

# CANADIAN MUSICIAN

MAY 1985 \$2.00



**KIM  
MITCHELL**

**THE BOX  
RECORDING  
LIVE TO  
STEREO**

**COMPUTER  
MUSIC  
SOFTWARE**



Canada's MIDI Specialists  **A.L. electronics**  **COMPUTER MUSIC CENTRE** INC.

**Presents: THE YAMAHA CX5M MUSIC COMPUTER.**

Imagine 8 acoustically-accurate FM digital voices playing simultaneously!  
Imagine creating a score over 8 parts simply and efficiently direct from a music keyboard. You can print out the score too!

Send your music out through 8 independent MIDI channels!

Even produce audio-visual performances incorporating graphics and music!

**THE CX5M IS YOUR PERSONAL SYMPHONY!**

And it's a fully-fledged MSX computer for all your home and business needs.

CX5M compatible disk drives and printers are available exclusively at the Computer Music Centre.

**COMPLETE CX5M SYSTEM IS ONLY \$825! (Includes computer, YK-01 Keyboard, FM composing and voicing programs.)**



Order yours Today!

Phone Orders and Enquiries: (416) 921-8941

Long Distance (Order Line Only): 1-800-268-3798

YAMAHA  
MUSIC KEYBOARD YK-01

**A.L. electronics**  **COMPUTER MUSIC CENTRE** INC.

317 College Street, Toronto, Ontario M5T 1S2

Your centre for everything in MIDI keyboards, hardware, software, and accessories.

World Radio History

# JOURNEY

## First, you have to hear yourself!

Now Journey depends on new ATM63 dynamic microphones for full control of their monitor and live concert sound. With better rejection of not just off-axis sound, but everything else on stage.

Even with a stack of Marshalls up close, the monitor mix is cleaner, with better separation than ever before.

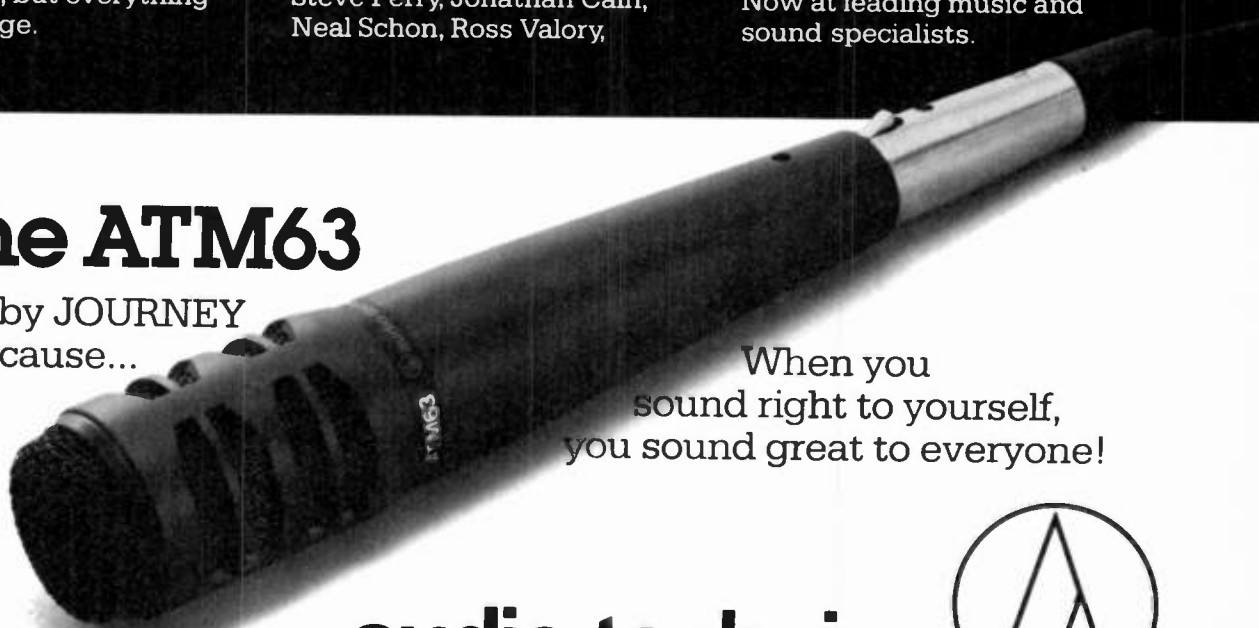
Find out what Journey's Steve Perry, Jonathan Cain, Neal Schon, Ross Valory,

and Steve Smith heard on stage...and why monitor mixer Chris Tervit and producer/live mixer Kevin Elson insist on the ATM63. Now at leading music and sound specialists.

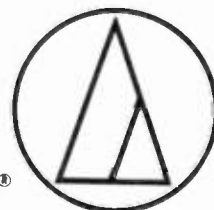
## The ATM63

chosen by JOURNEY  
because...

When you  
sound right to yourself,  
you sound great to everyone!



audio-technica®



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

World Radio History

# "WE SCORE WITH KLIPSCH.®"

Chris Stone - President, Record Plant Scoring, Inc.



"As you may know, Record Plant has rebuilt Paramount's old Studio M into a new, state-of-the-art scoring studio.

"The new studio now has around 5,000 square feet of floor space with a ceiling height of about 32 feet. During any given session, we may have as many as 125 musicians working at the same time.

"We needed a loud-speaker system that could

fill the room with sparkling detail and miles of dynamic range.

"We choose KLIPSCH ... five KLIPSCH MCM® four-way stacks to be exact. The results are beautiful. What more can I say?"

 **klipsch**  
A Legend In Sound.™

# CANADIAN MUSICIAN

VOL. VI NO. 2

## 26 KIM MITCHELL

by Ashley Collie

"I love songwriting and I don't think of the lyrical content when I'm writing them, which I usually do on my Martin D-35. To get in the mood, I'll read some harmony books or something. For this last L.P., I remember sitting here with a stop watch and listening to the radio. I literally timed 3 hours of intros from various songs, from when the music started to when the vocals began."

## 34 THE BOX

by Ashley Collie

The music of The Box is full of tasty treats. Spurred by their success in the annual competition held by Montreal's CKOI-FM, in which they placed second in 1983, the band consolidated its relationship with Men Without Hats' manager Marc Durand. This led to The Box recording its debut L.P. which has received critical appraisal.

## 36 RECORDING LIVE TO STEREO

by Matt Zimbel

Matt Zimbel, producer and percussionist for Toronto's Manteca talks about the pros and cons and the techniques of recording live to stereo.

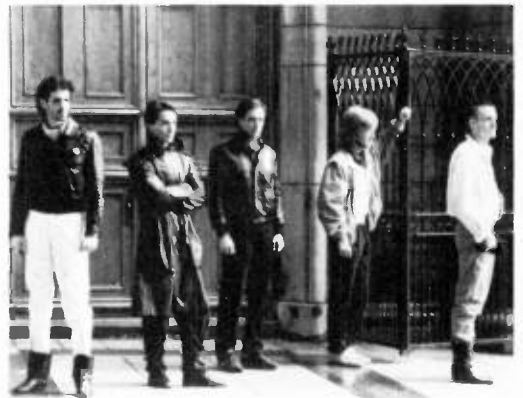
## 40 MUSIC SOFTWARE

by Steve Rimmer

Steve Rimmer, editor of *Computing Now*, talks about Music Software and looks at some of the packages currently available.



Kim Mitchell



The Box



Recording Live To Stereo

### DEPARTMENTS

#### 8 FEEDBACK

Letters From Our Readers

#### 10 NOTES

Pesi sponsors Triumph Tour

#### 17 RECORDS

by David Hazan



Traynor BLOC-100G

#### 60 PRODUCT NEWS

The Latest In Musical Products

#### 65 MARKETPLACE

Classified Ads

#### PRODUCT REPORT

23 Traynor Bloc-100G  
By Andy Krehm

### COLUMNS

#### 48 GUITAR

by Andy Krehm

#### 49 KEYBOARDS

by Brian Harris

#### 51 BASS

by Dave Young

#### 52 PERCUSSION

by Barry Keane

#### 53 BRASS

by Don Johnson

#### 54 WOODWINDS

by Eddie Sossin

#### 55 VOCAL TECHNIQUE

by Rosemary Burns

#### 56 ARRANGING

by Jim Pirie

#### 57 SOUND & LIGHTING

by Don Barber

#### 58 RECORDING

by Paul Zaza

#### 59 TAKING CARE OF BUSINESS

by Paul Sanderson

# SPEND A YEAR AT BERKLEE THIS SUMMER.



There's a year's worth of music being made every summer at Berklee. By musicians, students, and teachers of all ages and levels from all over the world.

In our Career Exploration Program, you get a close-up look inside the world of music and the professional musician while learning more about how to make your own

music. In the Skills Development Program, you can concentrate on Performance, Composing/Arranging, or Performance Synthesis. And, in our full credit accelerated program, you can take exactly the same courses offered during the regular school year under the guidance of the same outstanding faculty of music professionals.



Whichever Berklee Summer Program you choose, it will be composed of a rich blend of classes, ensembles, private lessons, faculty and visiting artists, and access to Berklee's superb technical facilities.



Berklee, Boston, and you.

An unbeatable combination.

For complete information, call toll-free 1-800-421-0084 (9 am to 5 pm EST). In Massachusetts call: 617-266-1400. Or write: BERKLEE, Admissions Office, Dept. CM3, 1140 Boylston Street, Boston, MA 02215.

**Berklee**  
College of Music  
Where careers in music begin.

## CANADIAN MUSICIAN

**Editor/Publisher**  
JIM NORRIS

**Assistant/Editor**  
MALCOLM GOULD

**Art Director**  
NANCY J. ROBERTS

**Art Assistants**  
DON HULL  
LISA LINGWOOD  
MARG WATT

**Advertising Coordinator**  
CARMELA SPANO

**Show Manager**  
DAVID HAZAN

**Administrative Assistant**  
PEGGY EYERS

**Contributing Editors**  
ASHLEY COLLIE  
DAVID HAZAN  
STEVE RIMMER  
MATT ZIMBEL

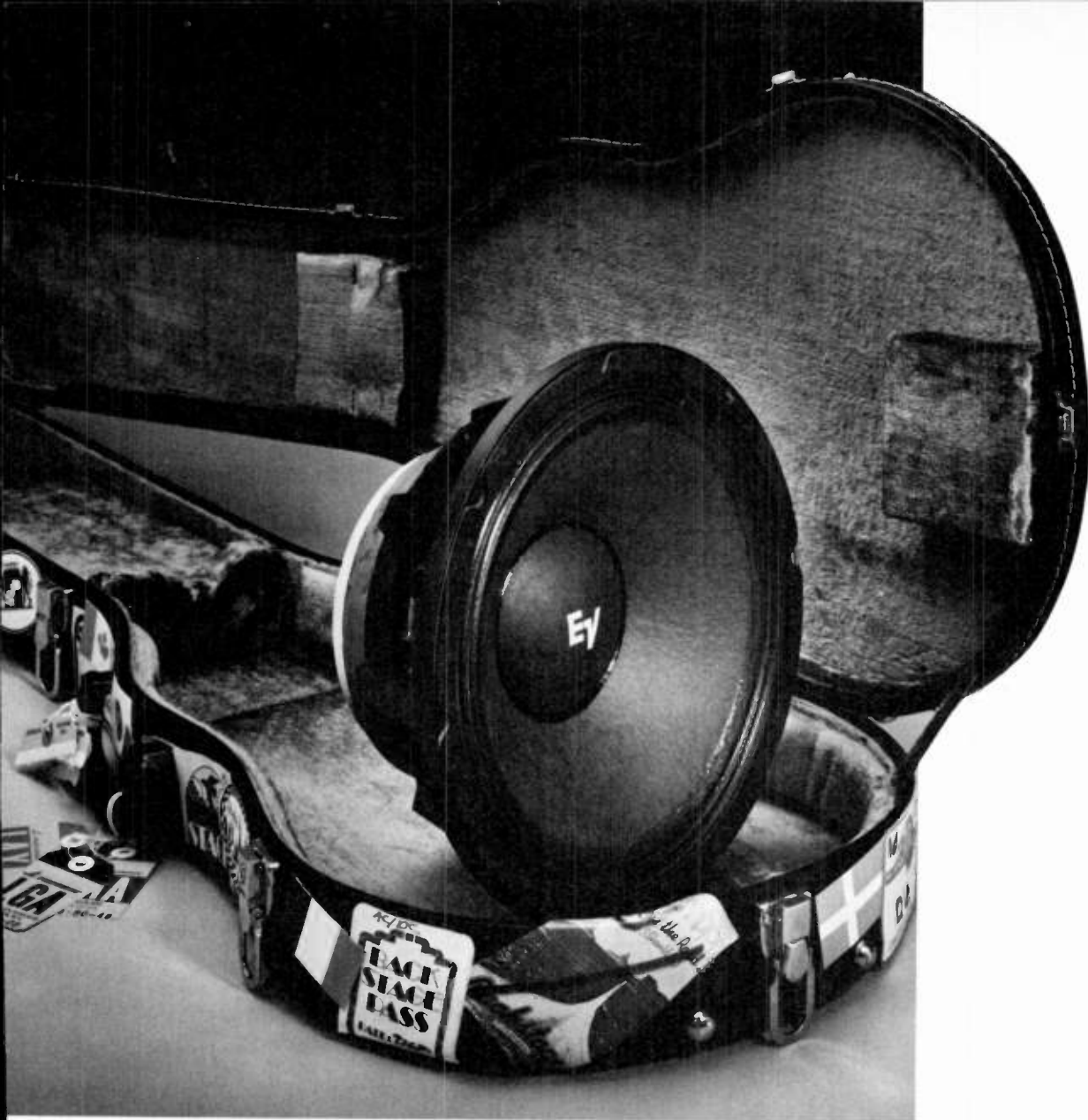
**Columnists**  
DON BARBER  
ROSEMARY BURNS  
BRIAN HARRIS  
DON JOHNSON  
BARRY KEANE  
ANDY KREHM  
JIM PIRIE  
PAUL SANDERSON  
EDDIE SOSSIN  
DAVID YOUNG

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

**Co-Founder**  
KATHY WHITNEY

Canadian Musician is published bi-monthly by Norris Publications, a division of Norris-Whitney Communications Inc., at 832 Mount Pleasant Rd., Toronto, Ontario M4P 2L3. All rights reserved. Contents may not be reprinted without written permission from the publisher. Subscription rates: Canada: 1 year \$12.00, 2 years \$21.00, 3 years \$29.00, 5 years \$39.00 Outside Canada: 1 year \$15.00, 2 years \$26.00, 3 years \$36.00, 5 years \$49.00 Single copies \$2.00. To change your subscription address, please send your new address with your old address (including former postal code) to Subscription Dept., Canadian Musician at least six weeks before moving. Canadian Musician editorial, advertising and circulation offices: 832 Mount Pleasant Rd., Toronto, Ontario M4P 2L3 (416) 485-8294. Please do not send unsolicited manuscripts, artwork, photos. Query only in writing. Canadian Musician takes no responsibility for return of any unsolicited material. Member: National Association of Music Merchants, Canadian Academy of Recording Arts and Sciences, Canadian Music Educators' Association. Printed in Canada. Second Class Mail Registration No. 4666. Postage paid at Toronto, Ont.

ISSN 0708-9635



# The Road to Success

## The EVM Series II

For years touring artists have loaded their amps with EVMs. Steve Harris, Steve Lukather, Chet Catallo, Larry Carlton, Trevor Rabin . . . and the list goes on. Great players choose the crisp high end and tight, driving bottom that's only EVM.

Exceptional harmonic enrichment is provided by a revolutionary voice coil with a 2½" diameter. Smaller coils dip into "break-up." And larger coils flatten sound. But the EVM's 2½" edgewound coil "shapes" the perfect presence peak and delivers more output at every frequency.

Great sound is not the only reason for the EVM's remarkable "stage presence." Incredible power-handling capability. Maximum efficiency. Rugged durability. All combine for high-powered performance that's second to none. Night after night. Reliability guaranteed.

That's why the most respected amplifier manufacturers in the world offer EVMs as a premium original equipment option. Mesa Boogie, Hiwatt, Dean Markley, Sundown, Carvin and Laney, for example. They insist on the best.

And so should you. The best may cost a little more. But then success has always had its price. The EVM Series II from Electro-Voice.

For information, write Electro-Voice, Inc., 600 Cecil Street, Buchanan, MI 49107.

SOUND IN ACTION



**Electro-Voice®**  
Division of **gulton** Industries (Canada) Ltd

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

## WASHBURN BANTAM

### No Lightweight

Compare our sound and playability with our expensive competitor and you'll agree that "Bantam Beats the Best." At about half the price the Bantam gives you a warm natural bass sound, excellent sustain, along with a cut-away allowing easy access to the 24th fret.

Don't worry about those expensive, hard-to-find double ball end strings! Our Bantam uses your favorite brand of bass strings.

Available in black, red, white and blue.



# WASHBURN

## Nothing like it.

Exclusive Canadian Distributor:  
Boosey & Hawkes (Canada) Ltd.,  
279 Yorkland Blvd.,  
Willowdale, Ontario M2J 1S7  
(416) 491-1900

# FEEDBACK

Canadian Musician  
832 Mount Pleasant Rd.  
Toronto, ON M4P 2L3

Whoa! Hold it! Wait a minute! January's issue of *Canadian Musician* magazine stated that this magazine had not supported the Festival of Friends in Hamilton. I would like to unequivocally state that Jim Norris and the staff of the *Canadian Musician* magazine have always promoted all of our endeavours in the Hamilton-Wentworth area. As a matter of fact, if the writer remembers correctly, *Canadian Musician* magazine had a booth at a Festival of Friends and we always have some sort of a presence on site. It is just that the Festival has grown so much over the last few years that the profile is not noticed in all the other hoopla.

To Jim Norris, and the rest of the staff at *Canadian Musician* magazine, carry on. You are a unifying influence for our national character. I have found the articles to be consistently of a high calibre, and with real meat and potatoes information for struggling musicians and others on their way up. I believe that anybody who is involved in the music industry, from an avid listener to professional musician, should make a subscription a compulsory part of his tools of the trade.

Thank you once again, hope to see more of you in Hamilton.

Bill Powell  
Creative Arts  
Hamilton, ON

I love your articles on Rock groups, especially Rush & Saga - very good drummers!!! Also enjoy Barry Keane's "Percussion" - interesting quotes from well known drummers and excellent information. A very well-combined magazine with a lot of inspiring information to the reader.

Jeff Gover  
Gander, NF

I'm a regular reader of *Canadian Musician* which I think is one of Canada's finest music magazines. It is very informative and has many beautiful pictures.

I am also a very serious collector of any kind of material regarding Mark Holmes, lead singer for Toronto pop band, Platinum Blonde. I want to thank-you very much for your fantastic cover story about the band in your 1985 January issue. This is one great story.

Joyce Holmes  
Charlesbourg, PQ

The 85 article on "Rush" was a superb tribute to Canada's premier musical trio. I've read a great deal regarding Geddy, Neil & Alex, none of which came close to this superb article. A classic bit of research on a truly class act.

Brian Van Patter  
Toronto, ON

I recently bought your January issue of *Canadian Musician* with Platinum Blonde on the cover. I am a part-time musician and occasional sound engineer and I really found your magazine interesting. I think a lot of the information found in the columns is useful to aspiring musicians.

I especially liked the article on "On The Road With Rush". Background information on a band of Rush's calibre is really helpful and I was amazed at their list of equipment.

I'd like to see articles like this one on other Canadian touring acts such as Triumph, Bryan Adams or Loverboy. I think a lot of musicians would find these articles interesting.

John Bailey  
Toronto, ON





"The Hohner Meisterklasse 580 is a real winner. Truly a professional model. I am impressed."  
*Charlie McCoy*



"The professional Hohner harmonica has super brilliance and really mixes well with horns in a band."  
*Steve Morrell*



"The Meisterklasse pro harp is a solid, well-crafted instrument. The best harp Hohner has ever built!"  
*Gustavo Lezcano*



"Best harmonica I have ever played! It's really a beautiful instrument."  
*Peter "Madcat" Ruth*



"Whether you're playing pop, rock, blues, country or a pretty ballad, the Meisterklasse is truly a Hohner masterpiece!"  
*Darrell Mansfield*



"The HH580 Meisterklasse is the hottest harmonica on the market today. That's why I chose to use the 580 on my new LP Blue Rock It."  
*Ralph Shine*



"Very bright sound...more volume...smooth, fast action. Pros and amateurs alike will really love it!"  
*Kirk "Jelly Roll" Johnson*



"I have been using the new Meisterklasse both on stage and in the studio. My only comment is 'Great!'"  
*Phil Gazell*



"The Meisterklasse has taken the harmonica a giant step further. The ability to now replace the reedplates as fast and economically as replacing a guitar string gives it an unlimited life expectancy."  
*John Chrisley, Jr.*



"I can honestly say it's the best harp I've ever played. Its sleek design, bright tone, great volume and smooth responsiveness make it the ultimate diatonic harp."  
*Mike Caldwell*

## We Took The Words Right Out Of Their Mouths

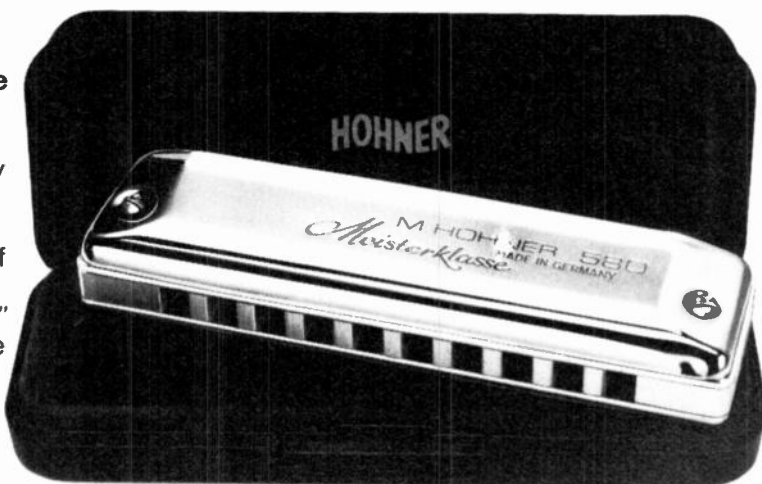


"The HH580's tonal quality is consistent throughout its entire three octave range. It's a beautifully crafted instrument — and right in tune when I got it."  
*Chris "Hammer" Smith*

The Meisterklasse 10-hole diatonic is available in all 12 keys and can be found in fine music stores everywhere.

