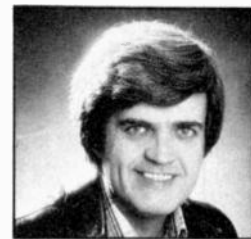
It is not admiration if "Hello Dolly" is too much like the previous "You're My Sunflower"; nor if your delightful "Un-commonaligus Frigidipus" bears a strange resemblance to the common cold that Beethoven had, or worse still, the common cold that a currently Copyrighted songwriter had several years back.

Only your musical hairdresser knows for sure whether your gold hit record really began as a platinum blonde one with dark and sinister roots.

However, sooner or later, John Q. Public learns about it via the grapevine. So do some more searching within your own soul and among your life's experiences and you will honestly be amazed at the nuggets that are buried deep within you. SO...

Let your aim be to get your songs out. Then after you have given them their check-up, introduce them to some publishers, with the best demo you can afford, and May the Force Be With You!

Arranging



JIM PIRIE

Mail Bag

Before I actually get into the content of this column, I want to thank you for all the letters I received. They both poured in this month and I will now try to answer as many of your questions as I can.

Now, to an ambidextrous young reader in Thunder Bay, I hope your arm is healing nicely Calvin and as to the problem of making your group sound original, I suggest that it *is* possible to learn about melodic structure and control and organizing notes in logical order. A little formal education couldn't hurt, although I am reminded of something Gordon Delamont said in the December 1979 edition of this magazine. "Inspired melody writing seems to be somewhat like putting in golf. It's in the hands of God."

It sounds to me like your group doesn't have very much of its own character. There are a lot of sounds currently being used that seem like they could be made by any one of 200 different groups, especially the guitar sounds. As one of the two guitarists in your group, keep asking yourself what sound is really you. After all, the bass player and the drummer aren't going to be able to alter their sounds very much, so it's going to be up to you and the other guitarist to get some kind of characteristic sound quality. Depending on what keyboards your group has, the keyboard player may or may not be able to alter his sound.

Another thing that holds you back from developing your own style is falling into familiar playing habits that you know will work. A lot of the songs in pop music today are very similar. You hear a lot of the same chords, the same *grooves*, the same basic structures. Whatever is *in* this month is what everyone is doing. As soon as a record gets hot, the licks from that record are doing everywhere. So what happens is that you find yourself playing the same licks and the same styles of rhythm and lead patterns over and over again because they work. Not only do they work, they are probably sensational, and you know even before you play them that they will work really well, and that people around you will love what you're doing. That's when it's hard to become yourself.

Why don't you try taking one of the 'cover' songs that you do, and instead of trying to duplicate exactly what they did on the record, (which at best will be a pale imitation) try to find a completely different groove for it. Change the tempo, change the feel, change a couple of chords here and there, change anything you can. If at first you feel ill-equipped for such an undertaking, cheat. Take two songs that have completely different feels. See if you can take Song A and play it in the same groove as Song B. At this point I must caution you that not all songs will interchange in this manner, but some will, and you will be astonished at how different Song A will sound in its new environment.

Look for some identifiable little riffs or "catch phrases" that can be repeated at different points in an arrangement. Here is an example of a two bar repeated pattern scored for a group such as yours. The pattern is based on one bar of Bb minor and one bar of Gb with an Ab bass (or Gb/Ab - Gb over Ab).

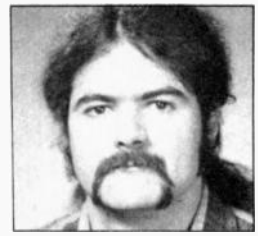
As you can readily see, each member of the group is contributing a specific "part" without getting in the way of anyone else. Each part will be heard as a separate entity, since no one is doing something at exactly the same time in exactly the same space, however the separate entities will form a unified "whole" due to the structural thread that ties them all together. Devices such as this will tend to make your music sound "arranged" as opposed to a bunch of guys all banging away on a G chord for eight bars.

Now that we've got everybody doing their own thing, let's go to the opposite extreme and have everyone play the same thing, and I do mean everybody! Not just the keyboard and the guitars, get the bass and the drums to play the lick too. It will sound great! This unison at the octave is especially good at the end of a phrase, or as a lead into the next chorus. Let's take an example of a lick based on a D7 chord. Scored for the same group of instruments, it would look like this.