Hear the incomparable sound these pros are praising on Hohner's new *Heavy Duty Harpin'* sampler album. The Meisterklasse, featured in "Let It Fall Into Place," proves to be all that they claim. And the entire album, which showcases 11 of the greatest harmonica players in the country, is a fitting tribute to the amazing versatility of all Hohner harmonicas.

To receive your copy of "Heavy Duty Harpin'," send a money order for \$9.25 (including postage and handling),\* to Hohner Album Offer, 1969 Leslie Street, North York, Ontario M3B 2M3.



\*Ontario residents add 7% Sales Tax.

# NOTES

ASHLEY COLLIE

## Pepsi Sponsors Triumph Tour

It's been about four years, but Triumph is taking its *Thunder Seven* (the name of its seventh L.P.) Tour '85 across Canada in March and April. The mega-production includes 1200 lights, 50,000 watt sound system, and a 25 man crew which is all transported around by two buses and five trucks. To help support this tour, Triumph has struck a deal with Pepsi-Cola Canada Ltd. - the first soft drink company in Canada to sponsor a national tour.

Triumph's manager Joe Owens explains, "Given the magnitude of our show, it'd be real scary to do the tour without corporate support. Because we use American sound and light companies, we have to pay in U.S. dollars. We wouldn't have been able to play secondary markets in Canada without Pepsi: the monies we're getting are going right into production."

Owens claims that Pepsi "took great pains" to ensure that Triumph's image wasn't compromised. In a T.V. spot which focuses on Triumph's road crew setting up, the theme revolves around rock and roll being thirsty work. Ron McEachern, Pepsi's director of marketing, says, "The sponsorship will complement our music-video television commercials in communicating with Canadian youth."

Local Pepsi bottlers in tour cities will be involved in the "Rock Star for a Day" promotion, and top prize winners will get, among other things, the opportunity to meet with the band at an after-concert party.



Triumph (1 to r): Mike Levine, Rik Emmett, Gil Moore.

## ICA Presents Artist Access



Front row (l to r): Ian Warner, Niels Hartvig Nielsen, David Foster. Back Row (l to r): Bill Straw, David Grierson, Shannon Barker, Bobby Colomby, Steve Bedell, Michael Godin, Cliff Jones, Pat Lucas.

"The aspiring ordinary guy on the street doesn't get the opportunity to meet the movers and shakers in the music business. The aim of our continuing seminars called *Artist Access* is to introduce students to these people," says Shannon Barker, executive director of The Institute of Communication Arts (ICA) in Vancouver. ICA is a six-year-old school that offers part and full-time courses in audio engineering and video production - the program offers up to 700 hours practical work in the studio.

The first *Artist Access* seminar dealt with songwriting, and the second one involved the theme of *How To Get To Vinyl/Film*. Industry guests included: Michael Godin, vice-president of A&M Records; record producer (Chicago, The Payolas, and McCartney next) David Foster; Steve Bedell, vice-president, music of Paramount Pictures; Bobby Colomby, music correspondent; Pat Lucas of ATV Music in L.A.; Cliff Jones of Bruce

Allen Music; and Bill Straw of California's Curb Records/Films.

The speakers discussed the topic from management, legal, mechanical and corporate angles. Yet Barker adds, "It's one thing having these experts speak, but talking to them on a personal basis, which is our concept behind *Artist Access*, is definitely beneficial. Our students were involved in doing the sound and video set-ups that were needed for the presentations, and then they chatted with the speakers. Several students, for instance, came away with a newfound understanding of the direct relationship between music and film. The fact that Paramount Pictures has a VP of music helped underline this."

ICA is planning to take its seminar series to Calgary in March or April to make people more aware of the school's programs. For information, write: ICA, 1730 Burrard St., Vancouver, BC V6J 3G7 (604) 734-5474

## CBC's Rock Wars

CBC Television's newest venture into contemporary music is its nationally-broadcast Friday night venture called *Rock Wars*, which began February 1 and ends May 31. Michael Watt, producer/director of the weekly show, says, "Previously the CBC has had an ivory tower approach to pop music; however, the success of a

regionally-produced (British Columbia) show called *Fame Game*, which was created by myself and my partner, Ken Gibson, gave some impetus to the creation of *Rock Wars*. The idea with the present show was to get pop musicians some exposure and also to get them in the door."

Shows have been done

out of the twelve CBC regions, and local producers were left with the task of choosing four representative acts, who had neither previous network exposure, nor too much stature, to compete on their regional show. The four semi-finals, starting on April 26, are being contested in Vancouver, Regina, Toronto and Halifax. The four winners from these shows will compete in the finals to be broadcast from Vancouver on May 24, and the overall winner will get to do a half-hour network show of its

own on May 31. All four finalists will get a music video produced by the CBC.

Watt adds, "Because we're dealing in a visual medium, the local producers were asked to consider this factor in their selections. Additionally, although the bands were given pre-recording sessions and a one-hour mix using any of the equipment available at the regional studios, the lead vocal had to be done live with the musicians doing hand syncs etc."

## Cano Re-Born

Marcel Aymar, the distinctive lead vocalist of a re-born Cano, says of *Visible*, the band's first L.P. since 1981, "We're very excited. It's been refreshing to take that break from the pressures of performing and recording. We took our time writing for this L.P. and we've also diversified our energies, somewhat, over the past while. We've done various film, television and music projects, and because all the band members are writers, it's essential that we continue working on other projects; however, Cano will do what we have to, to support this L.P."

Cano, which recorded five L.P.s between 1976 and 1980, last appeared on record in 1981 as Masque. For this L.P. and tour, the band has added the considerable talents of electric violinist Ben Mink, vocalist

Mary Lu Zahalan, and keyboard player Robert Yale who's using a Fairlight synthesizer. Combined with these musical additions, Cano has also joined a new label, Ready Records. Ready, which includes Blue Peter, The Spoons and Manteca on its roster, is considered by Aymar to be "small enough to give personalized attention but is also young and aggressive."

One interesting feature of *Visible* is that although the songs are written and performed in French, the English translations appear alongside. Aymar says, "We've given a lot of consideration to doing some of the songs in English, and that explains the English lyrics."

For information call Steve Waxman at Ready (416) 363-9164.

## Norris Publications Appointment

Norris Publications announces the appointment of Nancy J. Roberts as Art Director. Nancy will be responsible for the design and production of *Canadian Musician* and *Canadian Music Trade* as well as four annual programs.

A graduate of Guelph University, Nancy brings to Norris Publications years of experience in the



graphic arts, and an extensive background in editorial, advertising and corporate design.

Nancy has also been appointed Creative Director of Whitney Graphics.

## Bryan Adams Hard At Work

Talk about life in the accelerative lane!

Since the release of his L.P. *Reckless* in late October and his Juno awards sweep in early December, Bryan Adams' hectic schedule continues to confirm that manager Bruce Allen knows how to work his acts. *Reckless* had gone triple platinum in Canada after only three months in release and a lot of Adams' success, both here, in the U.S. and in Europe, has been because of his almost constant touring and guest appearances.

After the Junos, he did 5 gigs in the U.S. at the end of December, then did a mini-tour across Canada in January which included three sold-out shows at Massey Hall where he also did a live performance video of the song "Somebody". Then it was back to the U.S. for a few more shows which ended in Los Angeles on February 1. After doing *Saturday Night Live* on February 9, he flew back to Toronto to record a song ("Tears Are Not Enough" which was titled by The Payolas' Paul Hyde) for the benefit of famine victims in Ethiopia. The session, which was organized by Bruce Allen, featured many of Canada's top per-



Bryan Adams

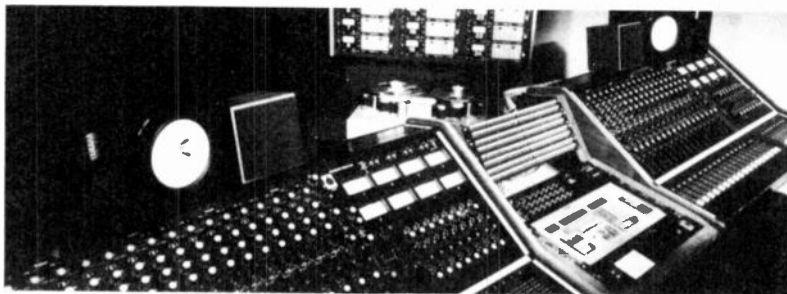
formers, and the song's lyrics were written by Adams and Jim Vallance. Grammy winner David Foster, who has produced the new Payolas' L.P. slated for release in spring, produced the song.

Adams then went off to Europe opening for Tina Turner on a two and a half

month schedule that would include close to 60 shows. After returning to Canada in late April for a week's rest, he is scheduled to start a massive U.S. tour which includes over 100 shows and which keeps him busy till Labour Day.

The man works hard for his money!

## Perceptions Audio Upgrades



"Many musicians can now afford to keep an 8-track recorder at home, and that's good enough to do demo work on. As a result, smaller studios, which have traditionally relied on doing demo and band recordings, now have to diversify to survive," says Peter Akerboom, owner of Percep-

tions Recording Studio in Toronto. Recently, Perceptions upgraded its equipment by acquiring a Studer A-80 multi-track recorder, a Sony Pro 701 Digital Processor for digital mastering, a 32 input Soundcraft Series II Console, and a Studer Tape Lock Synchronizer (TLS) for audio/video post

production.

The Studer TLS can be used to hook audio to audio; for instance, a band can use 23 tracks, then put a time-code on track 24 and bring in another recorder. The TLS effectively links the two units together. Similarly, and this is where Perceptions

# Everything you've heard about the Beyer M 69 is true. Except the price.

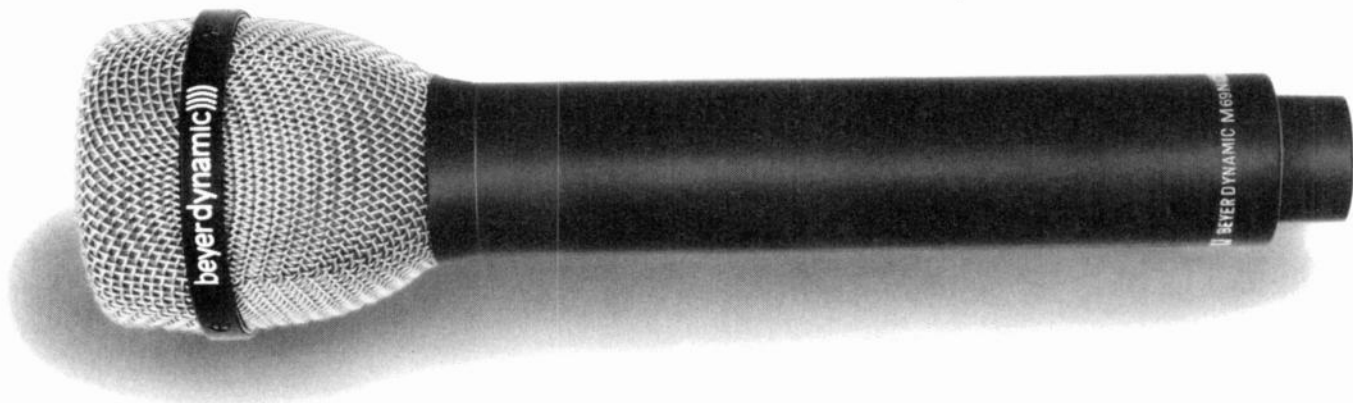
You've undoubtedly seen the curiously distinctive "flat-top" shape of the Beyer M 69 being used by leading artists in a variety of contemporary musical styles and situations. And since the M 69 is a German precision microphone, you might assume that it is priced well beyond your means.

We happily acknowledge the "professional" consensus about the M 69's superior sound and performance, but we must also point out that it is definitely *not* expensive, \$216\* to be precise. Competitive mics at this price point are hard-pressed to match the integrity of design and construction offered by the M 69, not to mention its extraordinary dollar-for-dollar value—a critical factor in these cost-conscious times.

The M 69 has an exceedingly high output and its full, balanced sound is characterized by a strong, smooth

midrange. A clean hypercardioid pattern insures excellent suppression of feedback and the ability to handle excessive sound pressure levels in heavily amplified applications. And because the M 69 was designed to perform without susceptibility to off-axis "coloration" or changes in frequency, it produces a smooth, consistent sound that can be used for miking vocals, acoustic and electric guitars and drums with uniformly excellent results.

The elegant and articulate sonic profile, ruggedness and supreme versatility of the Beyer M 69 is achieved *without any compromises* in quality through design. Beyer firmly believes that the highest standards of performance are not necessarily a function of the highest price and we will gladly match the M 69 against *any* competitively-priced microphone to prove our point.



\*suggested list price, in Canadian dollars

The Dynamic Decision

**beyerdynamic**))))

**ELNOVA**

4190 Seré Street / SAINT-LAURENT, Quebec / H4T 1A6  
Tel. (514) 341 6933 / Telex 05 824086

hopes to increase business, the Studer TLS can be used to lock the multi-track with video units. Akerboom says, "The Studer TLS is an

older system but it effectively does the same job as the BTX-Shadow. The Studer A-80 I'm now using was originally at Sounds Interchange and it was

used to record both the Parachute Club and the Arrows."

For information about Perceptions' services, call (416) 423-9990.

## Mark Baker-Winning Song-Writer

Mark Baker, grand-prize winner of the first Canadian Songwriting Contest, says, "The person who makes the money is the one who writes the song. It's a bit like the Irish Sweepstakes: very few stars will do outside material, but if you connect with them, the performance royalties you receive can be very lucrative. Unless you have a block-buster single, the mechanicals you get for your song, however, aren't too impressive.

The contest which received 2,000 tapes from all over the world, paid \$1000 to each of the winners in the pop, rock, country, gospel, MOR, soul, and folk categories;



\$5,000 was awarded to Baker as overall winner - he also won in the pop and rock categories. Contest organizer David Stratford says, "The judges, who came from radio, the record business and from publishing, were impressed with Mark's talent.

"We're looking to get some corporate sponsors involved in the 1985 contest to help increase the prize monies."

Baker, who works as a staff writer for CBS Records' Publishing Division, says, "I'm not really interested in being a performer. CBS gives me a salary and I give them a publishing percentage of my songs. Winning the contest gives me some credibility, and my songs get listened to! I'm also now working with several co-writers including David Roberts who co-wrote the song "When You Hear My Car", which won the rock category, and also with songwriter Gary "O".

For more information on the Canadian Songwriting Contest (the '85 deadline is August 31), write: Bag # G510, Station G, Calgary, AB T3A 3K7 (403) 286-3379.

## Norris Publications Appointment

Norris Publications announces the appointment of Malcolm Gould as Assistant Editor. Malcolm will assist in the editorial planning and production of *Canadian Musician* and *Canadian Music Trade* as well as four annual programs.

Malcolm has experience as a percussionist in a variety of contexts ranging from symphony orchestras to rock bands to an African drumming ensemble. He holds a Bachelor of Music



degree in percussion and an MA in Musicology. He also has a background in broadcasting and market research.

## Right Angle Promotion

"The eastern region of the music business is harming itself by not having better communications with the west coast. There's a great need for both the record companies and music publishers to open up the pipelines. There's no real industry in Vancouver: no big labels or viable independents, and the only other publishing company

is Bruce Allen Music. You know, because of the lack of attention by the east, there are people out here who are just learning what it is a music publisher does," says Ian Warner, president of Right Angle Promotion, which handles publishing and production for west coast artists like singer Mary Garnett and Rock performers Kyle

## Major Music Publisher needs someone to score with their Music Sales Dept.

### Requirements:

- Experienced in sales of Concert Band and Jazz sheet music to music educators
- General knowledge of music arrangements and musical instruments
- Possible basic knowledge of MAI computer for stock control

### Candidate will be responsible for:

- Inventory Control, purchasing and maintenance of all educational music stock
- Promotion of music sales through the design and distribution of a quarterly Sales Newsletter
- Receiving, filling, and coding of sales orders during peak sales periods
- Co-ordinating of yearly sales and sales projection budgets

Salary Negotiable

### We need you now!

Please send your resume to:  
Chappell Music Canada Ltd.  
85 Scarsdale Rd., Ste. 101 Don Mills, ON M3B 2R2  
(416) 445-3131



**YOUR GUARANTEE TO BETTER PROFITS**  
ALL RODAM PRODUCTS HAVE A TWO YEAR GUARANTEE

#### We manufacture:

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

#### CANADIAN DISTRIBUTORS:

Western Provinces  
**BRIAR PATCH INDUSTRIES**  
P.O. Box 770  
Fort Langley, B.C. V0X 1J0  
(604) 888-2313  
Ontario  
**RODAM DISTRIBUTING LTD.**  
91 Pelham Ave.  
Toronto, Ontario M6N 1A9  
(416) 656-8462

Quebec  
**S.F. MARKETING**  
312 Benjamin Hudon  
Montreal, Quebec H4N 1J4  
(514) 337-6113  
Maritimes  
**TAURUS ENTERPRISES**  
P.O. Box 124  
Bedford, Nova Scotia B4A 2X1  
(902) 835-8960

Stein and Dan Morrow.

Warner was vice-president of Mushroom Records in the mid '70s when the independent label took a local Vancouver-based band, Heart, and brought them into the international spotlight. "That was a very

gratifying period for me, and Right Angle's goal is similar: I want to nurture new Canadian talent and gear them to the top 100. The key factor is the song itself. A lot of local bands should pay more attention to songwriting instead of just playing cover tunes. In

terms of copyright and publishing, I find it particularly unfair that mechanical fees differ so widely from Canada to the U.S.: it's about 2.75¢ here and 4.75¢ in the U.S.

For more information on Right Angle, call (604) 733-6213.

## CRIA Seeking Foreign Markets

Brian Robertson, president of CRIA, says, "The reality of the situation is that Canada is only 4% of the world record market and it's almost impossible

to break even on Canadian record sales alone. So the future of the business has to be in looking to export markets. Canada's efforts towards this objective were initially started through the subsidization and creation of a Canadian booth at the annual MIDEM music market, and were supported by the Program for Export Market Development (PEMD) which also helped set up a trade mission to Japan in 1980."

Now the PEMD is supporting a trade mission to Australia (the New Zealand market is handled through Australia) in April and ten participating companies will receive subsidies on air fares, hotel accommodation and booth and display costs. Robertson continues, "The mission will allow record companies to establish and strengthen their distribution ties. For instance, Anthem Records think they can improve their distribution and also increase sales and efficiency by actually visiting their contacts."

For more information, call CRIA: (416) 967-7272.

## The Extras

The Extras, who were the feature of producer Rob Quartly's first video a while ago, have had several singles, "Jealous Girl", "Turning It Out," "Fever Fire," and "Can't Stand Still", which was directed by Peter Sander of *Yellow Submarine* fame and which is probably Canada's first fully-animated rock video. Yet the reality of the Canadian music scene has the Extras doing bar gigs when the time and opportunity arises. Singer Leon Stevenson, who co-founded the band with Dennis Keldie, says, "We recently opened several shows for Rough Trade,



The Extras (l to r) Michael Saint Clair, Leon Stevenson, Denis Keldie

and one concert in Halifax resulted in the band doing 14 straight nights at the 1200-seat Palace club. Sure we'd like to continue doing concert venues, but until you have the necessary exposure, you've got to keep working to create a demand. If that means slugging it out on the bar scene, then you've

just got to "keep turning it out", so to speak."

The video of "Can't Stand Still" (the first single from the L.P. *Extropolis*) uses some of the graphic and animation techniques that Sander used in the "Eleanor Rigby" sequence. It was partly funded by a VideoFact grant. Stevenson adds, "The

animated angle was used to give the video a different format, but videos really are still just marketing tools. Like a lot of other people, I used to watch a lot of them at first, but I don't watch too many now. It's not quite like listening to the record several times over, is it?"

YORK UNIVERSITY/FINE ARTS

# Music

## Summer/Fall '85

- Four year degree programs (B.F.A. and B.A.)
- Specialized courses in jazz; classical ensemble performance; composition, electronics; theory, history and ethnomusicology
- Master's program in Musicology of Contemporary Cultures
- SUMMER: intensive performance workshops daily in jazz, July-August. Also, score study and music for TV and film with special guest instructor.

Programs also in Dance, Film/Video, Interdisciplinary Arts, Theatre, and Visual Arts.

● For further information, contact: Room 206K, Faculty of Fine Arts, York University, 4700 Keele St., North York, Ont., Canada M3J 1P3. Tel. (416) 667-3237

## INTRODUCING TORONTO'S NEWEST 24 TRACK STUDIO



- FEATURING:
- STUDER A80 24 TRACK RECORDER
  - STUDER TLS 2000 TAPE LOCK SYNCHRONISER
  - SONY PRO PCM 701 DIGITAL PROCESSOR
  - 32 INPUT SOUNDCRAFT CONSOLE
  - JBL 3340 CUSTOM MONITORS
  - YAMAHA NS-10 AND AURATONE MONITORS
  - DIGITAL, PLATE AND SPRING REVERBS
  - DIGITAL DELAYS
  - NOISE GATES
  - COMPRESSOR/LIMITERS
  - A FULL COMPLEMENT OF MICROPHONES FROM AKG, SENNHEISER, NEUMANN, E-V, SHURE
  - KNABE GRAND PIANO
  - ALL SET IN A COMFORTABLE, ACOUSTICALLY DESIGNED ENVIRONMENT TO BRING OUT YOUR CREATIVE BEST!
- FOR MORE INFORMATION CALL PETER AT 423-9990

11 CANVARCO ROAD, TORONTO, ONT. M4G 1L4

# 423-9990



# **FACTORY AUTHORIZED SALE!**

## **AT Long & McQuade Limited**

### **A SPECIAL PURCHASE OF OVATION FACTORY RECONDITIONED GUITARS ENABLES US TO MAKE THIS GREAT OFFER**

Ovation has very strict quality standards. That's why we are able to offer a number of guitars classified by Ovation as "Factory Reconditioned".

These instruments have cosmetic blemishes, or have developed a flaw during production which has been FULLY and PERMANENTLY repaired. All guitars come complete with a ONE YEAR WARRANTY. And we're able to offer some VERY SPECIAL PRICES.



**VISIT YOUR LOCAL LONG & MCQUADE FOR THE SALE OF THE YEAR**



**Long & McQuade**  
Musical Instruments

TORONTO: 459 Bloor St. W.  
TORONTO: 828 Wilson Ave.  
WINDSOR: 1311 Tecumseh Rd. E.  
WINNIPEG: 757 Corydon Ave.

964-8006  
630-1625  
252-3442  
284-8992

CALGARY: 1505-17 Ave., S.W.  
EDMONTON: 10204-107th Ave.  
VANCOUVER: 1664 West 4th Ave.  
VICTORIA: 2781 Millstream Rd.

244-5555  
423-4448  
734-4886  
478-4622

# calato & remo

Two great companies with lots of  
great products.

Available at great music stores  
everywhere.

Regal Tip Drumsucks  
Regal Drumsticks  
JoJo Drumsticks  
Regal Tip Mallets  
Saul Goodman Tympani Mallets  
Regal Corps Sticks & Mallets  
Regal Tip Brushes  
Blasticks  
Jestick  
Practice Sets  
Practice Pads  
Bass Drum Pedals by calato

PTS Drum Sets  
PTS Marching Percussion  
Remo Drum Heads  
Pre-tuned Tamborines  
Pre-tuned Bongos  
Rototom Marching Sets  
Ethnic Percussion  
Rototoms  
Remo Practice Pads  
Muffs  
Ebony Series Drum Heads

...Go Get'em!

For further information, contact  
**calato canada**  
1 - 8407 Stanley Ave.  
Niagara Falls, Ontario L2E 6X8



# RECORDS

DAVID HAZAN

## Gowan

### STRANGE ANIMAL

CBS Records  
Recorded at: *Startling Sound, England*  
Engineer: *David Tickle*  
Producer: *David Tickle*

Never before has such an impressive cast of international talent been assembled for an individual Canadian pop project.

Boasting performances by top session players such as Jerry Marotta and Tony Levin and future star producer/engineer David Tickle (who has already worked with Platinum Blonde, Split Enz and Blondie). *Strange Animal* is a triumph of both craft and content.

Gowan's own talents are by no means negligible. His classical roots are especially evident in the haunting melody of the album's final track, "A Criminal Mind."

"I think more Little Richard than I do Wagner", he explained in a recent telephone conversation. "I was influenced by classical rock such as *Close To The Edge* (Yes), but I was equally struck by the quality of the lyrics and melodies on the *Goodbye Yellow Brick Road* album."

*Strange Animal* sounds more as if it was inspired by Peter Gabriel; it's no coincidence that both producer David Tickle and the band have worked with him. Absolute state-of-the-art production and playing somehow update the long stagnant genre of progressive (as in "classically inspired") rock.

As good as the songs are here, this listener is more drawn to the staggering playing on these tracks. Check out Tony Levin's bass solo before the final choruses of "You're a Strange Animal".

"I never heard a bass move and take over a song like that" Gowan enthuses. "I wanted that fade-out to go on forever." Gowan also mentions that Levin at first started out playing every song on the Stick before switching to a standard electric bass.

Isolating drummer Jerry Marotta's high points is more difficult as he is constantly brilliant throughout the album. No one is able to leave so many spaces in

what would ordinarily be "essential" beats. His parts sound incredibly well thought-out: "Marotta is an incredible listener and didn't even play a note for the first three weeks of recording the album (the album took four months to record) claims Gowan. In "Keep The Tension On" he reportedly kept fiddling with the Linn until he came up with a pattern that rhythmically suggested the tension implied by the song. Gowan also reveals that the eerie percussive effect found in the second verse of "A Criminal Mind" was attained by inserting snare chips in the tom slots of the Linn.

David Tickle first made a huge impact on these ears in 1979, when he engineered Blondie's *Eat To The Beat*, the first commercial rock album in years to have featured a live, echoey drum sound. Although he made excellent-sounding records as a producer with Split Enz, Red Rider and Platinum Blonde, among others, he has yet to score a major international hit. *Strange Animal* definitely represents his most fully-realized, inspired work yet. Sonically thrilling to listen to, *Strange Animal* is matched only by Bob Clearmountain's work with Bryan Adams, among Canadian records.

When these talents are combined with what is instantly the best video ever done in this country (by Rob Quartly), unusually intense support from CBS, and, of course, Gowan's own impressive abilities, things look good for him, to say the least.



## Tapps

### RUNAWAY (12-inch)

Power Records  
Recorded at: *Kensington Studios*  
Engineer: *Marc Lappano*  
Producer: *Marc Lappano*

This Toronto-based synth trio has scored a major

dance hit through heavy club and non-mainstream radio airplay.

"Runaway" has an insistent ascending synth line so catchy it appears to attack the listener's memory, forcing the song to play endlessly in his head long after the song is over.

This "high energy" dance track makes for good at-home listening as well. Despite the predictable and overused synthesizer (mostly Roland) Linn Drum instrumentation, "Runaway" sounds comparatively fresh and inspired.



## Coney Hatch

### FRICTION

Anthem Records  
Recorded at: *Le Studio, Quebec*  
Engineer: *Max Norman*  
Producer: *Max Norman*



## Hanover Fist

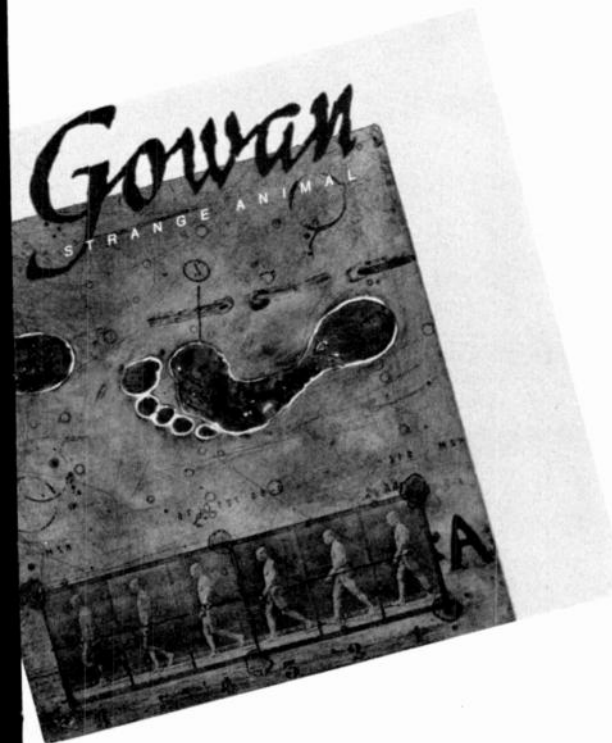
### HANOVER FIST

MCA Records  
Recorded at: *Phase One and Metalworks, Toronto*  
Producer: *Stacey Heydon*

Between the glut of metal bands currently saturating the market and the musical restrictions inherent in the genre itself, it would appear that every fan has the opportunity to select his fave according to his own specifications.

Coney Hatch and Hanover Fist actually do represent two very different approaches to the most dependable and least-resistant-to-change route to rock stardom.

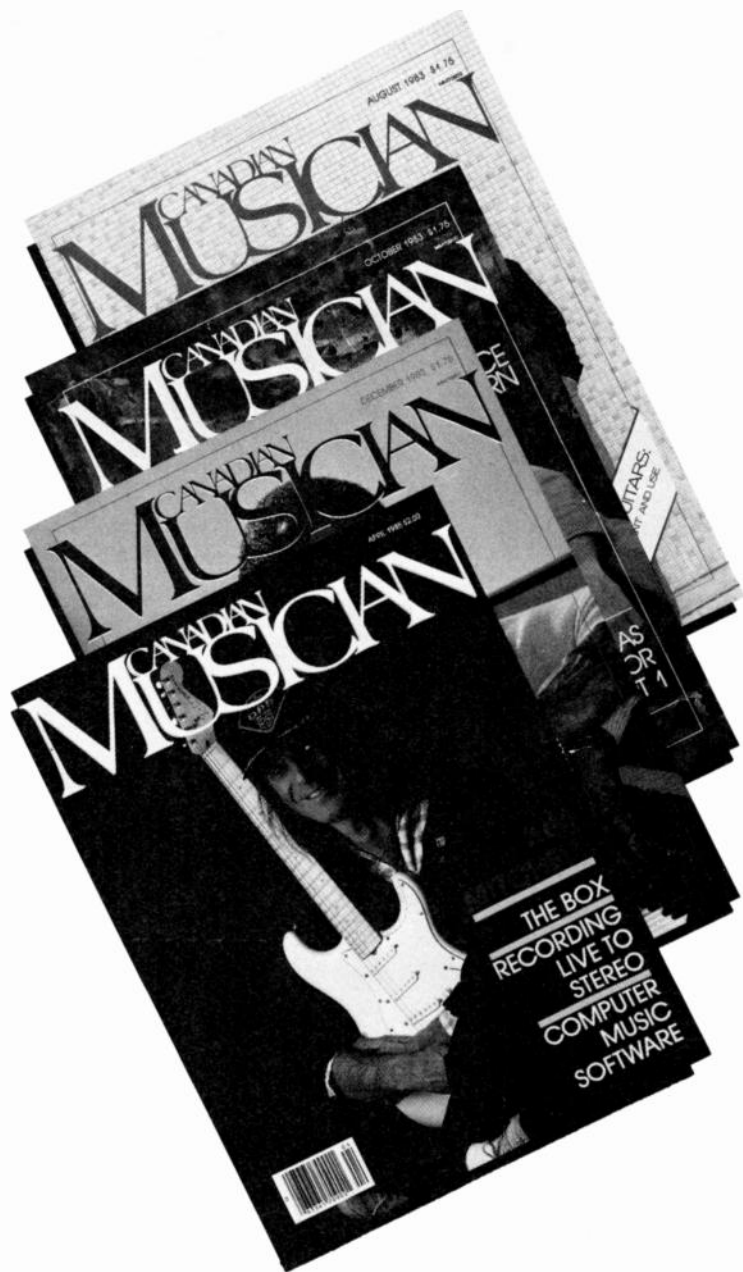
From the Yardbirds to Zeppelin to Van Halen, the best metal music has



# ▶ BE A CANADIAN MUSICIAN SUBSCRIBER!

Order your personal subscription today and have Canadian Musician magazine delivered right to your door. CM is packed with invaluable information every issue, especially the regular columns on percussion, guitar, bass, keyboards, arranging, brass, woodwinds, recording, synthesizers, vocal technique, sound reinforcement and taking care of business. Canadian Musician readers also benefit from the feature articles on prominent music personalities, recording innovations, equipment buying guides and regular departments such as record reviews, industry updates, product news and classified ads.

Don't miss out. Just send in the coupon below and begin receiving Canadian Musician with the next issue.



## ..... COUNT ME IN!!

Name \_\_\_\_\_

Address \_\_\_\_\_  
\_\_\_\_\_

City \_\_\_\_\_

Prov /State \_\_\_\_\_ Code \_\_\_\_\_

(Please check one)

Inside Canada

1 yr. \$12.00    2 yrs. \$21.00    3 yrs. \$29.00    5 yrs. \$39.00

Outside Canada

1 yr. \$15.00    2 yrs. \$26.00    3 yrs. \$36.00    5 yrs. \$49.00

Enclosed is my cheque or M.O for \_\_\_\_\_

Charge to my MasterCard  or Visa  (please check one)



Card No. \_\_\_\_\_

Expiry Date \_\_\_\_\_

Signature \_\_\_\_\_

Complete and mail today to

**CANADIAN  
MUSICIAN**

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

# Who Uses Soundtracs?



## Pete Townshend that's who!

When Pete Townshend wanted to purchase a mixer for home use he obviously had the choice of every mixer available in the U.K. Pete was looking for flexibility such as 16 extra inputs on re-mix, transparent equalisation, high resolution control of the effects returns with equalisation and compatibility with  $-10\text{dbv}$  or  $+4\text{dbm}$  tape machines (he's got quite a few!).

Pete took his time, asked around and kept being referred back to the Soundtracs 8-16 series. After one day's evaluation Pete's decision was made — the Soundtracs 16-8-16.

— "the only mixer in the 16 track market designed with the musician in mind — either you people at Soundtracs are musicians or you've talked to a lot of people. I'd recommend this mixer to anyone — and tell them that I paid full retail price for the 16-8-16 I bought!"

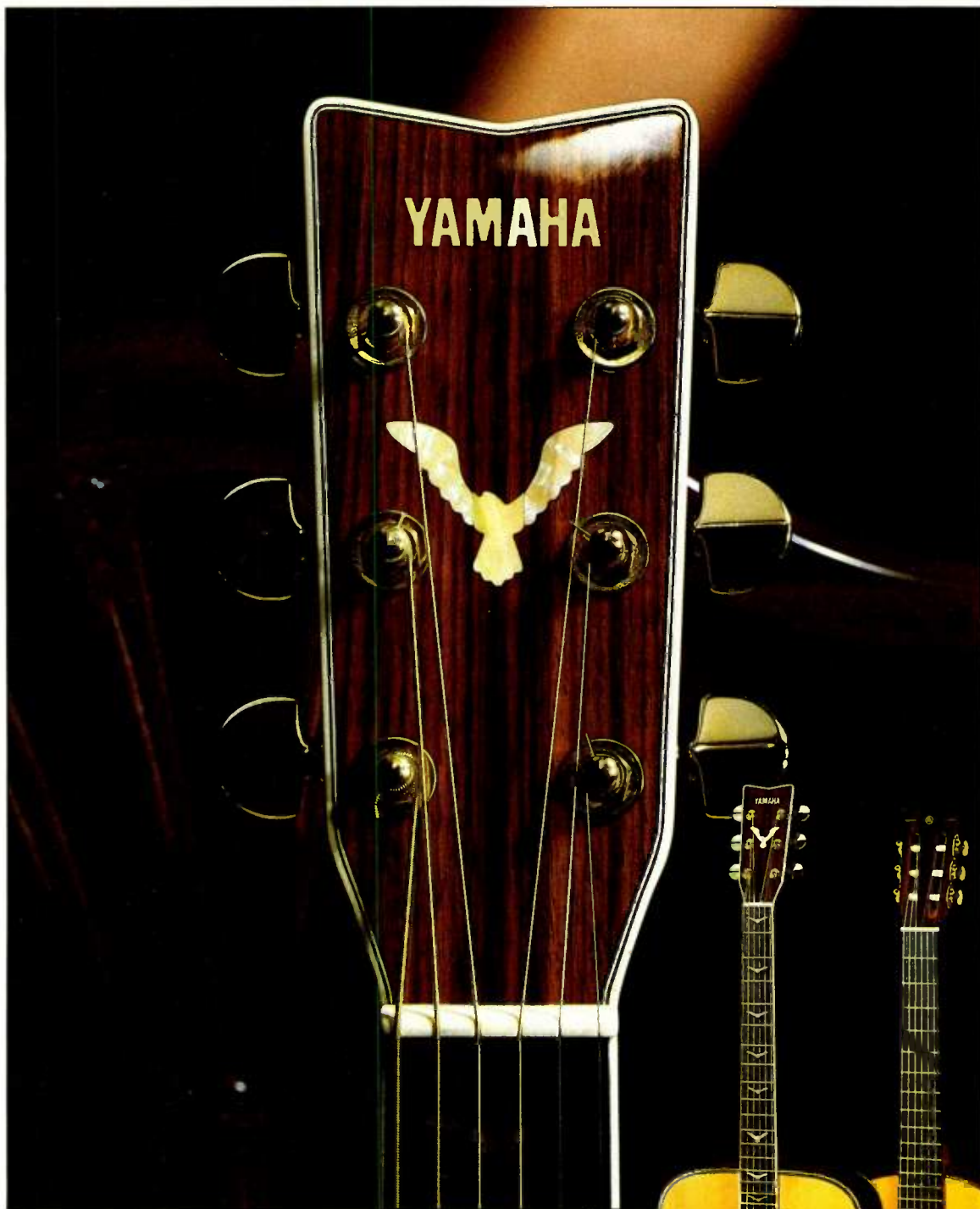
Pete Townshend  
November 7th 1984

affordable quality



Exclusive Canadian Distributor:  
Omnimedia Corporation Ltd.,  
9653 Cote de Liesse, Dorval, PQ  
H9P 1A3 (514) 636-9971

Also available in 24-8-16



## *FREEDOM FLIGHT*

Take off and explore the exciting possibilities of Yamaha's totally new range of quality guitars.

## **NEW YAMAHA GUITARS**



SINCE 1887



**YAMAHA** makes it music

Music Ltd.  
Yamaha Canada Musique Ltée. 135 Milner Avenue Scarborough, Ontario M1S 3R1

always relied on inventive and exciting lead guitar playing. Musically, it can sometimes be the only basis to distinguish one group of metal-mongers from another.

Coney Hatch's evolution to a slick and controlled unit is minimized by Steve Shelaki's highly-derivative and unimaginative soloing. While his technical abilities should not go unacknowledged, his (over) playing quickly becomes redundant.

Carl Dixon's powerful but controlled vocals stack up well compared to most screamers and squealers fronting other similar bands. What is missed however, is any perceptible trace of a sense of humour or fun. A good voice lacking in dynamic range and interpretive qualities does not necessarily produce good singing.

Lyrics such as "He walks with kings and commoners alike and all have heard his fame. When you have tasted the fountain of the Gods, can earthly pleasures be the same?" indeed make food for thought. Not everyone, after all, has seen *Spinal Tap*. The heavy touring with Iron Maiden last year has influenced their writing, and not for the better, in this listener's opinion. Coney Hatch has proven capable of writing solid, well-structured hard rock songs in the past, but the predictable and humourless material on *Friction* fails to excite.

Max Norman who worked with Ozzy Osbourne, Bad Company and Ian Hunter has done an admirable job of controlling and of slickening up the band's sound. Each instrument is properly "heavy", all breaks are well thought out. No chances are taken and the resulting lack of spontaneity (and an overly compressed recording) prevent *Friction* from igniting any sparks.

Incidentally, the album's title is wittily explained by an inside sleeve photo of a noticeably content girl straddled over a bannister, aliding down.

Hanover Fist prefers to leave the rough edges in. Raw and frequently nasty, this late entry in the metal sweepstakes boasts ap-

propriately tender song titles such as "Hungry Eyes" and "High Speed Roller".

Singer Frank Zirone's more or less constant screaming helps contribute to a suitably looser environment.

Heydon's production is rough and unrefined, but ultimately more exciting than Norman's work with Coney Hatch.

Nothing here in the playing and writing ("Looking For Love" is one of several AC/DC re-writes), that hasn't been done before, but Hanover Fist retains the essential guttiness or dirt, if you will, that makes their performances the more genuine, convincing and exciting of the two.



## Strange Advance

2W0

Capitol Records  
Recorded at: Phase One Studios, Toronto  
Engineers: Various  
Producer: Drew Arnott

This Vancouver based outfit takes a distinctively textured, moody and non-rhythmic approach to synth-pop. Given the ethereal effects, pleasing melodies, and psychedelic album jacket artwork, they come as close as anyone to being a new wave Pink Floyd.

Like Pink Floyd as well, *Strange Advance* is frequently dull. Yet much of the album is inoffensive and is slick enough to make reasonable speaker wallpaper.

"We Run" is the appropriate first single with a deceptively simple but catchy sing-along chorus melody and heavily Bowie-influenced vocals. "Blue Fire's" vocals also borrow Bowie's semi-spoken, low register phrasing mannerisms.

The effectiveness of powerful guitar solos on tracks such as "Home Of

The Brave" and "Blue Fire" by noteworthy players such as Domenic Troiano and Earl Slick (Bowie's lead guitarist) is diminished by the constant and annoying tinker of primitive sounding drum machines on some but not all of 2W0's cuts. Fortunately digital percussion has come a long way and most artists have abandoned the toy-like sounds these ears grew so tired of so quickly.

In all fairness, however, there is no better Canadian synth-pop band and they certainly have more to offer musically than their competitors. 2W0 offers appearances by bassist extraordinaire Ken (Spider) Sinnaeve, now-defunct Roxy Music drummer Andy Newmark, and Bernie Labarge among others.