If you should find that none of these ideas are working for you, there's always, "Jesu, Joy of Man's Desiring" in G, that'll be yer Cantata number 147. Sorry I didn't get to all the questions, I'll answer more of them next time, plus the heavy metal sound of Anita Kerr.

Sound Reinforcement

DAVE BENNETT



Application of Equalizers

In our last column, we discussed the different types of equalizers. We will now discuss how these various types may be used in the elimination of feedback and/or flattening frequency response.

Earlier, we illustrated how feedback occurs when the gain of a system is increased such that one or more of the peaks in the system frequency response reaches the threshold of feedback. The frequency at which the system feeds back is the same frequency as the highest peak in the system. If we can identify the troublesome frequency, and then use one of the various equalizers in the cut or dip mode, it is possible to flatten the peak in the system frequency response, and thereby reduce the gain at that frequency below the threshold of feedback. This will then allow us to further raise the overall gain of the system, either reaching the desired level, or once again having the next highest peak in the system intercept the threshold of feedback. The process of flattening or "notching" out the troublesome peak (with an equalizer) may then be repeated until the system is loud enough without feedback problems. Even if you obtain enough overall level in the system after eliminating the first couple of peaks, you may want to continue the process a few more times. This effectively flattens the system response, allowing not only increased gain before feedback, but also a more natural sound reproduction as discussed in the first column.

The frequency of the peaks in the system response may be identified in a variety of ways. If we had an electronic frequency measuring meter connected up to the amplifier output, we could theoretically measure the frequency of the sound occurring when the system is feeding back. Although this does work, the process is awkward because most frequency meters require that the desired frequency to be measured must be many times louder than the existing background noise. This resolution is hard to obtain and because the meter also requires a fair bit of time to settle at the proper frequency, the loud feedback is hard to endure for long durations.

A second method requires the use of one of the various audio analysers on the market. These are units which measure the intensity of various "bands" of frequencies in the audio spectrum. The number of bands vary from approximately 10 up to 30, and divide the spectrum up into groups at 1 octave to 1/3 octave intervals. The "centre" frequency of each band corresponds to the usual centre frequencies of the corresponding 1 octave to 1/3 octave graphic equalizers.

These analysers have columns of miniature lights which show the relative level in each of the various bands. If one of these analysers were connected to our audio system while it was feeding back, it would show the approximate frequency of the peak causing feedback by instantly lighting up the maximum level lamp in the appropriate band. We could then adjust the matching slider on a graphic equalizer to reduce the gain in that band. A parametric equalizer could be used as well. Its centre frequency would be set to match the centre frequency of the indicated analyzer band, its bandwidth set to 1 octave or 1/3 octave as the case may be, and the desired amount of cut applied to stop the feedback. It should be mentioned that these analysers have more sophisticated uses, which we'll discuss in the future.

A third method is by far the cheapest and most simple. It involves trial and error and careful listening. With the equalizer set flat, the system gain is turned up until feedback occurs. If you are using a graphic equalizer, quickly cut and then return to the flat position each slider until you find the one that most effectively stops the feedback. This is the one that you should then cut until the feedback just stops. You then increase the system gain some more, until feedback occurs again. This may be at a new frequency, or it may be the same one as the last time. If it's the same as the last time, simply cut the same slider some more. If it's a new frequency, repeat the process of trial and error until you find the appropriate slider to cut. After some experience with this method, you will soon begin to recognize the proper slider to cut immediately, rather than going through them all one by one. As you gain experience, you will be able to slowly increase the system gain until you hear it begin to "ring". This indicates that you are on the verge of feedback. If you can identify the proper slider, you can correct the peak without ever having to subject the system to full-scale feedback, which is usually very annoying for all concerned. Once again, a parametric equalizer is very useful in this instance. If it is set to a fairly narrow bandwidth, and a cut of 6 to 10 db chosen, while the system is feeding back, the centre frequency of the equalizer may be swept back and forth across the frequency spectrum. When it corresponds to the frequency of feedback, assuming you have applied enough cut, the feedback will stop. You can then fine tune the exact amount of cut required. The system is then turned up until feedback occurs again, and the process repeated with another parametric band.