"Home Of The Brave" is a worthy enough successor to their successful "World's Away" three years ago. The fact that 2W0 does not, on the whole, represent significant growth is more of a testament to the limitations of their chosen style than to their talents and potential.



## K.D. Lang And The Reclines

A TRULY WESTERN EXPERIENCE

Bumstead Records  
Recorded at: Homestead Recorders, Edmonton  
Engineer: Jamie Kidd  
Producer: Jamie Kidd, K.D. Lang, Gaye Delorme

In late fall, 1984, an independently-recorded "country punk" singer known as K.D. Lang began appearing in newspaper columns across the country.

Her album, *A Truly Western Experience*, only recently made it to these offices, but it is so startlingly good it must be mentioned. Above and beyond the physical similarities,

hearing K.D. (real name Kathy Dawn) rip into the ferocious opener "Bopalena" reminds one of hearing Elvis Costello's "Mystery Dance" for the first time.

The next track, beautifully sung, a traditional-style country ballad "Pine Stew", finds Lang deadpanning, "Do you think I'm mental, on the chorus, while the album's closer, "Hooked on Junk", features lines like, "I could see she was sick/So I called her lawyer and ordered some quick" and is vaguely reminiscent of Patti Smith.

The band is nothing short of superb throughout, whether the songs require a laid back country groove, or a rockabilly feel. The singer likewise, is equally comfortable with heartbreaking country ballads or no-holds-barred rockers. K.D. even goes so far as to cover Cline's "Stop, Look and Listen" in a rendition that is more than credible.

If all this weren't enough, the artist insists she is the reincarnation of country singer Patsy Cline, hence the name of her group the Reclines.

This outrageously bold stunt is as ingenious as it is reckless, for if Lang were not able to hold your attention once she grabbed it, she could easily be dismissed as cheap hype. A close listen to her writing, her excellent band and especially her vocals, reveal nothing could be farther from the truth.

K.D. Lang is a major-league talent and certainly a name to look out for.



## Johnny MacLeod With The Young Pioneers

DYNAMITE IN THE STOVE

True North Records  
Recorded at: Manta

Sound, Toronto  
Engineer: John Naslen  
Producers: Jon Goldsmith and Kerry Crawford

One of the most pleasant and unexpected surprises this month was hearing the first offering by this Toronto club veteran. *Dynamite in the Stove* is as refreshingly literate as the Pukka Orchestra's self-titled debut last year. The terrific lead-off track "The Price is Rising" is not about game shows, but rather presents a cynical view of marriage and materialism:

"When you fall in love/you turn your thoughts to saving/and you close your mind/on selfish things you're craving".

The music is equally compelling, reminiscent of the murky, jangly guitar-based pop of R.E.M. and early Tom Petty and the Heartbreakers. MacLeod's singing recalls the nervous falsetto slips of Tom Verlaine (Television) but is somewhat lacking in versatility and range.

It is his songwriting that wins the listener over, especially on "True Lives of the Young Pioneers", the title cut and the previously mentioned "The Price is Rising".

John Goldsmith and Kerry Crawford's production is inspired for the most part, especially in their use of layered background harmonies to reinforce the lead vocals. Although the individual instrumental sounds are good, it is the mix (uncredited) that meets with curious results. Guitars that would fill out and carry the tracks nicely are mixed too far back for these ears, while a relentlessly overbearing snare drum sounds as if it was recorded separately from the rest of the overly dry kit.

Rhymes that occasionally sound forced ("The words were so harsh as I stood by the marsh") can be easily overlooked in light of the obvious sincerity and integrity displayed by the best new artist so far this year.

# NOTHING LETS YOUR VOICE SING LIKE JBL.

Nothing cools an audience to a hot vocal faster than an inferior sound system. One that barely holds on at lower volumes, and loses it at both ends when you crank it up.

The problem is that most sound systems are all-purpose, built to accommodate all instruments except the most demanding one: the human voice.

Now the most complicated of instruments has a sound system designed specifically for its highly specialized requirements: the remarkable JBL MI-630 sound reinforcement system.

The MI-630 gives new voice to your vocals, delivering unparalleled power, range, and clarity in a rugged, compact, portable package.

The MI-630 system incorporates a high efficiency 12" woofer, with edgewound voice coil and SFG magnetic

structure, to give spectacular clarity to your bottom range. Our patented Flat-Front Bi-Radial™ horn projects your mid and high ranges with smooth, wide, consistent dispersion and complex, full-throated brilliance.

No other system in its size or price class approaches the MI-630 for power handling. At full output distortion is negligible, and reproduction is absolutely faithful to every tonal coloring and subtlety in your vocals.

Finally, there's a system built to put out everything to an audience that you put into your performance. With the power and clarity to reach everyone of them, with every word, and every shade of meaning. The JBL MI-630. Find out what your voice can really do at your local JBL dealer today.



For more information contact:  
Gould Marketing Inc.  
6445 Cote de Liesse  
Montreal, Quebec  
H4T 1E5

# PRODUCT · REPORT

By ANDY  
KREHM

## TRAYNOR BLOC-100G GUITAR AMP

When I was first asked to do product reviews by *Canadian Musician*, they made it clear that they were interested in a "professional user" point of view, rather than a technical lab report. This initially bothered me as the former concept could open the door to excessive personal opinions, both musical and job related (ie. what type of music does the reviewer play while earning a living?). So, I will try to avoid excessive personal opinions by talking to other guitarists who have tried the products. I will only make strong statements when I get a consensus from others, or when I feel that I can accurately represent the majority opinion. As far as my musical experience goes, I am a "free-lance guitarist" who is called upon to play any style from heavy metal to classical so my preference is for products that make stylistic flexibility easy. I have also discovered that it is helpful to talk to the people who design or repair the products, so that some insight can be gained by understanding the reasons behind specific features, or ideas.

When evaluating an amplifier for myself, I use the following set of criteria: 1) quality of sound 2) power output (60 to 100 watts for tube amps and 75 and up for transistors) 3) flexibility: whether I can authentically re-create the sounds of popular styles and how many dials or switches need to be moved to change from one sound to another 4) features: items such as effects loop, built in overdrive, reverb, etc.

5) portability (weight and size): during peak working periods, I might be doing three different jobs a day, so small and light is best 6) price: since one of the major criteria for hiring a pro is their sound, price has to be down the list to some degree, but price is also important on another level. Owning two or three amps can make a busy guitarist's life easier as it is then possible to leave one amp at your weekly engagement, use another for single jobs and even leave one permanently at home for practice and teaching purposes. I realize that #6 is often #1 on most people's list and that #3 is not so important if you specialize in one style.

Happily, the Traynor Bloc-100G will satisfy most of the above criteria. If price is at the top of your list, the suggested retail of \$435.00 will likely cause no pain. Just to be controversial, I might add that you could pay more, or less, depending on where you live.

The Traynor Bloc-100G is a transistor amp, which is powerful (100 watts), lightweight (30lbs.), small (not much bigger than its 12-inch speaker), and has most of the features that an amp of the '80s should have: overdrive, foot switchable channels, effects loop, expanded E.Q. and reverb. A nice additional touch is the headphone jack, which cuts out the speaker automatically when the plug is inserted. If you don't need so much power, the Bloc-50G, a 50 watt amp with a 10 inch speaker, is available with



# PRODUCT · REPORT

the same features. These amps do not have a jack marked "line out" (handy for a direct feed to the board of a sound system or recording studio) but I am informed by Doug Davies of Traynor that a simple Y jack placed into the output of the effects loop will do the job. This idea also allows you to use 2 Blocs if you need more power, "spread", or a monitor for the musicians on the other side of the stage. (Doug Davies works in Traynor's sales department and was kind enough to field a long list of questions that I had; I will be referring to him a few times in this article).

If you play mostly rock music, you will want to know about the distorted channel (A) first. The consensus is that it is warmer and smoother than the previous generation of transistor amps. The harmonics seem ever present and you can dial up as much distortion as you want. You still won't convince a died-in-the-wool-tubeamp-rocker that a transistor amp can match his Marshall, Mesa Boogie or Fender but, I have actually heard them admit that this amp (and other new generation transistor amps) are *almost* as good (I think it would be interesting to test their prejudices with a blindfold test).

The clean channel (B) has 3 tone controls (treble, mid and bass) and is capable of some good sounds. Unfortunately, the A channel is also governed by the same E.Q. controls so, if you don't want the same E.Q. on A, Traynor has provided a bypass switch. When this switch is left on, the panel tone controls are bypassed, and the A channel distortion takes on a factory pre-set fat, midrangy sound. Why not separate E.Q. for both? Doug says that there isn't room on the panel, as size took priority over flexibility. However, he tells me that the other amps in this price range have the same tone controls both both channels *without* the exclusive Traynor bypass switch. I personally would have taken the extra tone controls but, I guess my priorities are in a different order than the guitarists in Traynor's projected market group.

The A channel has an overdrive control to dial the amount of distortion and a volume control to fix the level of that channel. Channel B has a volume control to set its level, and both are controlled simultaneously with a master volume control. Very civilized! You switch back and forth with a strange little foot switch. Most foot switches are a metal box with a click switch requiring a minimum of foot pressure to operate. The Traynor switch is a small treadle-like affair. You need to press very firmly or the switch pops right back to the same channel. When I complained about this to Doug, he was quite surprised, saying that even owners of other amps were lining up to buy these devices as replacements for their inferior pedals! Obviously their taste is not mine. The LED indicators that tell you which channel you are using are on the control panel instead of on the pedal. Since this is a drawback of other amps in this price range, I'll assume it's a cost saving measure. Actually, if you like to tilt your amp back,

or place it a few feet away on a chair, the location of the control panel (recessed at the back of the amp, facing up) makes seeing the LEDs quite difficult. Other "cube" manufacturers can also be faulted for this. A front mounted panel is far superior for quick changes, and particularly when it comes to foot pedal controlled LEDs that are not mounted on the foot pedal.

Another flaw involves the on/off switch - it pops very loudly when shut off. When I mentioned this to Doug he said the circuitry that would normally be used to filter out the pop was not used, again due to cost. They felt that the pop would not be bothersome to most people; I found it loud and annoying. (*Editor: Yorkville Sound has since corrected this problem.*)

The reverb unit works well and the effects loop is well balanced for use with the average pedals. In case you are not aware of this handy feature, using an effects loop instead of running your pedals between the guitar and the front panel will generally give you a cleaner, quieter sound, especially with a multiple pedal set-up.

There is no on/off switch jack for the reverb unit on this model but if you want one, the Bloc-100GT, with twin 10-inch speakers, has the same features as the Bloc-100G with the addition of a reverb foot switch and a line-out jack. (Traynor also makes a line of Blocs for bass which are worth checking out).

Although this is a new line, Traynor has a good reputation for reliability and durability so these amps will likely follow that tradition. The amp is black on black with an attractive modern look.

In summation, if the quality of sound (#1) suits your taste, I would highly recommend this amp from the standpoint of power (#2), features (#4), weight and size (#5) and price (#6). Flexibility (#3) is good but could be improved. In all fairness to Traynor, this may not be achievable in this price range.

For more information: Yorkville Sound, 80 Midwest Rd., Unit 1, Scarborough, ON M1P 4R2.

## BLOC 100G: SPECIFICATIONS

Power .....	100 Watts RMS
Speaker Size .....	12 inches
Maximum input sensitivity	Ch. A. 3 millivolts
	Ch. B. 25 millivolts
Speaker Power Ratio .....	120 watts
Dimensions .....	16 X 15 X 11 inches
	or 41 X 38 X 28 cm.
Height: .....	30 lbs. or 13.5 kg.



# be SYNTHABLE

**T**he software wizards stuck a 9-foot concert grand onto a tiny silicon chip . . . a world-class speaker is the way to hear it. Because a system designed only for "traditional" sounds can't live up to the powerful levels and complex timbres of electronically-created music.

That's why we created the 380SE.

**Total Transparency—and Psychoacoustic Satisfaction, too.**

The 380SE is a clean and powerful three-way speaker system. Electronic reeds and strings, flutey and brassy tones, percussive accents, special effects . . . all sounds at all levels come through with exacting sonic accuracy. The 380SE illuminates subtle variations in pitch and level, whether handling one note at a time or a full synthesized chorus.

**Attention to Detail**

The digital wizards must master every detail of their technology. A speaker designed for electronic music gives them the freedom to concentrate on sound creation rather than sound reproduction.

So we paid attention to every detail of the sound system. That's why the 380SE is constructed entirely from our own high-quality components. With continuous power handling of 360 watts. Full range inputs. Bi-amp and tri-amp connectors. Four bridging connectors. Mid- and high-frequency level controls, flush-mounted where you can get right to them.

And as you can see, we didn't overlook the visual details. The 380SE's appearance is visual confirmation of its class. The 380SE's performance proves its ability to handle electronic music.

**That's what being synthable is all about.**

For complete technical data, call or write:



**TOA Electronics, Inc.**  
480 Carlton Court  
So. San Francisco, CA 94080  
(415) 588-2538  
In Canada: TOA Electronics, Inc.  
10712-181 Street  
Edmonton, Alberta T5S 1K8  
(403) 489-5511

© 1984 TOA Electronics, Inc.





# Kim Mitchell.

BY ASHLEY COLLIE

The venerable concert venue Massey Hall doesn't quite rock like it used to. The 2700 seat hall used to feature such acts as Genesis, Santana and Jeff Beck in the early 1970s. Now chamber music, country and western shows, and, of course, Gordon Lightfoot for a week, once a year are more apt to play this venue.

However, the "kick-ass" ghost of rock's past returns, from time to time, to do some wall-to-wall head banging. Gawd, nothing like some stylish old fashioned rock to pin your brains against the inside of your skull or to pound on eardrums that have been waxed over by too much electro-pop fizzle. And how the ghost did return last November in the lanky form of a rejuvenated, sparked-out Kim Mitchell.

In the electrified sold-out crowd (the din was enough to blast away any cerebral cob-webs) was Marc Durand, manager of Men Without Hats and co-founder with Tom Berry of Kim's aggressive new label, Alert Records. Having never seen the response that Mitchell's erstwhile former band Max Webster (a.k.a. Toronto Tontos) elicited from its legion of fans, Durand stood wide-eyed and in awe. Mike Tilka, an early Max bassist and now a manager at S.R.O./Anthem Records, could only say of the show: "I walked about the hall to get a feel for the show and for the sound from different angles: it was amazing. He's an amazing guitarist and performer."

The buzz the crowd generated only sparked the band (Peter Fredette on guitars and keyboards, Robert Sinclair Wilson on bass and keyboards and Paul DeLong on

drums) more and increased the intimacy of the performance. Mitchell's introduction, several songs into the two hour set, found him up-front with his Strat, saying, "Welcome to my living room...all we need now is a fire and about 2700 glasses of wine!"

"there's a diary for rock 'n' roll men they get anxious and lose their minds they dream about setting those misty cities on fire again they'll tell you why the world stands on end

why music is the luck of friends..."

--DIARY FOR ROCK "N" ROLL MEN

---

**"I'm not here to be a mega-star, and I don't go around dreaming of owning a Mercedes."**

---

In the equally intimate environment of his modest Toronto apartment, Mitchell is as cordial and enthused about this phase of his career with Max Webster, which he left in 1979, he recorded six gold and one platinum L.P. Reacting to response to *akimbo alogo*, his first L.P. with his new band, he says, "I've been freaked by it all. Getting back on the road was just as amazing: I mean, all those elements like electric shocks and getting stomach knots, they all came back. We tried to treat that Massey Hall gig as just another one, but the hometown gig is often the least favourite because

you know your friends and family are going to be there and you've got to pass the urine test. It got to us: the vibe in the hall, even in the afternoon when I went in, was overwhelming. The guys feel comfortable doing Old Max tunes, so we did ones like *The Party*, *On The Road*, and a couple of others."

*Akimbo alogo* is pushing platinum in Canada and it contains two killer singles "All We Are" and "Go For Soda" - which are going to stir up some things south of the border, when the L.P. is released on Bronze Records and distributed by Atlantic Records in early March. The L.P. will be simultaneously released in the U.K. and Germany. Mitchell says tongue-in-cheek of his expectations, "If it doesn't bomb, that'd be nice! Actually, we'll take what we can get and work our asses off.

I don't want to be on a mega-tour because the kids are there only to see the headliner, let's face it! I'd rather do a show-case small venue tour and get a better response."

As for the songs from the L.P., he admits that most of them had been partly conceived or written while he was still with Max, explaining, "I was at a big party several years ago in Cabbagetown (Toronto), and Pye (Dubois the lyricist) comes up out of nowhere and says: "might as well go for a soda...nobody hurts and nobody cries". He's always coming up with these catch phrases. He's not a story teller and we don't spend time together working on songs; however, he's really in touch with the street, and being around the band inspires him a lot. He's not with us often, but he can

be at a crew meal and he comes alive. What he does is to place a personality or character in a variety of situations, like on the road, or at a party".

"All We Are" is Mitchell's "special song" and it too has been around for a long time. He says, "I didn't want to record it with Max, but I knew I wanted to do a really good job with it some day; in fact, I had charts written out for it because I wanted it to work!" Talking about this song prompted Mitchell to recall how he first presented it to Pye. He first rifled through a collection of old tapes saying, "I love songwriting and I don't think of the lyrical content when I'm writing them, which I usually do on my Martin D-35.

To get in the mood, I'll read some harmony books or something. For this last L.P., I remember sitting here with a stop watch and listening to the radio. I literally timed 3 hours of intros from various songs from when the music started to when the vocals began. Anyway, "All We Are" started out with me doing some keyboard harmonies and some humming along; for accompaniment I used a metronome. And that's what I took to Pye. I mean, that's a few years ago, but don't let anyone tell you that you need a Fostex 16 track recorder in your bedroom to write songs!"

The reason behind Mitchell spending time listening to the radio has a

lot to do with the self-imposed exile he took from the music business after leaving Max. Alert's Berry, who managed Mitchell and acted as executive producer on his albums at S.R.O./Anthem, explains, "I've always believed in the guy as one of Canada's real music heroes and a true artist. He was spinning his wheels and slowly burning himself out. There was a certain lack of support from the former company, and he was going down for all the wrong reasons. Marc and I set up Alert because we believe independents are supposed to pick up acts that others won't."

"so we're in one of our blue moods you wanna have it your way and I want it mine  
all this debating going 'round in our blue mood makes me thirsty for love  
Might as well go for a soda...  
Nobody hurts and Nobody cries  
Might as well go for a  
soda...

Nobody drowns and Nobody dies..."  
--Go for soda

As for Mitchell, he spent almost two years looking at things without the pressure of touring or recording over him. He says, "The only thing that made me feel human with some degree of self-esteem, was to sit here and write songs." Like the crab, the zodiac symbol of his sun sign, he retreated from view and waited for the "storm to clear". He did quite a bit of session work for various people not even associated with rock and he also produced an album for Coney Hatch, the hard rockers that he and Pye found on Toronto's Yonge Street bar circuit. "I had a fucking good time. I often thought of producers as pains in the ass, but I got to see the importance of their efforts, and that what an artist wants is one on their wavelength - a supporter, not someone who keeps telling the band they're wrong."

Berry set up Alert in early 1984. Mitchell had put together the band he now has in late 1982 and with them he released a fiery five song E.P. When Alert was underway, he had been honing the band for over a year but behind the scenes. Berry says, "We started working together again, although we'd never lost contact. I allowed him to build up his own confidence by doing little things like taking the pressures of the weekly overhead off his back. I then followed what he wanted to do after he had drawn up his own conclusions about the business. I think he realized he made some mistakes and that he had to do things better. There was a complete metamorphosis; he went out and did things like finding an arranger".

Mitchell, himself adds, "There were so many confusing things but I found that if you go with your gut feelings,

# If you write songs...



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

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

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

## PERFORMING RIGHTS ORGANIZATION OF CANADA LIMITED

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

Yes, please send more information.

Name \_\_\_\_\_

Address \_\_\_\_\_

Postal Code \_\_\_\_\_ Telephone \_\_\_\_\_

things really do work out better, and you're, at least, more comfortable with those feelings. I started making my own choices."

The arranger was Todd Booth a keyboard player with whom Mitchell wrote out charts for the whole L.P. He says, "All they are is blueprints. Why not be as prepared as you can to make sure that a certain bass line is right on. I recall sitting up till the wee hours at the piano with Todd working out bar five on a song. It was a key part of our pre-production. We had a shitload of songs on tape but we only took in the ones that were really working. It's when you get a song's reflections and put it through the technical output that you end up with something magical, something that Joe on the street can relate to."

If songwriting turns him on, so does any talk about musical equipment. During the interview, when the topic shifted to things technical, he became like a kid playing show and tell. He's been having an on-going musical affair with his guitars since he's been playing: most of his pictures, including the album jackets of both his domestic and international versions of *akimbo alogo*, feature him with a guitar. He uses the Martin D-35 for composing and for the acoustic version of "On The Road" he does in concert. He also uses two electric guitars on-stage: a blue, custom-made one and a white strat.

The first one has a custom body, which was made in Japan, and a Fender Squier neck. Ken Newfield, who works in service at Toronto's Music Shoppe, helped put together the pick-up system, saying, "We took the coil-tap humbucking pick-ups off a Gibson 347: they tend to have that thick Les Paul sound. We also put on a stacked Di Marzio pick-up between them. Kim has a switch which allows him to split the humbuckings pick-ups which gives him that single-coil Strat sound. The trend for many guitarists is to go with the humbucking because they want to get away from the buzz that the single-coil pick-ups have."

Newfield also helped refret the white strat as well as plane down the neck "because he likes to play very fast". He adds, "Kim actually wants the pick-up system on the custom white guitar to be interchangeable with the Strat. That would probably mean that I'd have to put some sort of connection in to avoid any soldering."

Mitchell, himself, spends a lot of time working on the guitars with the guys at Music Shoppe and he's experimented with many pick-up systems, saying, "Although I use them, I find the DiMarzio pick-ups to be too hot; they're wrapped hotter and are definitely louder, and the hotter the pick-up the less top you have. On

the other hand, the humbucking pick-ups have a lower output and so there's more to them. I don't use a tremolo because I find that when I pull on a string, the others lose some tension, and when I do that, I like to know that the other strings are staying solid. To tell you the truth, I hate my guitar sound. I feel like putting a want ad in the paper: something like "Guitar Sound Wanted" and here's \$5,000 for it."

Well his sound can't be that bad especially with 100,000 Canadians buying *akimbo alogo* but Mitchell is a perfectionist who's always looking to ways of improving himself. For instance, he'd like to record his next


L.P. a little differently. Some of the songs on the L.P. had to be "touched up" by guitar parts for live shows, although the goal was to stay close to what the band was going to do live. He says, "I'd like to record the next one like the way set up on stage, with monitors and no headphones. We've demoed like that and got good results playing live, so the goal will be to capture the band and the vibe of the song when it's hot. I can't help but feel that a band like Van Halen are a one or two take band; they have that edge to their music that I like."

A major addition to the music that Mitchell's playing has been the two other guitarists who both play

## INVEST IN A SOUND FUTURE

YOUR CAREER IN THE  
**MUSIC RECORDING INDUSTRY**

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



in a 2 year professional training program in the

# RECORDING ARTS AND SCIENCES

80% of graduates placed      80 COURSES IN

- RECORD PRODUCING
- SOUND ENGINEERING
  - MANAGEMENT
  - MUSIC VIDEO PRODUCTION


LIMITED INTERNSHIPS AVAILABLE

For Day or Evening, Part-Time or Full-Time courses **APPLY NOW!**

For application, FREE brochure describing courses, and tour of the facilities, visit the institute.

### TREBAS INSTITUTE OF RECORDING ARTS

34 W. 8th Ave. Vancouver, BC V5Y 1M7 (604) 872-2666	410 Dundas St. E. Toronto, ON M5A 2A8 (416) 966-3066	290 Nepean St. Ottawa, Ont. K1R 5G3 (613) 232-7104	1435 Bleury St., Ste. 301 Montreal, Que. H3A 2H7 (514) 845-4141
--	---	---	--



## TREBAS INSTITUTE OF RECORDING ARTS

# THE MUSIC BOOKSTORE

## THE NEW ROCK 'N ROLL

by S. Coupe & G. Baker

A-Z of Rock in the '80s. This new book by two of Australia's top music journalists totally updates in a revised design THE NEW MUSIC published in 1978. This ground-breaking book covers the entire span of the new music scene. The book includes selected discographies and Canadian bands and performers.

196 Pages

S109 \$16.95

## JOHN LENNON'S SECRET

by David Ryan

There have been many biographies published on John Lennon, many of which have been best sellers. This book is neither a fan book nor a sensational expose of Lennon's career. Written by an award winning poet, it covers especially well the formative years and the influences of the young Lennon when he came to write the songs. Included are the lyrics of John Lennon's favourite songs and a bibliography.

32 Pages

S110 \$12.95

## SOME STRAIGHT TALK ABOUT THE MUSIC BUSINESS

by Mona Coxson

Mona Coxson has written *the* Canadian handbook for the potential and practicing musician. In a very readable fashion the author covers every conceivable area of working within the "music scene". This title has, since its publication in June 1984, been adapted in several university music programs.

208 Pages

C112 \$14.95

## MUSIC DIRECTORY CANADA

by CM Books

Published by CM Books, this directory now in its second year covers all the music associations, record companies, radio stations and this year covers for the first time, video production houses and a complete section on Canadian artists, their management, and record companies.

428 Pages

C113 \$19.95

## A MUSICIAN'S DICTIONARY

by David Barber

A humorous and irreverent listing of musical terms with their "explanations". This revised edition of the best selling A MUSICIANS DICTIONARY is being issued with a new jacket and four new illustrations.

96 Pages

S107 \$7.95

## MTV WHO'S WHO IN ROCK VIDEO

by John Tobler

The first book to be published on music video is now available. The book profiles the top bands and performers who appear on North American television. The book also contains the only printed index of video directors by artist and song/artist.

196 Pages

S108 \$14.95

## THE ROCK ALBUM VOL 2

by Maxim Jakubowski

A critical assessment of 2000 albums, in the area of pop, rock, new wave, soul, jazz, etc. Maxim Jakubowski's witty and irreverent comments make this book highly amusing and informative.

224 Pages

S111 \$9.95

## WONDERS OF THE PIANO

by Catherine Bielefeldt

A description of how pianos are made. Every part of the piano is shown and described.

128 Pages

B101 \$26.95

## PRACTICAL VOCABULARY OF MUSIC

by Robert Braccini

A practical glossary of musical and music related terms in 5 languages, Italian, English, German, French and Spanish.

168 Pages

B102 \$11.95

## THE PERCUSSIONIST'S DICTIONARY

by Joseph Adato and George Judy

Includes alphabetical listing, photographs and a glossary of foreign terms and their translations.

96 Pages

B103 \$11.95

## THE PROFESSIONAL MUSICIANS RECORD BOOK

A business journal for musicians containing sections to record various expenses, contacts and instrument inventory. Ideal for tax purposes.

B104 \$11.95

## THE ROLLING STONE REVIEW 1985: THE YEAR IN ROCK

by Ira Robbins

Featuring superb photos, dozens of new features by top rock writers on the year's best artists, an "unbiased and unabashed appraisal of MTV", this book is a must read for anyone who follows pop music.

256 Pages

D105 \$17.25

## ELECTRONIC AND EXPERIMENTAL MUSIC

by Thomas B. Holmes

This book traces the development of electronic music and lays a fresh foundation for an understanding of contemporary music.

272 Pages

D106 \$14.50

Good music books are often hard to find, but now you can order directly from us. Use the handy coupon to order your favourite selections today.

PLEASE SEND ME THE FOLLOWING BOOKS:

(Enter numbers only)

\_\_\_\_\_

\_\_\_\_\_

Total Amount Payable \_\_\_\_\_ Add 10% for shipping and handling (minimum \$1.00) \_\_\_\_\_

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

Name \_\_\_\_\_ Address \_\_\_\_\_

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

Mail with your payment to: **CM Books, 832 Mount Pleasant Rd., Toronto, ON M4P 2L3**

## Kim Mitchell.

keyboards. They were able to translate what arranger Todd Booth did for the studio recording. Kim explains, "Peter, who was a bass player and then started playing lead and rhythm with this band, has developed to the point where I can say to him to take it away in terms of playing and singing."

Because both Peter and Robert can play keyboards, there's no real need for a full-time player; however, I'd like to use Todd again for arranging and recording."

These additions cause Mike Tilka to add, "I think the band helps bring out Kim's own musicianship more. He'd had more time and experience to put this band together, and he's also writing better and better songs. Even his vocals have progressively improved over time. I've always thought he was a natural, but, hey, that doesn't mean he can't get better over time, which he has!"

As far as Mitchell is concerned, once all the inconveniences of the music business are set aside and he's realistic enough to know that he has to continue dealing with them that the most important aspects are songwriting, recording and plain, old performing: "I've built up a rapport with Tom, and I can ask him questions and tell him exactly how I feel. That's important to have someone like him as a buffer. This might sound corny, but I'm really fortunate to do what I'm doing and I want to continue improving the band as writers and as performers. I'm not here to be a mega-star, and I don't go around dreaming of owning a Mercedes. It's been a real struggle for me and I've had my share of ups and downs, but I do it for the love of music. Luckily, I've made enough right moves to make a living out of music".

Is there a middle ground between mega-stardom and starving as a musician? Mitchell retorts, "I've been there all my life!"

Mitchell's charisma does generate a lot of enthusiasm and his passion for music creates a lot of admiration from his peers and his fans. Berry, who says songs like "All We Are" continue to give him goose-bumps, says, "A lot of his newer fans never listened to Max, yet they're getting whipped up into a frenzy. The kids just seem to take the songs to heart. What he is, is a Canadian rock hero and a flagship on Alert Records."

Kim Mitchell is more than that: he's a flagship for all those others who are faced with the numerous and unique challenges of the Canadian music industry. □

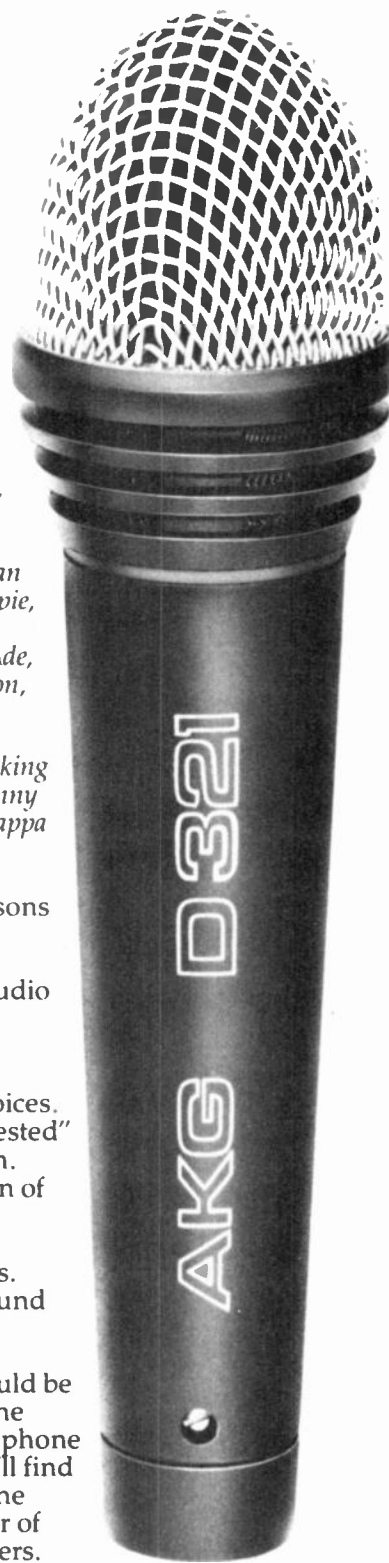
Don't use AKG microphones because

*Jon Anderson, Harry Belafonte, Black Sabbath, Black Uhuru, Ray Charles, Eric Clapton, Falco, Ella Fitzgerald, Foreigner, Jan Garbarek, Dizzy Gillespie, Herbie Hancock, Joe Jackson, King Sunny Ade, The Kinks, Willie Nelson, Jaco Pastorius, Oscar Peterson, Police, Diana Ross, Rush, Spoons, Talking Heads, U2, UB40, Johnny Winter, Yellow, Frank Zappa* do.

Use them for the reasons they do.

- Legendary AKG studio sound on stage.
- Unequaled reproduction of instruments and voices.
- Tour-proof, "road-tested" overall construction.
- Superb suppression of handling noise.
- Individual sound shaping capabilities.
- Shock mounted sound capsules.

Your AKG dealer would be happy to show you the complete AKG microphone series. We know you'll find good reason to join the ever-growing number of AKG microphone users.



### Your Professional Partner.

AKG ACOUSTICS, 601 MILNER AVENUE,  
SCARBOROUGH, ONTARIO M1B 1M8  
(416) 292-5161 EXT. 2276

B.C., ALTA. (604) 872-1475 SASK., MAN. (306) 586-6334  
QUE. outside Montreal (514) 668-0004 QUE. (514) 337-2030  
MARITIMES (902) 835-8960

## AN ANNUAL ACCOUNTING

### REPORT FOR MEMBERS OF CAPAC AND THE CANADIAN MUSIC INDUSTRY

The figures on the charts opposite are a summation of CAPAC's activities during 1984, compared to the previous four years — and, to offer additional perspective, the figures of 10 years ago.

The figures provide ground for cautious optimism — as Canada begins to pull out of the recent recession, licence fees and interest have increased from \$23.7 million in 1983 to \$27.1 million last year (Chart 1).

The overall increase in domestic and foreign income raised CAPAC's total revenues to a total of \$29,571,145 in 1984, compared to \$26,173,977 in 1983 — an increase of \$3,397,168.

The international successes of Canadian music may be judged by Chart 2, which shows yet another increase in the totals earned by CAPAC members in foreign territories. This is the more remarkable considering the relative weakness of most currencies (particularly in Europe) against the Canadian dollar, although the strength of the U.S. dollar has helped many of our members.

CAPAC continues to grow — more than 1,000 additional composers, lyricists, and publishers joined us in 1984. This means CAPAC's repertoire continued to expand, and become even more representative of the wide range of music created by composers and marketed by Canadian publishers.

CAPAC issues these summaries each year, because we feel everyone involved in Canadian music — and especially our own members — should know how we are performing on their behalf. If you have any questions, or would like to know more, please call your nearest CAPAC office; we'll be pleased to help in any way.

**John V. Mills, OC, Q.C.**

General Manager

April 1985

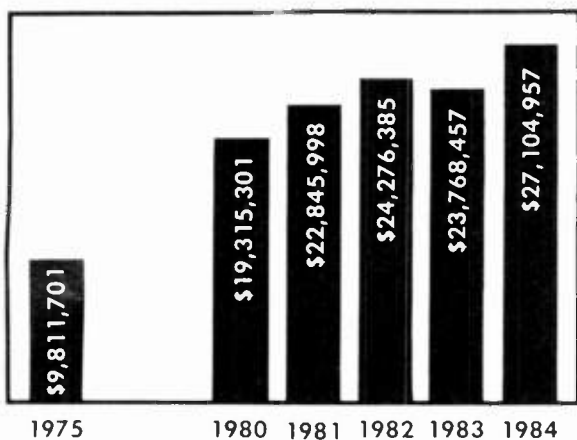
COMPOSERS, AUTHORS AND PUBLISHERS  
ASSOCIATION OF CANADA, LIMITED



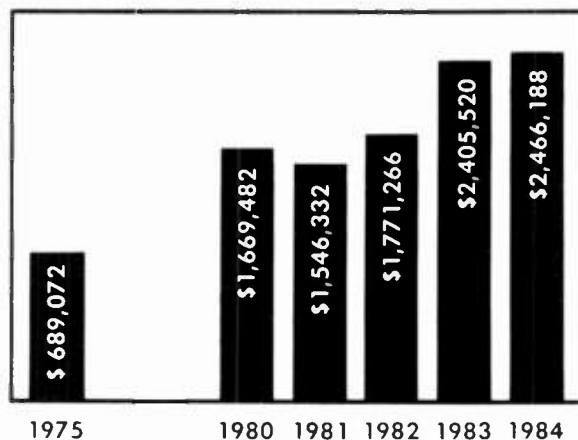
1240 BAY STREET,  
TORONTO, ONTARIO  
M 2 R 2 C 2  
(416) 924-4427  
1245 SHERBROOKE ST. WEST  
SUITE 1470,  
MONTREAL, QUEBEC  
H 3 H 1 G 2  
(514) 288-4755  
1 ALEXANDER STREET,  
SUITE 401, VANCOUVER, B.C.  
V 6 A 1 B 2  
(604) 689-8871



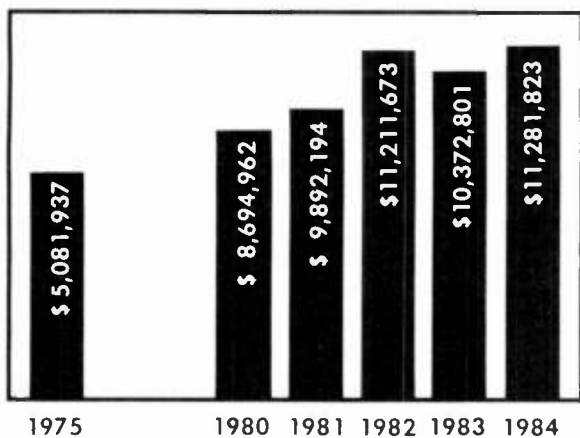
① CAPAC licence fees and interest (a)



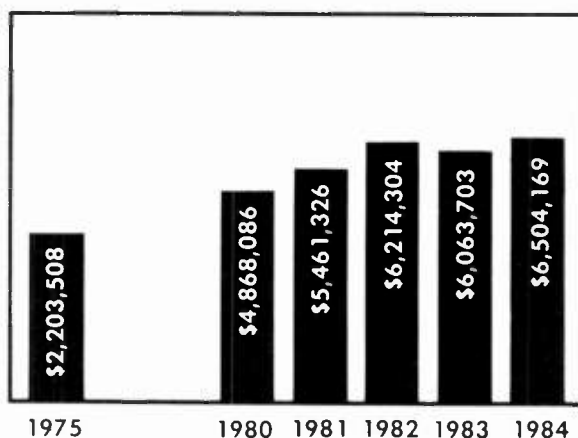
② Foreign income for CAPAC members



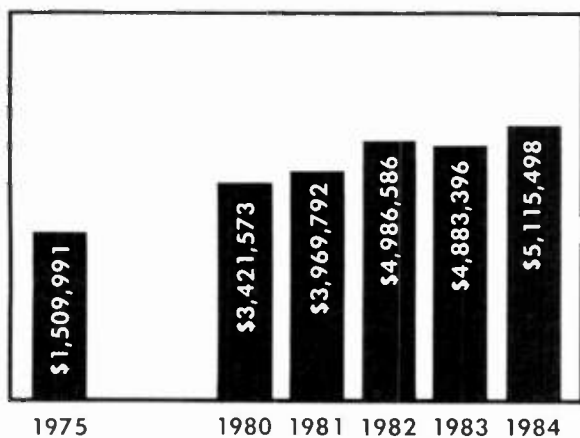
③ Totals distributed to foreign affiliates



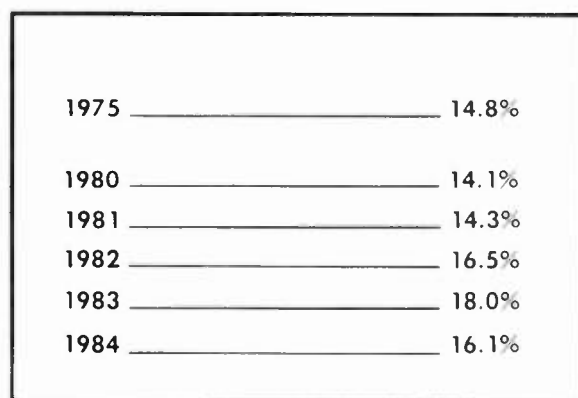
④ Totals distributed to CAPAC publishers (b)



⑤ Totals distributed to CAPAC writers



⑥ CAPAC's overhead (as % of receipts)



(a) Interest is the income earned by the investment of CAPAC receipts. In 1984, this totalled \$2,135,514, compared to \$1,712,093 in 1983.

(b) These figures include payments for CAPAC publishers who act as agents for foreign publishers.

# THE BOX

BY ASHLEY COLLIE

Jean Marc, lead vocalist and lyricist of The Box, is sipping sangria slowly in a Montreal brasserie; he's talking about the experiences of his new band — he had played with an earlier edition of Men Without Hats. Although a French-Canadian, he speaks English fluently. The Box wrote its debut self-titled L.P. in English. Why? Jean Marc simply says, "We wanted to expand the potential of our market. Everyone will listen to English songs, even in Japan. Some of the French media in Quebec try to make us feel that we're denying our culture. But we are Quebecois; let's face it, the French-only market is limited. I have dreams. I'd like to do 30-minute concept songs in French; but for now, we have to assure a base."

Actually, Jean Marc's thinking is another example of a growing new attitude in Montreal: that the bands have to look to international markets and that singing in English can only benefit their aims.

Jean Marc is enigmatic: like the name, The Box. Some say that it reflects modern life-style. He says, "Sure, that's true in a sense. We live in boxes. We watch boxes. But my idea behind the name has more to do with the box that's hidden away in the attic. Your imagination is stimulated by what may be in it: is it full of treats?"

The music of The Box is full of tasty treats. Spurred by their success in the annual competition (L'Empire des Futures Stars) held by Montreal's CKOI-FM, in which they placed second in 1983, the band consolidated its relationship with Men Without Hats' manager Marc Durand. This led to The Box recording its debut L.P. which has received

critical praise. In support of the L.P., the band toured with the English band Marillion and also with The Spoons.

Like a box of treats, the Montreal music scene has been spawning a new breed of musically talented and business-wise performers over the last two years. Jean Marc says, "The radio stations like CKOI and CHOM have been very supportive of new bands. There seems to be an effervescent level of activity at the street level and the talent is there waiting to be tapped."

---

**"The production of the Box's LP was the epitome of planning."**

---

But life on the road has its own box of surprises, as The Box has found out. On tour with The Spoons on the Prairies, the band was introduced to a section of Murphy's Law: half of the band's equipment was stolen from under the stage they had just played on! Jean Marc says, "A DMX rhythm machine, DSX digital sequencer and a couple of digital delays were stolen. Because we couldn't get the equipment replaced in time for the next gig, we had to do the single "Walk Away" without any electronics and we

also had to drop a couple of others."

There was also the problem of how the DMX was affected by the low temperature in the van; it lost some of its memorized patches because the batteries had lost some charge. And of course there's always the proverbial problem of an opening band; when do we get to do a sound check? Headliners, "The Spoons were very understanding, but generally an opening act gets to pick up the crumbs. A sound check is essential if you want to get close to an L.P. version of a song, and our goal is to get as true to the studio production as possible. I know that Men Without Hats did a showcase at the Roxy in New York sometime ago and they had to do "Safety Dance" without the bass coming through! Our attitude is that if a band is sincere and giving, then the audience will accept any sound concerns."