MOVING

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Recording



PAUL ZAZA

Leakage

Leakage, Spill, Bleed all refer to the same problem which has been the everlasting bane of the engineer's existence. Very simply, spill is the presence of an instrument on any microphone, other than the one originally intended. Ideally, the engineer would have total control if there were no trace of unwanted signal on his tracks. In practice however, there is always some (a little) spill on tracks involving two or more microphones in a small room, but if it is controlled properly it will not be too troublesome. The mission of this article (should you choose to accept it), is to minimize leakage in the recording studio, and put a stop to unwanted spill for good.

The 3 ways I will concentrate and elaborate on are: 1. microphone technique, 2. baffling techniques, and 3. use of d/i (direct-feed boxes). The other variables, like ceiling height, room "liveness" and acoustic characteristics can hardly be changed in a session, so we must accept them as they are.

Microphone Technique

This is probably the most important skill you can develop as a recording expert. By careful microphone selection, angling and placing the mic to the sound source, padding and equalizing the signal back in the control booth, you can control unwanted leakage with the best results. For example, if you are experiencing a lot of bass rumbling throughout the room and it's showing up on your acoustic guitar track, you can tip the mike upwards, and through experimentation (trial and error) probably find a "null" or minimum point where the long wave forms will not be present. Sometimes, two microphones wired 180 degrees out of phase will cancel each other out completely except for the signal present an inch or so away from them. Careful selection of directional type, narrow-band mics with a bass roll-off circuit built-in will yield fairly good control in the situation I've just described. Still another solution to the problem might be the use of small condenser type "electret" lavalier mikes like the Sony ECM series placed actually "inside" the sound hole of the guitar, clipped to the hole (use masking tape to avoid scratching the finish) and the wire taped down to clear the player's fingers. While this is a last resort because the sound is altered considerably, it does let you record the quiet instrument at the same time as the louder one(s).

Again, the best way to control spill is to know your mics and experiment with them as much as possible.

Baffling

An excessive amount of sound bouncing around the room can be stopped with good quality baffles (sound barriers) which can be either cheaply constructed or purchased. A popular design uses plexiglass or real glass windows on top for visibility, and a plywood base sandwiched around styro-

foam or fiberglass. The whole assembly is mounted on wheels for easy manoeuvreability. By strategically placing these little "partitions" around quieter instruments, you can stop mid and high frequency waveforms from bleeding through. The low frequency (bass signal) will go right through them usually so don't expect much in that department.

Baffling doesn't necessarily always involve baffles. You can "pad down" or screen delicate instruments, for example an acoustic piano, with thick quilts or blankets draped over the entire instrument. I believe there are even commercial "piano blankets" available and they are worth using. Sometimes by rotating or angling an amplifier you can cut out a lot of spill from an electric guitar or synthesizer. You may be using the walls of the studio themselves as a sort of "baffle".

D/I Boxes

Direct-injection feed boxes, split feeds, matching isolation transformers, or that "little grey box", as some electric bass players have come to know them, are a life saver to the engineer. These little rascals make it possible to have no interaction or interference from any other instrument on the particular track on which it is used. The reason is obvious; the sound is dynamic and I strongly urge when and wherever possible favour direct-feed boxes over microphones. It is even possible to record an entire rhythm section without using one mic, and attain 100% isolation on each track. With electric drums, electric bass, Fender Rhodes and electric guitars, you could "direct-feed" your entire band into the board and not worry about any acoustic imperfections. (I don't know what they do about the cymbals or hi-hat). But consider even if your drummer were the only guy who got mics, you would have the same situation because his mics would only pick up drums, and you could mute all the speakers on the amplified instruments, and feed the console mix "back" through head-sets to the players.

This is a little extreme and musicians wouldn't got for it, but it does illustrate the flexibility of direct-boxes and their aversion to spill. (By the way, make sure your d/i boxes have the proper matching impedance to your console and the instrument you're plugging into it, and watch out for ground loops and hum).

While I've just spent an entire article telling you how to get rid of spill, I must acknowledge that it has a good side as well. In today's rock, new-wave and concert-oriented styles of music, often the producer is looking for certain "live" qualities that provide an "open-ness" and ambient depth to the performance. Sometimes a technically perfect "tight" sound can spoil the mood of a song. Here, spill is not only wanted but it is needed and relied upon for colour. This lies, of course, at the discretion and taste of the producer and should be diligently discussed with him. Just remember, the one kind of spill you should avoid is from a bottle of scotch into your board; it sounds awful.

Taking Care of Business



MONA COXSON

Plastic Living

*Credit like a looking glass,
Broken once, is gone alas.
Author unknown*

Last year, Judith Timson wrote in Maclean's magazine the story of a lady editor, who, planning a dinner party, stepped out to buy salt and pepper shakers and returned with a \$1000 lighter, a Cuisinart, eight crystal champagne glasses, eight crystal dessert goblets and a set of bone china. Her explanation was that "she got carried away." She was also carrying the magic key to high living. Credit cards.

Sound unlikely? Not necessarily.

At last count, 7.6 million ChargeX and 2.3 million Master Charge cards were in use and last year, 17,892 Canadian consumers officially declared bankruptcy.

The Federal Trustee is quick to point out there are other 'social ills' that contribute to insolvency, yet Credit Counselling in Toronto estimates that 90% of those declaring bankruptcy used credit cards, many indiscriminately, including cards issued from department stores, oil companies, the Diners Club, Carte Blanche and American Express.

The Cashless Society

The credit card has been nudging us closer and closer to a cashless society. Consider:

One can travel from one end of the country to the other, stay at the best hotels, eat at the finest restaurants, get married (wedding chapels in Vegas accept all credit cards) or buy a gift, seldom needing cash at all.

Or without stepping out of the front door, you can order an entire wardrobe, furnish an apartment, join a book club or take a correspondence course simply by using that magical plastic card.

With our high inflation economy, President Carter is trying to exercise control somewhat by setting out new credit guidelines and in the States, lenders have announced lower credit lines, higher monthly payments and cancelled credit cards.

Within two weeks two credit card companies jumped on the bandwagon and with advertising that smacks of saintliness, are supporting the new government guidelines by encouraging consumers to 'handle their cards with care and a sense of responsibility'. It's a marvellous, subliminal advertising campaign which, not only are we exposed to, but one that will likely succeed in getting even more card members into the fold.

And with credit cards, we are all given the opportunity at every turn, to part with our money easily.

Advantages of the Credit Card

If you know how to handle your credit cards, they can be a tremendous convenience, providing you pay any charges as quickly as you can.

They can help you keep detailed tax records for your travel and entertainment expenses, allowing you to charge these costs anywhere in the world without paying any interest. They can be a marvellous substitute for cash almost everywhere, a major benefit if you travel a lot, although Roy Davis at the

Master Charge office in Toronto points out that many gas stations (especially in the States) are no longer accepting cards other than their own. Check it out before you go on the road.

With credit cards you can take advantage of special sales and avoid future price increases even when low on cash. You can order goods easily by mail or phone and return same with a minimum of trouble. In fact, one suspects the charge customer gets preferential treatment.

You can use fairly large amounts of cash for as long as 25 days without interest and with some cards you can withdraw cash, make deposits, obtain a cash advance, transfer money between savings and chequing accounts and pay your bills at the numerous machines that banks are setting up across Canada.

Disadvantages of the Credit Card

The disadvantages are obvious, but bear repeating. The main one is charging more on your cards than you have money in the bank. The advantages of using credit cards can be enjoyed only by consumers who keep their buying under control.

With the exception of cards such as American Express that charge a membership fee and expect payment in full every month, billings from credit card companies can be deceiving, giving a false sense of security in that they give you the opportunity of paying what you owe in full, or just a portion - and there's the killer. If you pay off your bills in small amounts, you're paying interest charges as high as 24% per year and that's exactly what the companies want you to do.

Controlling Credit Cards

The more cards you have, the greater the tendency to spend. Psychologically, it's easier to charge \$100 on each of six cards than to charge \$600 on one card.

Keep your credit cards to a minimum. Select two or three that you really need. These should be the only ones you use. Even then, use them only when you will be able to pay for your purchases during the interest free period allowed by the companies. Any purchase you won't be able to pay for in the next month can be financed more cheaply with a loan from your bank where interest rates are lower.

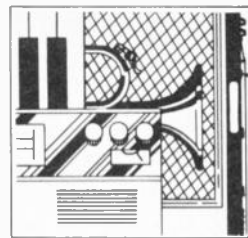
Keep a record of credit purchases. A surprising number of people have no idea how much they charge or owe in a given month.

Treat every purchase you're planning to charge as you would a cash purchase. Do you really need it? Can you repay the charge on time? Can you really afford it? Decide on a maximum monthly total of charges you'll be able to repay easily, then stay within that limit. Keep all receipts to check your statement for errors, which can easily occur.