As a result of such challenges, Jean Marc suggests that the band (Jean-Pierre Brie on bass, Guy Florent on guitar, Guy Pisapia on keyboard and Dominique Messier on drums) has been brought together: "Cramped into a camper, you learn how to face each other's characters. Team-work is forced upon you." But the band has also kept a sense of humour. He adds, "We've learned two other things: keep away from MacDonald's and from unfamiliar women!"

If life on the road is often left to the vagaries of chance for a new band, the production of the Box's L.P. was the epitome of planning. They were fortunate to be associated with Durand who was able to allow them some time to write and who also set them up with some good gigs. Jean Marc says,



"Marc's philosophy is "take the time to do it right". In terms of songwriting, we kept things simple and arranged our tunes with the least possible variations of instrumentation. Just listen to The Police and think about what they've done with a similar philosophy. We also went into the studio knowing exactly what each band member was going to do: that takes organization. We did everything on an 8-track before we went right to it. At \$100 an hour for studio time, you can't be fooling around. Marc also insisted on using an engineer named Dixon Van Winkle because he's creative... and fast."

And the cost of this endeavour: Jean Marc says the bill came in at about \$12,000! Let's hear it for pre-production.

Although, Jean Marc is the band's lyricist, he finds that most of the time the lyrics come after the music, that the music often suggests the lyric. That's not surprising given the fact that he started out playing keyboards. It was only when his brother, Guy, joined the band that Jean Marc thought about being up-front as the vocalist: "The original band was lacking in dynamics but Guy's presence on keyboards freed me up; however, I never thought I'd be a singer, let alone one without an instrument at his hand. Being a musician first, I find that our music is written this way: a band member comes in with a chord change, then the other members find their part and the song builds."

As for equipment, the band uses a lot of Roland product, including a drum machine and sequencer, which are hooked up to an OB-8 synthesizer. Jean Marc explains, "Roland needs to be commended for being probably one of

the first major manufacturers to be aware that instruments could be coupled to others. As for the OB-8, I feel that it's the most complete and sophisticated keyboard package for its price. Critics say that technology is cool, but electronics can be used to give colour and ambiance."

It was the band Genesis, with its history of playing moody synthesizer-based music, that triggered an emotional response in Jean Marc who says,

---

**"Our morale has been constantly boosted by the response of our audiences."**

---

"I had to do that!" There wasn't much inspiration coming from the Quebec music scene in the 1970s: it was the fashion to write music about the affirmation of the French culture. Sure, they had things to say, but they carried away from the music and became too narrow-sighted. I found it very difficult to identify with this little Quebec idea. Of course there were bands like Octobre and Harmonium that concentrated on playing music. When I decided I wanted to do something in

music, I knew that it would have to be done like April Wine or Rush had done it... with an international vision."

The Box has put its faith in Durand's Alert Records which also helps take care of the band's publishing. He adds, "When you come out of nowhere, you need an understanding label, one that can provide some give and take without trying to squeeze the band. Then again, it's also in the label's interest to make things happen for The Box. We're looking forward to doing the next L.P. because in spite of the challenges we've faced, our morale has been constantly boosted by the response of our audiences."

The band has enjoyed its initial tour dates, in fact, they found themselves twiddling their thumbs, so to speak, between gigs. Given the fact that this was the first major tour that band members had done, it gave them the opportunity to get away from doing day jobs, then rehearsing at night. As Jean Marc says, "The touring was almost like a vacation."

He's certainly come a long way from the days when he exchanged sketches with Ivan from Men Without Hats in their German language class in high school. "I wasn't into music at all and the crummy piano lessons my parents pushed me toward certainly didn't help. Actually I learned more from Ivan when I spent time in his band. He gave me a lot of insight into the business end of things and also about the value of writing "catchy" tunes. I can't complain about what's happened to The Box so far. I'm doing what I dreamt about and I'm doing it with my friends in the band." □

Last year in Canada 80 domestically produced albums were released. No one knows how many releases there will be in 1985, but one thing you can be sure of: thousands of musicians, producers and managers hope to be included in next year's figure.

Gaining access to the A&R person's ear is harder today than ever before. Increased costs of production, a smaller market share with a declining record purchasing public are factors that have made the already cautious record companies positively prudent. I recently spoke to the president of a Canadian independent label who told me of sending a copy of a record by one of Canada's best selling artists to the A&R office of an American major. The record was returned unopened and unheard, despite the fact that the band has already achieved gold status on two of its records in Canada.

For bands and solo artists who have done one demo after another and come up short of having a deal, the expense of producing demos can become prohibitive. On many occasions an A&R director will say, "We like what we heard, but we want to hear more. I don't care about production, I just want to hear the song". This, of course, presents a problem. Will the A&R person really be able to hear the essence of the song if a piano-vocal or guitar-vocal demo is submitted? I believe the answer to be no. Contemporary music is reliant on production. If the A&R department won't listen to a gold album, I don't think the cassette you made at your Aunt Helga's piano stands much of a chance.

The question to be addressed in this article is not how you get the A&R ear, but how you can afford to produce the product that you will eventually submit. For those of you who have grown weary of submitting to the labels and want to release a record independently the article will talk about the most economical method of making internationally competitive albums.

Since the early sixties "multi-track" recording has grown from three tracks to 32 track digital machines. The ability to overdub and remix has become the basis for popular recording. However, recently the recording industry has seen the emergence of a new style of recording. One step away from "direct to disc", it is called "direct to two track", or "live to stereo". (The Classical record industry has been using this technique for years). To some artists this recording format serves the function of saving a great deal of money. To others it is a quest to capture the energy of a live performance

36 Canadian Musician

# recording live to stereo

BY MATT ZIMBEL

while utilizing the recording studio's ability to get good sounds. Perhaps you ask yourself why, with the advancements made in multi-track recording, would anyone in their right mind want to return to a style of recording that the artists of the past were confined to. Why reduce the technical quality of your recordings by going live to half track? In actuality the opposite is true, the fidelity of a half track recording is superior. Because the "final mix" is also the first generation master, you no longer lose a generation between the multi-track machine and the mastering machine. Many artists have also chosen to use the digital two track format, as these machines have become quite common over the past few years. It is important to note that while you are giving up the ability to overdub, repair and mix, you do not have to forego any of the other aspects of technical advancements that have been made in the recording field.

The two most essential aspects of this style of recording are pre-production and choice of studio facility, engineer and producer.

## Pre-Production

When you embark on a live to half track project the inability to repair, overdub and remix makes rehearsal an essential ingredient to the success of the project. In the process of rehearsal and pre-production it is important to instill in everyone the concept that if they were in the studio, what they just played in pre-production would be the final outcome of the song. With this in mind there are

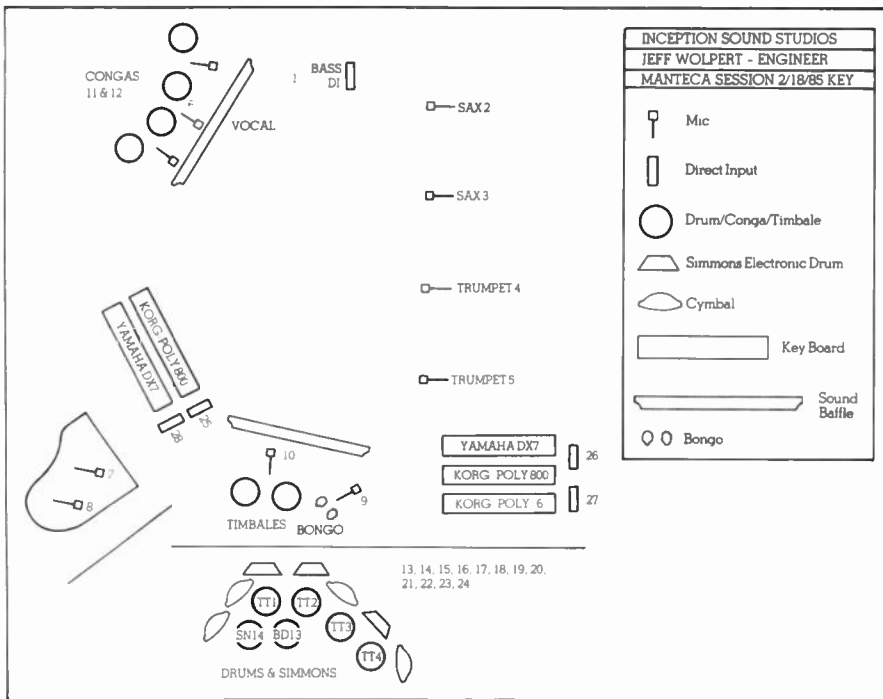
many questions to be asked, "Does this arrangement sound complete, are the parts voiced so that they mix themselves? Am I playing with the kind of dynamics I would like to hear in a final mix? Would I have been satisfied with that last run-through had it been a take? And in the repetition of run-throughs am I playing consistently or are there areas in which we are having problems?"

If there are trouble areas it is sometimes a good practice to "loop" the problem spot. Start four bars before the difficult section and go four bars after. Then do it again, and again, and again ad nauseam. Tape all the rehearsals. Spend some time getting a tape that sounds good so it will be pleasing and encouraging to listen to. It is important to be able to hear subtle things that may only become apparent and in some cases, alarming in the studio. Monitoring is very important at these rehearsals for intonation purposes. There can be a lot of pressure on singers during this type of recording. Some are intimidated



PHOTO: M. WHITE

Matt Zimbel



by it, some are exhilarated. Pitch is less important than energy. Ask Sting. One of the first places a quick demo or a quick album of any kind falls down is in the area of back up vocals. Rehearse the back ups without playing and then again with instrumentation. If you find it's not happening it's better to pass if it's a demo or hire professional singers if it's an album. One of the post-production tools you have at your disposal during this kind of recording is the ability to edit. As they say it's only human to make mistakes. Very little is certain except for the fact that there will be mistakes. If you get a great intro on one take and a monster solo on another get out the razor blade or the Cuisinart and chop them together. If you are recording digitally it is a good idea to run an analog safety master (at 30ips). Do your edits to the safety master and make exact notes. Digital editing time is \$135.00 an hour and you don't want to spend that time trying to figure out which take has the better solo. Also it is important to note that digital editing is more exact than cutting tape, so you will be surprised

how good some of the more difficult edits will sound on the digital format. It is also very wise to run a digital safety master simultaneously with your analog recording. In the event that you cannot find suitable edits you can make a dub from the digital to the analog thus editing a repeated section. For example: if you get a take that is wonderful with the exception of the third chorus, you can make a dub from the digital and then cut the second chorus in where the 3rd chorus was previously. Because you are transferring from the digital, the loss of quality is minimal. In order to facilitate edits you have to ensure that the tempos from take to take are relatively consistent. I personally don't endorse the use of a click-track on this type of project. Presumably you have chosen this format to capture live energy and sometimes a click-track can interfere with that. However, it is a good idea to establish a tempo that works for the tune and translate that to the metronome. Then before you count the tune in get your count from the metronome. This will ensure that all the takes start at the same tempo. If the tendency is to rush or slow down a little bit in certain sections of the tune, hopefully that will be consistent enough to allow editing. Many producers feel that a tune that speeds up a little towards the final chorus gives the piece an added bit of energy. Like anything else, that must be done "within reason". In your pre-production rehearsals try to encourage an atmosphere that promotes an open dialogue and exchange between players. The rehearsals should be a place where people can be



Rick Tait, Herb Koffman and John Johnson of Manteca.

compassionately critical without making the entire process defensive and threatening.

## Selecting the Studio & Engineer

The criteria for selecting the studio has now changed from the number of tracks they have, to the sound and size of the room, the amount of outboard signal processing equipment on hand and most important the talents of the engineering staff. Since everything you record is "for keeps", you have to ensure that what you are hearing on the studio monitors is what you will hear once you get the tape outside the studio. It is often a good idea to bring a recording you are familiar with to the studio to play on their monitors. When you go studio shopping make it clear that you are seeking to do a live to half track project. In all likelihood the studio or engineer will have a number of helpful suggestion on how one can extract the best sounds from that particular facility. You may have special isolation booth needs.

Unless the studio is quite large, recording drums, piano and vocals simultaneously in the same room can be very problematic. By the same token, "leakage" can work to your advantage on a project of this nature.

If you are going to be working with an engineer you have not yet worked with, ask to sample some of his or her work. Find out if they have had any previous experience with live to half track recording. Is the engineer excited and challenged by the prospect of doing a live to half track project or are they trying to sell you on the wonders of the multi-track recording process? If you are using a producer for your project this is the type of thing he or she will look after for you. If you're not using a producer, you have to be very confident of your chosen engineer's abilities. Remember, while you are on the floor playing, the engineer is in the control room mixing your "finals".

Another important criteria for studio selection is how many monitor mixes will they be able to provide you with. If your project includes vocals, you will need at least two headphone mixes. One mix will serve the vocalist, where intonation is important, the other will serve the rhythm section. If you have a singer, a horn section and a rhythm section you may find it necessary to have three headphone sends. The headphone balance should give you some indication of what is going to tape. It should be inspiring to play to and it should be in stereo. One final word on studio selection - find a place that has an environment that is comfortable and not in-

timidating. If the staff you come into contact with is not helpful and hospitable when you are shopping, just pass. Even though you are not booking a four week album project, you are still the client. There is no need for you to have to endure any arrogance from the studio.

## Budget and Planning of the Session

Even if you may be familiar with planning and budgeting multi-track sessions, the half track project brings with it a new set of circumstances. One of the major things to be aware of is fatigue. Everyone has to be in top form for this. It is a good idea to book the studio for a separate "set-up" session.\* This will permit you to go into the studio the night before you record and set up the instruments and get sounds to tape and to the headphones. Rather than start the



PHOTO: N. JONES

Bassist & Co-Leader of Manteca - Henry Heilig

session following the lengthy and sometimes exhausting procedure, go home and come back the next day fresh to start your tracking. Unless your set up

*\* If you are recording an album it is worthwhile to go into the studio with the band, set-up and do a session for a day. This will give you the opportunity to trouble shoot any set-up problems and will also provide you with a good tape to examine your pre-production/arrangement efforts.*

38 Canadian Musician

is particularly complex, plan on a set up session of from 4 to 6 hours long. Once again if you are without producer, spend some time in the control room to ensure that the sounds you are getting are what you hope to have in the final outcome. Remember that the engineer is an artist as well. Give him time to experiment and explore. Make sure you have given your engineer all the information you can. Will people be changing instruments a lot? Are there special effects that you will require from the outboard gear? Are balances for this tune different from the next? Also it is important to do your engineer one courtesy; ensure that all your gear is quiet. You don't want to spend an hour trying to rectify an amp buzz.

For this type of project it is difficult to anticipate your tape needs. You won't be in the control room so it is possible you will be unable to make an accurate assessment of whether you should roll over a take or save it. I recommend that you save almost everything. Editing is one of your few post production crutches. If you are working in the analog format, you might consider using "pancakes", which is bulk tape that does not come on reels. This will save you a great deal of money but will take a take a little bit longer, as the tape has to be put on reels before it goes on the machine. It is worth the wait. If you are in the digital format, tape is cheap and it runs very slowly.

Try to book your session so that you have the option to go overtime. Taking apart your six hour set up so the studio can do a one hour jingle the next morning can be very costly.

Often times a studio will give you a weekend rate when the jingle trade is at a minimum. Some studios might give you a good deal on a live to half session because that will give them an opportunity to do some maintenance of their multi-track recorder. Also you might offer to pay cash in advance and obtain a better rate by doing so. If you anticipate a lot of editing, see if you can further reduce your costs by doing the editing in an editing suite at a later date. This will give you the opportunity to take the tracks away, and do some listening in your living room, where I presume you will be charged less than \$135.00 an hour. It is sometimes helpful to make an editing chart. List the form of the song in one column and the take number in another, then rate each section according to the best overall playing. One final word about edits. If you find you get half way through a great take and a major mistake occurs that causes the band to stop playing, consider the merits of doing what is called an "insert".

Listen to the take up until the mistake, then start playing from eight bars before the mistake. Make sure you "slate" it and cut it in later.

## Jeff Wolpert Engineer Manteca Session 2/18/85 Channel Assignment

1. Bass Urei Direct /1176 Limiter
2. Tenor Sax Neuman KM86/Compellor
3. Alto Sax AKG Tube/Compellor
4. Trumpet 1 PZM/Orange County Dynamic Range Processor
5. Trumpet PZM/Orange County Dynamic Range Processor
6. Conga Vocal/Shure SM58
7. Piano AKG 414
8. Piano Beyer M360
9. Bongos Neuman KM84
10. Timbales Neuman U87
11. Conga AKG 452
12. Conga AKG 452
13. Bass Drum U47 FET/Valley People 610 Expander
14. Snare Drum Neuman KM 84/Valley People 610 Expander
15. Overhead Left Sony C37
16. Overhead Right Sony C37
17. Hi Hat Neuman KM86
18. Tom 1 Neuman KM84/Kepex 2
19. Tom 2 AKG 414 Kepex 2
20. Tom 3 AKG 414 Kepex 2
21. Tom 4 AKG 414 Kepex 2
22. Simmons 1 Direct Input
23. Simmons 2 Direct Input
24. Simmons 3 Direct Input
25. Poly 800 Direct
26. Synths Left Direct
27. Synths Right Direct
28. DX7 Direct
29. EMT Plate Left
30. EMT Plate Right
31. AMS Digital Reverb right
32. AMS Digital Reverb left
33. Eventide Digital Delay
34. Eventide Harmonizer
35. Lexicon Prime Time Digital Delay
36. Effectron Digital Delay
37. Effectron Digital Delay

## The session

Try to minimize the amount of instrument changing by ensuring that tunes that use similar instrumentation are done back to back. When you are ready to start playing, build the track for the engineer. Allow the bass player and drummer to play the parts they will be playing so the engineer can balance that combination, then build from there. Eventually the whole tune can be run down. You are now confronted with one

of the first conflicts of interest between musicians' needs and engineering needs. While it is important for the musicians to maintain a fresh perspective on the tune, it is also important that the engineer have the opportunity to hear the tune a number of times to get the good mix. If there are special effects cues that involve the engineer he or she will have to have an opportunity to rehearse them. It is not unusual to spend anywhere from an hour to three hours setting up for a take if you are doing an album project. As the artist it is important that you pace yourself during this time. Remember during all this set up that when you are finished playing the tune down, when you decide you have the "keeper" you will go into the control room and listen to the tune in its final form. This is a very immediate art form and can be very satisfying in that regard.

Once again the flow and pacing of the session is very important. The coffee machine will lure you. "Pssst, I'm fresh. You can handle 10 cups every two hours, ya wimp". Resist. It is also a nice gesture to bring food and fresh fruit or whatever it takes to get the take. If you are doing a record, set your sights on getting two tunes a day. If it is a demo, five might be a realistic goal, if you've done your pre-production. Remember, no pre-production, no dessert.

Perhaps you've read this far and you're still shaking your head saying "I can't live without overdubs". I can't make a modern record this way". You may be right, I certainly don't advocate this method of recording for every artist or production, but... You want hand claps on the snare beats? The snare can trigger the clap machine or drum machine. You want to double the synth part with another sound? Get "MIDI". You wanted to overdub a sequencer synth part? Rent another. It can go live to half track as well as you can.

One final word of encouragement; you can spend the session wishing you could do it again to get it perfect or you can spend the session listening to a level of energy and ensemble playing seldom heard in multi-track recordings. Now go forth and duplicate. On two tracks. □

*Matt Zimbel has produced albums for Nancy White, Doug Wilde and Brian Dickenson. Most recently he produced the new Manteca album entitled Strength in Numbers which was recorded in part live to half track digital.*

*Two records that have been recorded live to half track: Tom Scott Target Atlantic 80106-1 (WEA CANADA), Manteca Strength in Numbers, Ready Records/WEA LR050.*

# Silverbirch Productions

## ARRANGING

- solo piano to orchestra: any style, custom or record 'lifts'

- *New Item:* a series of carefully transcribed record lifts featuring popular hits of the '80s: suitable for instrumental bands (1 to 3 horns), or vocalist with rhythm section; affordable prices

## DEMO AND RECORD PRODUCTION

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

## CUSTOM MUSIC FOR COMMERCIALS

- any/or all aspects from original idea to final production

## SHOWS

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

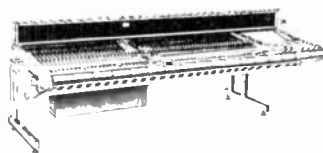
## LEAD SHEETS

- lyrics, melody and chords carefully transcribed from your tape and professionally copied

\*Silverbirch Demo tapes are available; please specify: general, or one of commercials; song demos; record production; original songs and compositions; send \$4.00 to cover costs

Call, or write to:  
ANDY KREHM (416) 922-3130  
263B Carlton St.,  
Toronto, Ont. M5A 2L4

# OUR ONLY B.S. IS BETTER SOUND!



Spending top dollar for your recording doesn't guarantee you the top sound. It takes more than money to produce the sound that is uniquely yours. It takes experience, knowledge and a determination to produce the best possible recording within a specified budget. Zaza Sound Productions has all the ingredients plus the new MCI Fully Automated Mixing System that remembers every sound it hears and takes the guesswork out of Mixing.

Zaza Sound - 24 tracks at a price you can afford.

**DISCOVER THE BETTER SOUND AT**

**ZAZA SOUND PRODUCTIONS LTD.**

322 Dufferin St., Toronto, Ontario M6K 1Z6 534-4211

# COMPUTER MUSIC SOFTWARE

BY STEVE RIMMER

If you aren't into computers at all, the need for computer music software probably hasn't come upon you yet. Furthermore, if you've checked out some of the computerized musical hardware around you'll probably have noted the relative lack of anything in the least bit soft, and perhaps have concluded that software is some sort of technical thing that doesn't apply to the nihilistic endeavours of sound.