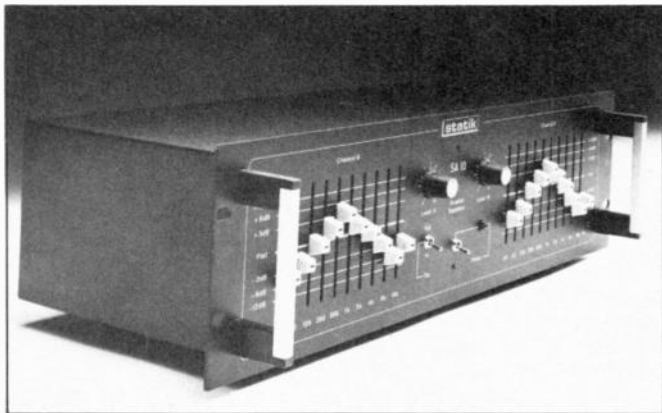
Finally, determine how much credit you can handle comfortably. With the exception of mortgage payments, you're in good shape if you're paying 10% or less of your monthly net income for instalments. If you're paying 20% out each month you should still be able to manage, but be careful of any further credit charges.

If you're paying out more than 20% a month, you could very well be in trouble.

Product News



Statik Acoustics



SA-30 Electronic Crossover. 3 way (switchable 2 way) stereo using 18db per octave, Butterworth filters; four switchable turnover frequencies at each crossover point; electronically balanced; ultra-sharp subsonic filters.

SA-20 Dual Reverb System. Signal processing combined with multiple spring design. Input limiter plus contoured detection circuit allow maximum signal to noise performance. Electronically balanced; high and low fre-

quency controls.

SA-10 Dynamic Delay/Flanger. Offers not only the usual analogue delay-based effects such as flanging, doppler shifts and A.D.T., but also long single delays for "echo" and "repeat" effects together with a mix of a number of offset delays in the reverb mode. For information, contact: Heint Audio Developments Corp., 1001 Denison St., No.6, Markham, Ontario L3R 2Z2.

New Ludwig Tom Tom Stand



Ludwig has introduced a new modular tom tom grouping and support system called The Set-Up, allowing drummers far greater flexibility in their drum set composition and arrangement.

The Set-Up's sturdy modular construction allows for three-tiered tom tom groupings - accommodation from one to six individual toms from either bass drum or floor type stand - and permits groupings of virtually infinite variety.

Aside from its versatility, the Set-Up system features Quik-Set custom pre-setting devices, allowing faster, more precise set-ups.

For information, contact: Ludwig Industries, 1728 North Damien, Chicago, Ill. 60647.

EKO Bass Pedalboards

Three new models of the Eko bass pedalboard have been added - two with 13 notes and the third with 20 notes. Features include: pre-programmed variable

voices, string bass synthesizing, guitar bass synthesizing, guitar percussion and bass percussion. Each "Board" can be patched into external sound processor for additional sounds and versatility. Contact: R. D. Minz Co., 389 Boul. Lebeau, St. Laurent, Qué., H4N 1S2 (514) 331-5420.

New from Fender

Fender 75 - a 75 watt dual mode tube amp, the 75 is offered as a self contained unit with a single 15" speaker or as a separate head with 2 x 12 or 4 x 10 speaker cabinets. A three spring reverb unit is included.

Concert Speakers - designed for sound reinforcement, the 2-15R and 1-15HLR feature Thiele aligned cabinets and internal ground lift switches for bi-amping. The 1-15HLR features a single 15 and a high frequency horn and will handle 200 watts. The 2-15R features twin 15's and a high frequency horn and will handle 400 watts.

Bass Enclosures - available in both single 15 and twin 15 models, these cabinets feature computer optimized vented enclosures, 3/4" plywood cabinets and built in removable casters.

Fender 300 Bass Amplifier - featured are four bands of regular EQ plus three separate parametric controls. The unit is bi-ampable with built in electronic crossover and is rack mountable.

SRA 400 Power Amp - this 400 watt amp features a 3 way mode switch for mono, bridge or stereo and dual calibrated 22 step attenuators. Current and voltage limiting circuit breaker is built into the power switches.

Also new - are the Fender 30 amp, Fender Stage Monitors and new special models of the Fender Strat and Precision Bass.

For information contact: Tartini Musical Imports Ltd., 518 Agnes St., P.O. Box 578, New Westminster, B.C., V3L 4Y8.

New from Yamaha

The Analog Delay E-1005, the Frequency Dividing Network F1040 and the Q1027 Graphic

Equalizer are three new products from Yamaha.

The E-1005 is a solid state delay unit with BBD, integrated circuits, input level controls, two input jacks, a Delay Knob and Short-Long switch.

The Q1027 monaural graphic equalizer has 27 bands covering 8 2/3 octave range, and 12dB boost/cut of each band, switchable 40/80 Hz high pass filter and 18 db/oct rolloff curve.

Model F1040 frequency dividing network has features such as peak indicator LED, switchable 40 Hz (12 db/oct) high pass filter, - 3 dB crossover frequencies, a rear panel selector to choose 2 way, 3 way, dual 3 way or full 4 way network. For a more detailed description of the F1040, Q1027 and E-1005 contact: Yamaha Canada, 135 Milner Ave., Scarborough, Ontario, M1S 3R1 - (416) 298-1311.

Workhorse PA Cabinets

Workhorse are a series of cabinets designed for the working musician and pro sound user. All cabinets utilize 15 ply birch whether equipped with a standard heavy duty driver, a premium line speaker for efficiency or just the cabinet alone for those who want to install their own speakers. Three of the various cabinets are: Model M69 - Mini Monitor, Model M12HV - Maximon, Model PA15HV - Enforcer. The Mini Monitor is compact - 8 1/2" x 12" x 8" deep, weighing 10 lbs. (with speaker). For more information contact: Recording Media Services, 2273 Kingston Rd., Scarborough, Ontario M1N 1T8.

Nanyo Microphones

Nanyo professional microphones are available in 8 models. These pro mikes use the AKG cartridge and are supplied with noiseless rubber cable with switchcraft connectors, matching hi-low impedance transformer and carrying case.

For information, contact: Louis Musical Ltd., 529 Rue DesLaurier, St. Laurent, Québec H4N 1W2

Washburn A-20 Electric



The A-20 is a solid body electric with Washburn design, original tune-true headpiece, neck-through body construction, rock maple neck, polished fingerboard with jumbo frets and solid ash body, Washburn "Power Sustain" humbucking pickups, brass bridge and nut, string-anchoring through back of body. Coil disconnect switches built into volume controls permit the player to mix the sounds of double coil and single coil in any combination. Available in black with brass trim, sunburst on select curly maple top; optional vibrato tailpiece.

For information, contact: Boosey & Hawkes (Canada) Ltd., 279 Yorkland Blvd., Willowdale, Ontario M2J 1S7. (416) 491-1900.

Shadow Buckeroo Pickups

Northern Audio introduces the new Buckeroo Acoustic Humbuckers for acoustic guitars.

Easily mounted in guitar sound holes via spring clamp mount system, the new Buckeroos offer superior frequency range and electric humbucking sound. No preamps are necessary.

The full line consists of three new removable models: Buckeroo 43, Buckeroo 44 and the Buckeroo 46 Triple Threat. The latter represents the latest state of the art featuring volume control and the exclusive Shadowmatic four mode sound switch. Position 1 - Standby. Position 2 - provides bass-rich sound ideal for lead guitar riffs. Position 3 -

gives balanced treble/bass and volume suited for crisp rhythm. Position 4 - offers single coil sound, the closest to acoustic.

Buckeroo 44 provides the electric humbucking sound suitable for both lead and rhythm guitar. Volume and treble/bass controls and twelve adjustable poles enable the guitarist to tailor sound to personal taste.

Buckeroo 43 is the economically priced standard unit, identical to Buckeroo 44 without volume and treble/bass controls.

The new pickups are available complete with mounting instructions, five year warranty and all hardware. For more information, contact: Northern Audio Musical Enterprises Ltd., 953 Fraser Dr., Burlington, Ontario L7L 4X8.



Helpinstill Roadmaster Piano

The Roadmaster features the complete mechanism of a 64 note piano with dual stringing and built in Helpinstill sensors. It weighs just over 200 lbs. and folds down into its own case. It incorporates a 14-lamination pin block to guarantee tuning stability. For information contact: The Martin Organisation Canada Ltd., 80 Milner Avenue, No.12, Scarborough, Ontario M1S 3P8.