Actually, you've been dealing with the software all along. However, knowing full well that technical things are a drag when discovered unexpectedly, the designers of computerized keyboards and drum machines and so on have striven to disguise the stuff.

When you finally crash the party and get an actual computer to plug into all those toys, however, you do have to start hassling with software. There are disk drives in computers and, traditionally, if you don't stuff them full of disks, the computers just sit there glaring at you with error messages.

In this feature we are going to look at



Passport Designs Software



the sorts of software which is available for doing music with the aid of computers. Now, especially if you are still in the planning stages of computer sound this stuff is extremely important. The software that you plug into 'em is what will give your eventual computer-based instruments their power. The computers themselves are just vehicles to run it. As such, you should choose the software which will do what you want it to do and then get a computer which is suitable to make it happen.

#### Notes to Remember

To begin with, there is music software for everything from teaching kids to play keyboards one figure at a time right on up to heavy disks that will control an orchestra worth of synthesizers and other bits of paraphernalia. It's not entirely easy to figure out exactly where in this range one lies.

The majority of the software which has been released in the last year is intended to work with MIDI-based hardware. We had a better look at this stuff in the last issue of *Canadian Musician*. Whatever computer you decide to use, these packages allow you to plug it into some MIDI equipment - usually with the addition of a black box or two - and control the synthesizer through the computer.

Finally, virtually all of the software falls into a number of fairly distinct functional groups. There are virtual tape recorders, wave-form designers, score editors and score printers. Many of the packages we'll look at combine several of these functions.

Magazine editors like to put decent looking illustrations close to the beginnings of articles, and, as such, we'll start with the visually most interesting software, to wit, programs for the Macintosh. If you haven't come across an Apple Macintosh as yet, your television has probably been fried for quite some time. While not much on arcade games, the Macintosh is a very powerful system with superb graphics - albeit only in black and white.

Superb graphics are, oddly enough, quite the asset in doing music because without the ability to draw pictures the computer would have to relate to you in words. This gets into learning a computer language, something which should largely be avoided.

Furthermore, musical phenomena are most easily described graphically, both by computers and human beings.

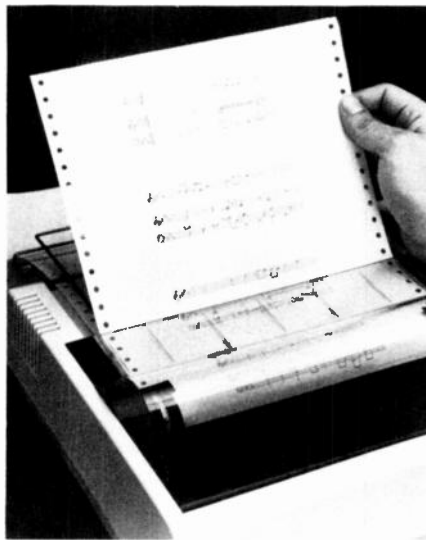
Musicworks, by Hayden Software, is a decent example of what a music program can do. It is not MIDI based - it plays its stuff through the Mac's internal four voice sound generators. While not exactly a Hammond B-3, this, none the less, can do a variety of timbres and sonic structures. It's all certainly impressive enough when come upon for the first time.

Musicworks combines a number of functions. To begin with, it displays a

staff and allows you to plunk notes down on it. It will accept up to four notes in a chord. You can edit the notes later on, removing and inserting individual notes or whole blocks of stuff. It calculates the lengths of the measures as you go - in "real time", as the computer types put it.

Musicworks also allows for rests, sharps, flats, dotted notes and all the other flotsam of musical notation. You can choose whatever time-signature you feel like hearing a piece in, and transpose it into any key. Having entered a piece, it can be played through the Mac, stopped whenever you get sick of listening to it and edited in real time. That is, you can change the notes as they're being played.

You can also do fancy things, like looping a portion of a score over and over again, to meddle with it until you get it right. The package provides several graphics displays of a piece



Print-out from Passport Polywriter

aside from that of the score. It also allows you to graphically define waveforms, so you can choose what your music will sound like when it plays back.

Pieces entered into Musicworks can be saved to disk and called back or printed out. The Mac talks to a very tight printer and, as such, the scores it prints out look extremely sharp.

There are a number of more sophisticated - and specialized - music packages for the Apple. For example, Digidesign has something called Sound Designer which allows the Mac to talk to the E-mu Emulator, a profoundly sophisticated instrument that samples natural sounds and plays them as notes on a keyboard. Plugged into the Mac the sounds can be viewed graphically and manipulated. The package also allows the Emulator to be controlled from the computer.

Sadly, Emulators aren't terribly common - perhaps due to the rather exclusive financial circles in which they travel.

There's also Professional Composer, from Mark of the Unicorn - small software houses have traditionally had fairly off the wall names. This package is entirely devoted to creating slick-looking scores with a minimum of spilled ink. It doesn't actually play anything but it allows one to manipulate extremely complex scores and print them out looking perfect. Having the facilities of Musicworks about ten times over, it can play with seventy notation symbols, twelve staves and about two hundred thousand events in a score. It also allows for the insertion of lyrics.

Professional Composer needs what they call a "fat" Macintosh, one with 512K of memory.

#### Blues For Allah

Moving on down the processor spectrum, the IBM PC is one of the most powerful computers which one can attach to a MIDI keyboard. There are a couple of systems which do this - Roland's MPU-401 hardware and software combination is the most commonly found of these. It provides a multi-track recorder which allows for things like meter-correction and transposition.

Data 7 and Performance 7 are two packages from Mimetics. They are available in versions for the IBM PC as well as for the Apple and the Commodore 64. They support the Yamaha DX-7 MIDI synthesizer.

Data 7 handles the DX-7's preset voices. It will store and retrieve them and allow one to edit them with considerably more flexibility than the DX-7 itself does. Performance 7 swaps up to two hundred and eighty-eight voices between the computer and the DX-7, allowing one to change things quickly during a performance.

Personal Composer, not to be confused with Professional Composer for the Mac, is a package by the company of the same name. It does thirty-two tracks of MIDI recording. It displays what it's up to with very sophisticated graphics, including user-definable symbols. It also does a click track, and allows for synchronization with tape recorders. It will talk to any MIDI keyboard through the Roland MPU-401, and will print its scores out on an Epson FX-80 or FX-100 printer.

Texture, from Cherry Lane Technologies, is an unusual composition tool. It's also available for the Apple II + . It allows one to create short bits of sound, or "patterns", and then link them together to form songs. There is an extensive language in there to allow for the manipulation of patterns. It plays its stuff through a MIDI synthesizer.

The Apple II + has traditionally been the most popular computer music system. Until recently, this was because the only decent computer sound synthesizers available were designed for the Apple. More recently, with the advent of MIDI hardware there has been a lot

## COMPUTER MUSIC SOFTWARE

more to choose from. However, the fruit is still fairly capable.

Passport does a wide range of software for the Apple - much of it supporting their own Apple MIDI interface card. This includes MIDI/4 and MIDI/8 - two multi-track recorders - and Polywriter, which creates printed scores. Some of its Commodore 64 based stuff is also available for the Apple. We'll have a look at the 64 presently.

Proxima, by Mimetics, is an outgrowth of the software for the now-demised Alpha Syntauri system. Mimetics has an



Computer Hitware

Alpha type keyboard of its own. It does a sixteen-track recorder, a note editor, a waveform editor, a sound library and a sampled sound support package - you'll need one of their sound samplers of course. There's also a MIDI support package.

Hal Leonard Publishing has a collection of educational music packages called Music FUNDamentals. It's designed for teaching the yard apes how to get their chops down. There are a number of disks and books which teach 'em to read, play tunes, handle rhythms and so on. There's also a plastic keyboard overlay for the computer. The whole party is available for the Apple II +, //e and //c, as well as for the Atari 800.

DX Pro is another Yamaha DX-7 support package. It's designed to manipulate the system's preset voices, providing one with the facility to edit them, store and recall them and arrange them into groups. It's extremely slick, but appears to have been deliberately designed not to run on anything other than a real authentic Apple.

Along the same lines, DX Heaven, by Cherry Lane Technologies, supports the Yamaha DX-7. It allows for editing the system's voice parameters graphically, manipulation of up to six thirty-two voice sets, single and block voice transfers between the computer and the DX-7 and sharing of files between itself and DX-Pro.

### Adoration

The Commodore 64 is not a very powerful computer as these things go, but it is extremely cheap. There are a lot of them in existence and, as such, the computer music software publishers like it quite a lot.

Passport has plugged a lot of disks into the 64. Some of them sound like they'd be perfect for fourteen-year old girls to buy with their allowances - if fourteen-year old girls bought software. Consider, for example, Computer Hitware. Each package comes with a picture book and ten songs on a disk. The disk toots the songs out through the 64's internal synthesizer and does - ahem - "exciting colour graphics you can change and arrange into your own super colour video".

Amnesty International is rumoured to be attempting to ban its export to Latin America as it may be used to torture political prisoners.

There are somewhat more serious efforts available for the 64. For example, Passport also does a pair of MIDI controllers for the 64, as well as for the Apple II + and //e. They do multi-track recording, music editing and will interface to another Passport package, Polywriter, which allows them to print their scores out on paper.

Along the same lines there is MIDI

## PERFORMANCE AT THE SPEED OF LIGHT

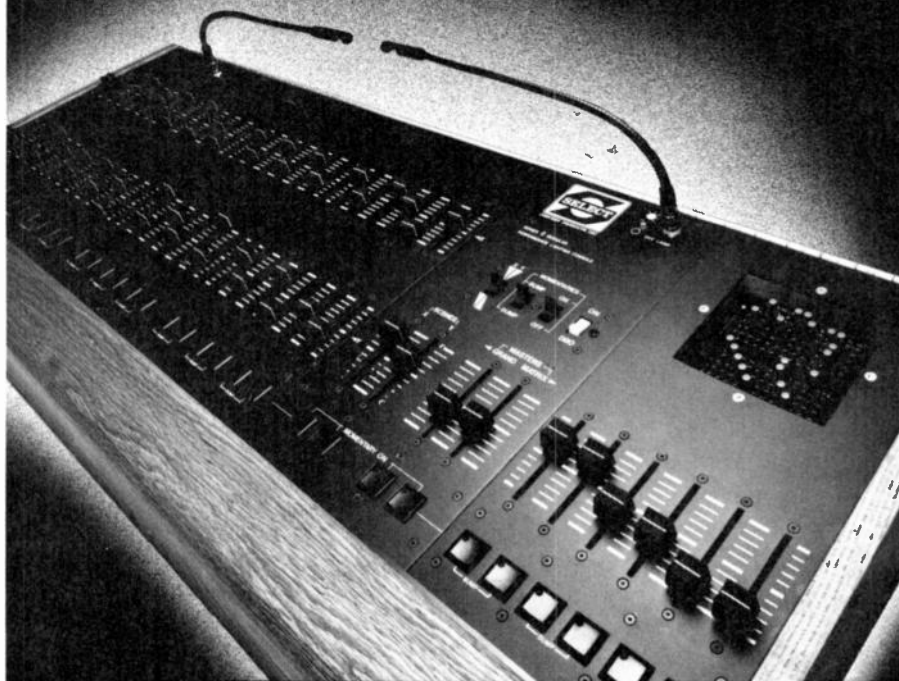


### THE SC2426M SERIES II

- 24 Channel Matrix lighting control console
- Very affordable at \$2950.00

### THE SC122

- 12 Channel Lighting Control Console
- Priced at \$1950.00



AVAILABLE AT

**WESTBURY**  
SOUND AND LIGHTING

763 WARDEN AVE., UNIT 3  
TORONTO ONT. M1L 4B7  
416-752-1371

TOUR TECH EAST, 200B WYSE RD., DARTMOUTH, N.S. 902-466-6851



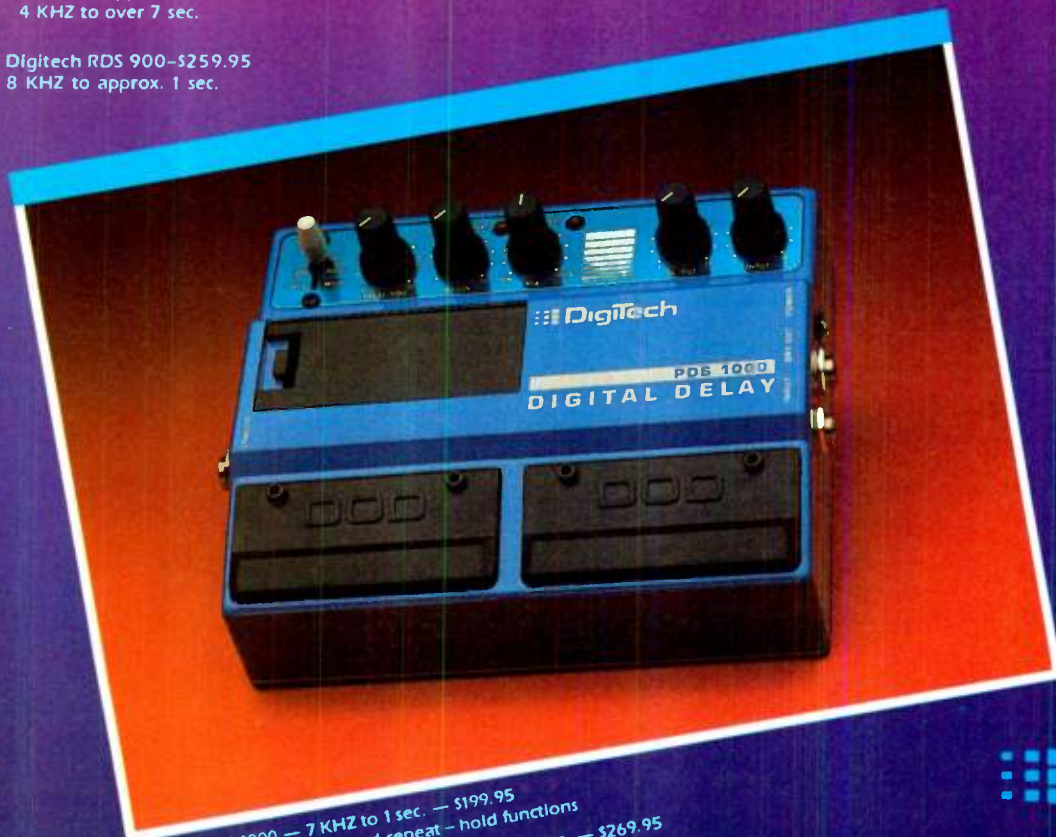
# Digitech



Digitech RDS 1900—\$299.95  
15 KHZ to approx. 2 sec.

Digitech RDS 3600—\$399.95  
15 KHZ to approx. 2 sec.  
8 KHZ to approx. 4 sec.  
4 KHZ to over 7 sec.

Digitech RDS 900—\$259.95  
8 KHZ to approx. 1 sec.



Digitech PDS 1000 — 7 KHZ to 1 sec. — \$199.95  
Foot switching for off/on and repeat — hold functions  
Also available: Digitech PDS 2000 — 7 KHZ to 2 sec. — \$269.95  
Foot switching for off/on and repeat — hold functions

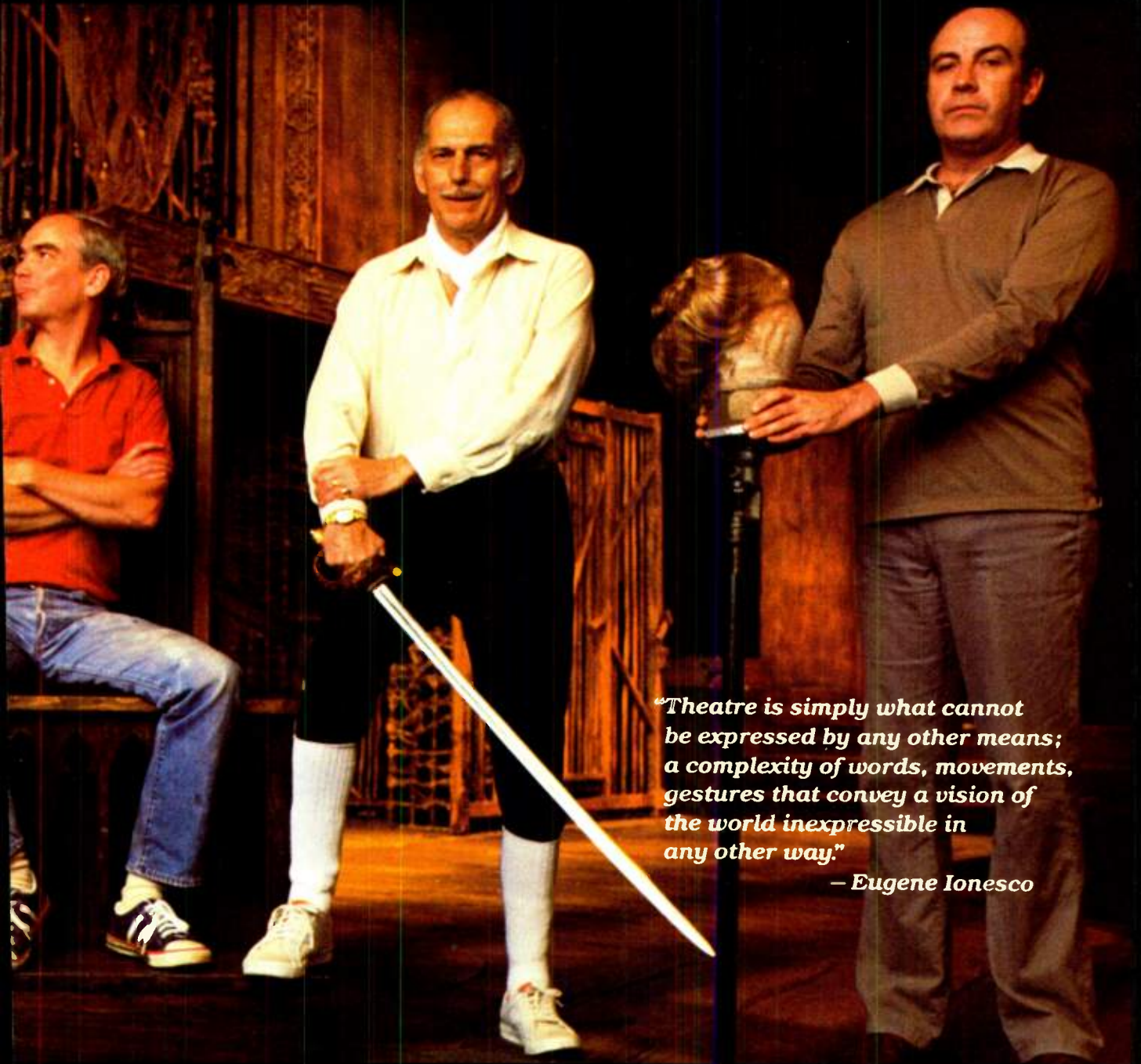
DOD Electronics is proud to introduce a new series of products that represent the finest in state-of-the-art digital technology. Best of all, our new Digitech line gives you the ultimate in digital delay systems at completely affordable prices. Digitech. We invite comparison.



® registered trademark of  
DOD Electronics Corporation

5639 South Riley Lane  
Salt Lake City, Utah 84107  
Telephone (801) 268-8400





*"Theatre is simply what cannot be expressed by any other means; a complexity of words, movements, gestures that convey a vision of the world inexpressible in any other way."*

*– Eugene Ionesco*

- Because theatre does convey a unique vision of the world, it is a vital property of life. And an essential form of communication. Both the art and science of communication are of vital concern to Northern Telecom, a leader in the technology of communications. This is one reason why we sponsor and support theatrical, ballet and dance groups, symphony and philharmonic orchestras and opera societies from Newfoundland to British Columbia.

## COMPUTER MUSIC SOFTWARE

Player, which will allow one to set up a list of MIDI tunes and play them automatically. It also creates some more of the aforementioned electronic videos. Someone in California was really taken with that idea.

Passport offers a number of MIDI song "albums" on disk. There is also something called MacMusic - which doesn't run on a Mac, but, rather, on a Commodore. However, it looks like a Mac - with much lower resolution, of course. It allows one to create sound by describing it graphically. It's heavily educational.

The Music Shop is yet another Passport package, this one along the lines of Professional Composer. However, running, as it does, on the 64, it's a bit less capable. It allows one to create fairly reasonable lead sheets and scores and print them out on a Commodore dot-matrix printer.

Cherry Lane Technologies has imported some interesting software from JMS of Europe. Among the works are a twelve-track recording system, a multiple keyboard controller, a Yamaha DX-7 and DX-9 sound entry and editing system, a DX-7 sound library with a hundred and twenty-eight new sounds and a MIDI arpeggiator.

Sight and Sound Software has a somewhat innovative approach to doing music on the 64. It involves a plastic contraption which fits over the computer. The top of this bit of injection-moulding looks like a two octave organ keyboard that shrunk in the wash cycle. When you press its keys it, in turn, depresses the keys of the computer. The software interprets the characters as musical information.



Passport MIDI/8 Plus

The Sight and Sound system includes a synthesizer package, a score editor, a waveform editor and a music video package that draws an animated band in high resolution graphics.

Hey, I just write this stuff...I don't make it up. Sequential does some rather more serious 64 software. Its MIDI sequencer will store four thousand notes of MIDI information. It supports six tracks, and allows songs to be chained together to form longer pieces.