Traynor TS-140 Guitar Amplifier

The TS-140 is a new addition to the Traynor line. Features include: boost and normal masters which are footswitch selectable, six band EQ also footswitch selectable, L.E.D. function indicators for boost/boost master, E.Q. and normal master.

Other features include reverb, a fully balanced line output, auxiliary channel on back panel, heavy duty casters, and a pair of special design 12" speakers with 80 oz. vented magnets, 3" voice coils and aluminum domes. Amp power rating 140 watts R.M.S. at 1% T.H.D. For more details contact: Yorkville Sound Ltd., 80 Midwest Rd., Scarborough, Ontario M1P 4R2. (416) 751-8481.

New From WMI

WMI Musical Instruments introduces a complete line of made in U.S.A., acoustic guitars including a model which features a Barcus Berry Super Dot pickup. The top model features a polished spruce top with polished Rosewood side and back and a Rosewood bridge. Also available are 10 models of made in U.S.A., banjos in 5 and 4 string models.

For information, contact: WMI Musical Instruments, 1147 Bellamy Rd., Scarborough, Ontario, M1H 1H6. (416) 439-0121.

Roland Digital Sequencer

The CSQ-600 digital sequencer incorporates a micro computer that allows the performance played on a synthesizer keyboard to be loaded as it is. A maximum of 600 notes can be

loaded in memory. The battery back-up system maintains a memorized performance without requiring AC power and this permits replay when desired.

For information contact: Great West Imports Ltd., 788 Beatty St., Vancouver, B.C., V6B 2M1.

Gibson Flying V-II Maple Guitar

Gibson's new Flying V-II maple top guitar, is a companion to the previously introduced walnut top Flying V-II. The unique scarfed body design is constructed of five piece laminated maple/walnut and features a V-shaped gold-plated tailpiece.

Two new Gibson boomerang Humbucking pickups were specially designed with one master tone and two volume controls. Exceptional sustain is achieved by use of 5/8" brass studs coupled to the gold plated Tune-O-Matic bridge.

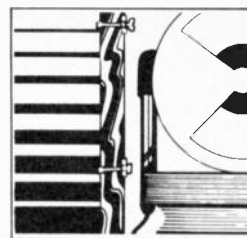
The neck features laminated walnut/maple construction, a polished brass fingerboard nut, and an ebony fingerboard with dot-type mother-of-pearl inlays and corresponding side dots.

The Gibson Flying V-II maple top is available in a high-gloss natural finish.

For further information, contact: Norlin Musical Instruments Company, 161 Alden Road, Markham, Ontario L3R 3W7.



Market Place



For Sale

Polyfusion modular synthesizer console with triple VCO, dual VCA, dual envelope, quad VCO, LPF, HPF, formant filter, noise, sample/hold, power supply. \$2,900. (613) 232-6329.

Polymoog Synthesizer, model 203A, with controller pedals. \$3,000 + 7% P.S.T. Cash or certified cheque only. (416) 274-5587.

Antique square grand piano. Made by Chickering and Sons in 1863. It has been fully restored and is in exceptionally rare condition. (Parts and most original finish intact). Contact Don Hull (416) 741-1653 after 6 pm.

8 Voice Oberheimer Synthesizer with interfacing for the Roland Composer. \$9,500 + 7% P.S.T. Cash or certified cheque only. (416) 274-5587.

Oberheim OB-X Eight voice synthesizer with pedal \$6,400. Four months old, perfect condition. Call Ernest (416) 444-6643.

Publications

Canadian Musician - Back Copies. Mar/Apr 79, May/June 79, Jul/Aug 79, Sep/Oct 79, Nov/Dec 79, Jan/Feb 80, Mar/Apr '80, May/June '80, Jul/Aug '80. \$1.50 each. Canadian Musician, 2453 Yonge St., No.3, Toronto, Ontario M4P 2E8.

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Personal

Author writing book on Music Business in Canada, looking for advice for aspiring young musicians from working musicians based on their experience. Reply P.O. Box 323, Station A, Islington, Ont. M9A 4X3.

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Reward. Gibson ES345, sunburst - serial number 100500, stolen Feb. 14, 1980 from the Commodore club in Vancouver. Anyone with information leading to the recovery of this guitar is asked to write CM Box 100, 2453 Yonge St., Ste. 3, Toronto, Ont. M4P 2E8

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