### Encore

About six months or a year ago there was almost no music software, save for the programs which supported dedicated music systems. There are oceans of it now - the packages we've looked at are far from everything that exists. Even as you read this, someone is sitting at a computer somewhere devising new ways to manipulate sound.

The ultimate flexibility of computer music makes computer music software quite the party. It's amazing how easy it is to blow away one's previous limitations by simply upgrading the disk one has stuck in the machine.

The availability of standard MIDI-based sound hardware has unquestionably helped a lot. It's getting to be possible to combine all the elements that you want into the system which perfectly matches what you want to do. The flexibility of the driving software that makes it all go is, to be sure, the key to it all. □

For more information on Computer Music Software, contact the following Companies.

**Cherry Lane Technologies**  
(Texture, DX Heaven)  
110 Midland Ave.  
Port Chester, NY 10573  
(914) 937-8601

# The Aphex Aural Exciter.™

## The Best Way to Improve Your Sound System.

By now you've probably invested in flangers, reverbs, delays, and other accessories for special effects. But, there's still something missing in your sound. The excitement of an Aphex Type B Aural Exciter.

The Type B generates the same psychoacoustic excitement pros have used for years for that *extra punch*. The Type B restores natural brightness, presence and detail. Your live sounds fill the room with-

out all the problems of high frequency EQ. Even multitrack tapes made on narrow format machines sound like they were made on expensive studio recorders! All for less than \$630.

Hear the difference an Aural Exciter can make at your dealer today. Or, write us for the name of your nearest dealer and a demonstration record that's fun and informative, "Trouble at Madame Dong's."



Distributed Exclusively by:  
**AKG Acoustics**  
601 Milner Ave.,  
Scarborough, Ontario M1B 1M8  
Tel.: (416) 292-5161 Telex 065-25100/03/04

Aural Exciter is a trademark of Aphex Systems Ltd. © 1985 Aphex Systems Ltd.

## COMPUTER MUSIC SOFTWARE

**DigiDesign Inc.**  
(Sound Designer)  
100 S. Ellsworth, 9th Flr.  
San Mateo, CA 94401  
(415) 853-0436

**Hayden Software Company Inc.**  
(Musicworks)  
600 Suffolk St.  
Lowell, MA 01854

**Hal Leonard Publishing Corp.**  
(Music Fundamentals)  
8112 W. Bluemound Rd.  
P.O. Box 13819  
Milwaukee, WI 53213  
(414) 774-3630

**Mark Of The Unicorn**  
(Professional Composer)  
222 Third St.  
Cambridge, MA 02142  
(617) 576-2760

**Mimetics Corporation**  
(Data 7, Performance 7, Proxima)  
P.O. Box 60238, Sta. A.  
Palo Alto, CA 94306  
(408) 741-0117

**Passport Designs**  
(MIDI/4, MIDI/8, Polywriter, Computer  
Hitware, MIDI Player, MacMusic, The  
Music Shop)

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

**Personal Composer**  
(Personal Composer)  
14080 Edgewater Lane N.E.  
Seattle, WA 98125  
(206) 364-8386

**Roland Canada Music Ltd.**  
(MPU-401)  
6691A Elmbridge Way  
Richmond, BC V7C 4N1  
(604) 270-6626

**Sequential**  
3051 North First St.  
San Jose, CA 95134  
(408) 946-5240

**Sight & Sound Music Software Inc.**  
3200 South 166th St.  
New Berlin, WI 53151  
(414) 784-5850

**Yamaha Canada Music Ltd.**  
(DX Pro)  
135 Milner Ave.  
Scarborough, ON M1S 3R1  
(416) 298-1311

# THERE ARE ALL OF THEM,

# THEN THERE IS . . .



## EXPERIENCE THE DIFFERENCE

**BRYSTON** MARKETING LTD.  
57 Westmore Dr., Rexdale Ont., Canada M9V 3Y6  
(416) 746-0300

# Country Music News

The Voice of Canadian Country Music

Keeps you up-to-date on all your favourite  
country artists — exclusive stories and pictures,  
record reviews, bluegrass news, interviews.

**SUBSCRIBE NOW —  
DON'T MISS A SINGLE ISSUE**

- \$15.00 — 1 year Canada     \$20.00 First Class  
 \$25.00 — 1 year Foreign

Mail your cheque or money order to:

### COUNTRY MUSIC NEWS

Box 7323, Vanier Terminal  
Ottawa, Ont. K1L 8E4

Name .....

Address .....

City .....

Prov./State ..... Postal/Zip .....



ANDY  
KREHM

# GUITAR

## AN EQUIPMENT OVERVIEW FOR THE CONTEMPORARY GUITARIST PART 11

The following is a short list of the "most used" effects of the '80s in order of popularity: 1) Reverb 2) Distortion 3) Chorus 4) Echo 5) Flanging (see installment #9, Jan '85, for details on the latter four effects).

Reverb is at the top of the list because it is popular with almost all players of all styles, with the possible exception of a few metal guitarists. A full technical explanation of reverb would take a whole column, so the following is a brief summary: Electronic instruments, like a solid-body guitar, have little body acoustics and therefore tend to sound cold and flat. A touch of reverb will add a warmer, fuller sound, like the sound of playing in a large hall. Reverb units duplicate this effect by enhancing the dry guitar signal with a series of short echos, multiplied and "randomized" over and over again. This is done by springs in the less expensive units (the signal travels back and forth across the spring until it decays naturally) - the more springs, the better the unit will duplicate the natural reverberation process. Almost all guitar amps have a built-in spring reverb unit. For component users, rack mountable spring and digital reverb units are available (make sure you try the Furman RV-1 unit before buying - as of early '84, it was the best sounding spring unit under \$500.00). Recently, digital reverb units have reached the \$1,000.00 mark (in Toronto) and one could reasonably expect them to go lower in the future. Plate reverb (the "heart" of this unit is actually a specially chosen sheet of metal) is bulky and costly and is only found in expensive studios. Features that are handy on a reverb unit are an on/off footswitch output, for the few times that you want either a dry sound, or a pre-set heavy "reverb-wash" for a different effect. A "limiter" feature will cut down on "boings" or "pings" when the reverb unit is overloaded. Some units even have frequency controls to shape the sound of the reverb. Amplifiers that have separate reverb-level controls for each channel, like the Fender Montreaux, are very handy, but rare. An effect similar to reverb can be achieved with some echo (delay) units but the sound isn't as ambient or natural as a real reverb unit. To me, the sound of "echo-ambience" is more artificial, almost a larger-than-life sound, than the effect created by a regular reverb unit. This is not meant to be a negative comment on ambient-echos; just to point out that echo is used as an "effect" whereas reverb is necessary to compensate for lack of natural

acoustics in an electric guitar. In fact, most of us leave on a subtle reverb setting to back up the echo (delay) sound that is popular in today's music.

This really concludes our basic list of currently popular effects. Of course there are many others. Some of you may be wondering what happened to older effects like the wah-wah pedal and the phase shifter. Simply put, they are not commonly used effects in current pop music. However, I will describe the latter two and a few other interesting and useful effects in my next column.

After concluding the discussion of basic effects, it seems logical to mention the *volume pedal* at this point, since many guitarists consider it to be an essential part of their set-up. A volume pedal is simply a volume control in a foot-controlled box. It is extremely handy for quick changes of volume without having to stop using your picking hand. The volume control becomes an effect when it is lowered to minimize the attack of a note or chord, and raised again to reduce the decay ("compression" can help the sustain even more). Using the pedal like this creates long singing lines, with little attack, and also is useful for "swells" or "pads", like some common synthesizer effects. Many players use their baby finger on their guitar's volume control (while playing) to achieve these same effects and therefore do not consider it necessary to use a pedal at all times. I am of the latter school, but I do carry a volume pedal in case I need all my fingers for picking, or need to execute a passage that is too difficult when my hand is stretched out touching the volume control.

Two common types of volume pedal designs are the rack/gear system, or a taut string, both of which control the shaft of the volume control via the treadle part of the pedal. The third method is a lamp/photoresistor construction which is a non-mechanical system (don't forget to carry a spare bulb, if you use this type of pedal). As usual, we all have our own preferences as to the best volume pedal design. Some volume pedals have a tone control and some move sideways (as well as up and down) to achieve control of tone, Morley makes a line of combination pedals which return to the volume mode when the main effect is off (their Power-Wah, for example, is both a wah-wah pedal and a volume pedal but the two effects cannot be used simultaneously).

## BASS & GUITAR PRE-AMPLIFIERS



- New Hybrid Tube Design
- Quiet, Clean and Warm
- Models Made to Order and Standard Units (with overdrive etc.)
- Full Amplifier Modification and Service
- Dealer Enquiries Welcomed

FARR ELECTRONICS, 689 Warden Ave., Unit 6,  
Scarborough, Ontario M1L 3Z5 (416) 694-7595 or 898-6384





BRIAN  
HARRIS

# KEYBOARDS

## PHYSICS LENDS A HELPING HAND PART 2

In the last issue we took a brief look at how the science of physics can shed an interesting light on certain factors that are of importance to the keyboardist. Let's now examine some additional points which can be helpful.

### 3. Speaker Placement

We'll assume here that you are playing electronic keyboard(s) and are going through some kind of keyboard amp (rather than through a P.A. system with separate monitors for the keyboard). In this situation, which is common for many smaller clubs or halls, etc., you will likely have the amplifier directly behind you, on the floor. Depending to a certain extent upon the amp - how far it is behind you, how tall the amplifier is and whether you are sitting or standing - you can often get a completely different picture of what the amp really sounds like compared to what is being heard by the audience. Try the following experiment. Position your amp on the floor right behind you. While standing up at your keyboard, play a chord, listening particularly for the amount of brilliance in the sound. Now squat down so that your ear is directly opposite the speaker. Play the same chord again in this position, once again listening particularly for the amount of brilliance in the chord.

You should notice a marked increase in the brilliance of the tone of the chord when your ear is directly opposite the speaker (assuming that there was some brilliance in the sound to start off with - for instance a flute or French horn patch on a synthesizer will contain very little overtone content and this experiment would not be so obvious with sounds such as these). This same experiment can be done with hi-fi speakers. Put a record on which has lots of high frequency sounds. If you're not sure which of your records would be best for this purpose, just use something which has a drummer doing some ride work on a cymbal or hi-hat. Most jazz, pop and rock records all contain lots of this. Now listen with the speaker directly pointed toward you, again listening for the brilliance in the cymbal work. Slowly walk to a point where you are approximately 90° off-axis to your original position - in other words, the speaker is now pointed 90° away from you. You should find that the high frequency sound (the cymbal) becomes quieter and somewhat muffled as you move from your original position.

How does this affect you as a keyboardist? You have now likely figured out that the upper-frequency sound (the part that accounts for the brilliance) tends to project from a speaker almost the way light comes out of a car's headlight - in a somewhat limited beam. The lower frequencies tend to project in a far broader angle. If you want to hear yourself as you will be heard out in front, you will likely have to put the amp on a chair or riser so that it is a little closer to being "on axis" or pointing toward your ear. By the way, moving the amp off the floor tends to make the bass frequencies a little weaker, so you might have to adjust the tone controls for this. Alternately you could move the amp back a few feet to give the high-frequency angle a chance to open up before it reaches you.

### 4. Location On Stage

No matter what instrument you play, whether it is amplified or acoustic, your location on stage can often be very crucial. Curtains, even if they are opened as wide as possible will tend to soak up a fair amount of sound before it ever gets out to an audience. An overhang at the front of the stage can act in the same way. The further back the sound source is on stage, the more pronounced these effects will be. Obviously then, the closer you can get to the front of the stage, the more sound will get out to the audience.

### 5. Tone Controls

Manufacturers of amplifiers, P.A.s etc., knew what they were doing when they put tone controls on their equipment. Different situations will call for different tone control settings. I mentioned earlier that if you raise your amp or speaker off of the floor, the bass frequencies will probably have to be boosted, since when a speaker is on the floor the bass frequencies undergo a natural boost. In a location where the acoustical environment is very non-reverberant (or "dead") as opposed to reverberant (or "live"), the upper frequencies tend to get eaten up and it will likely be necessary to increase the treble. Certain rooms with a lot of wood panelling can tend to soak up the bass. Even different volume-levels in the same room can require adjustments of the tone controls. Normally when the volume is lowered to a certain point you will find that the upper frequencies tend to drop off quite a bit more than the mid-range frequencies and the low frequencies radically more than the mid-range. Obviously then, if you have to play quietly, turn your volume down and your treble up somewhat and your bass up quite a bit. By the way, the amplifiers or receivers used in most stereos will have a loudness switch which is designed for the same reason - to be used to boost the bass & treble when listening at low volume levels.

While we are on the subject of tone controls, it would be advantageous for any keyboardist using electronic equipment to have a graphic equalizer or (e.q.) This is really just a glorified bass and treble control. But instead of controlling just the bass and treble, of course, the graphic e.q. will control a number of frequency "bands", giving the user considerably more control over shaping the sound coming out of the amp. Graphic equalizers normally come in different shapes and sizes - some designed for guitars or basses or stereos or whatever. For most purposes the keyboardist would be best to get a monophonic e.q. (assuming that you are running your equipment in mono) with 10 bands. This would suffice for most situations, although if you've got the bucks there are more expensive "deluxe" e.q.s that would shape the sound in that much finer detail.

If you've got any comments or questions regarding these areas, please don't hesitate to let me know. Till then, take care.

CREATIVE TIME

WITH ZILDJIAN HI HATS.



**ZILDJIAN HI HAT/TRI HAT CONTEST**  
Try Zildjian Hi Hats and Tri Hats and get a chance to win great Zildjian prizes. Two big drawings: First drawing April 5, 1985 to win an all-expense paid trip for two to Zildjian Day in Dallas (April 28, 1985). Second drawing May 31, 1985 to win a free trip to the Zildjian factory to pick out a complete set of cymbals. Also other great prizes. Get more details at your participating Zildjian dealer.  
Content subject to Federal, State and Local laws.

Jo Jones made Zildjian hi hats the focus for keeping and maintaining was the first to an individual. Gifted funk drummer Bernard... rhythmic... dis...  
...ense...  
...ure to...  
...Winnie...  
...ar Hakim and...  
...sion players...  
...e Gadd and J.R...  
...son use our hi hats for...  
...fter, tighter sounds that...  
...eave through the music to...  
...make their rhythm tracks...  
...stand out. Hard rockers like...  
...Martin Chambers and Tommy...  
...Price depend on Zildjian hats...  
...for a biting, rhythmic sound...  
...to drive amplified music.  
Zildjian creates an unequalled variety of hi hats, each with its own unique sonic personality, to give you

options in terms of colors and textures, that "chick" sounds, same, feel and response.

### Zildjian

The Zildjian New Beat Hi Hat is the most played in the world because of its exceptional tonal clarity and projection. Our innovative Quick Beat Hi Hat delivers an ultra-fast response for funk and rock styles because of its patented bottom cymbal design with four openings to let the air escape while maintaining maximum cymbal-to-cymbal contact.

### K

If you're looking for a hi hat sound with a warmer tone that adds another dimension to your set-up, try the distinctively different K Zildjian hi hat.

### amir

The higher-pitched Amir hi hats produce a fast, shimmering sound which blends well with electronic drums and mics well in the

studio. Zildjian's new Amir Power Hats (patent pending) give you a quick response and added projection for live playing situations.

### IMPULSE

Created to cut right through the loudest amplification, the raw and unrefined Impulse Power Hats combine incredible volume with the ultimate projection of the rhythmic pulse.

Experiment with different hi hats to open up new possibilities as you discover your own "signature" rhythm sound. Take chances. Try "cross-matching" different top and bottom cymbals for unique combinations of tone and projection—like a New Beat top with an Impulse bottom or a K top with a Quick Beat bottom. And write for a Zildjian White paper to find out why our Hi Hats are musical instruments and not just time keepers:  
Avedis Zildjian Company,  
Longwater Drive,  
Norwell Mass 02061 USA.

# Zildjian

The only serious choice.





DAVID  
YOUNG

# BASS

## PLAYING IN THE POCKET

I recently played a week at a Toronto club with a wonderful singer named Liberty Silver. The band was a quartet and the material was pop and R&B. I had forgotten how much fun it is to play simple bass lines and really lock in with the drummer. The drummer in the group was Reggie Evans and it was a joy to play in the pocket with his time feel. He made you play in the groove just by being strong but sympathetic. My main point in this regard is that the bass player must communicate with the drummer - visually and soundwise - in order to be tight with him rhythmically. There must be a real desire from each player to create that strong pulse, especially if there is dancing. The dancers know when the band is getting it on and they encourage you even more so. If you tune in on the pop video programs in your area, check out the Time and their recent hit "Jungle Love". The feeling on this song is exactly what I'm talking about when I refer to playing in the pocket.

One tip when playing bass lines on the current pop-funk type tunes such as "What's love got to do with it?" (Tina Turner) or "On Broadway" (George Benson) is to play short rather than long notes. Short, punchy notes which match the bass drum shots are more effective than long, boomy notes which don't add anything to the rhythm. Tower of Power bassist Rocco Prestia is a good example of this style of playing. Check out their older album called *Back to Oakland*.

Of course this is not to say that everything should be short. That's ridiculous.

For playing tastefully and with a full, fat, long sound, listen to Abe Laboriel with Al Jarreau or Marcus Miller with almost everybody. These bassists have perfected the "pop" and thumb style of playing so that it doesn't sound overdone. They also

move from the "pop" style to the regular finger style with ease so the listener doesn't feel a gap in the bass line. And they play rhythmically right in the slot with the bass drum and snare. That is the secret. It should sound as if one person is playing both bass and drums. Actually, on most well-arranged pop recordings, the bass and bass drum are usually written together rhythmically. This double punch on the key rhythmic figures in a song is what the horn section and vocal rely on to bring it all together. Listen to James Ingram's solo album *It's Your Night* to hear how Quincy Jones arranges for the rhythm section. Also listen to *The Dude*, a 1981 Quincy Jones album, to hear how Louis Johnson and Abe Laboriel lock in with the drum set.

I think that one of the main points to remember is "how it feels" to you when you are playing. If the time feel is right and you are locking in with the drums, especially the bass drum, then the sky is the limit as far as overall group performance. The bassist and drummer must think and feel time almost identically for this to happen. If this is not happening, listen harder to the time from the drums and watch the drummer - communicate visually with him. Also talking about time never hurt anyone. Verbalizing a concept sometimes makes it clearer. Ultimately if it feels good, it is good.

Finally, I have concluded that if musicians playing in a group together are having fun and expressing this joy, then the music will reflect this mood. And what is more important, the audience will pick up on this enjoyment and will get in the mood also. I guess that recent gig made me realize that enjoying yourself while you are playing and creating a good time feeling - playing in the pocket - are important musical concepts to remember.

# ROCK IT HARD!

If it falls apart,  
we didn't build  
it!

Gerry Doyle, Whitney Berney, Robert Stuart.

Photo Credit: Stu Hayden

For musicians who take their art seriously and professionals that  
require a lifetime of reliability.

After 28 drops and throws this 4 - 12 is alive and rockin'  
and on display at The Music Shoppe in Thornhill.

Ask for Dave MacMurchy.

Doyle Custom Enclosures available at:

The Music Shoppe I, 8147 Yonge St., Thornhill, Ont. (416) 889-2042  
The Music Shoppe II, 2784 Yonge St., Thornhill, Ont. (416) 483-9852  
Steve's Music, 415 Queen St. W., Toronto, Ont. (416) 593-8888  
Or call direct: Doyle Custom Enclosures, (416) 755-9101





BARRY  
KEANE

# PERCUSSION

## THE '85 PERCUSSIONIST

So you want to be a percussionist. That's the guy that dances on stage behind a set of congas and shakes a tambourine every once in a while, right? Well, not exactly. It is great work if you can get it but if that's the extent of your ability you can look forward to a short tour of the music business.

If you are serious about percussion, you will find it to be probably the hardest chair of them all to fill. As Russell Hartenberger describes in detail later, the required skills are many and varied and have recently widened into the area of electronics.

The complete percussionist of today has added a synthesizer, such as a Yamaha DX-7, to his arsenal of instruments and with it he has had to learn or at least review some keyboard skills. Those early piano lessons were great for theory, but keyboard chops probably rated low on the priority list.

In case you're not already familiar with it, the DX-7 is a relatively inexpensive synthesizer that, through its programs, allows you easy access to digitally-recorded sounds, including most of the common percussion instruments.

As with any new innovation, there are many pros and cons, but two strong benefits that are immediately apparent are its relative cost and size. This type of synthesizer gives you the actual sounds of many instruments for a fraction of the cost of the real thing. Its size, makes it easy to transport and store and it sure is handy for those small stage venues. The danger, of course, is that this technology is also available to keyboard players who are just dying to replace you.

The advantage that you have is that your experience and familiarity with the actual instruments makes you much better qualified to create and perform a percussion part, whether it's with mallets or your fingers.

The most important thing to remember is that when it comes to electronics vs. acoustic instruments, make sure that you can cover both. You will not only make a better musician out of yourself, but you will qualify for a great many more job opportunities.

Who better is there to tell you about the state of the modern percussionist than two of the best around.

"The percussionist of the '80s must be competent in many techniques. These techniques are: 1) stick drumming 2) hand drumming 3) mallets 4) timpani 5) miscellaneous percussion 6) electronics. It is to your advantage to be as adept as you can be, in as many of these techniques as possible. However, it is most important to know your capabilities well enough to know what your strongest techniques are and to develop those techniques to the fullest. Then add the other techniques as you are able. Often you may not think you are very good in a certain technique, but you may be the best person around who knows anything about that technique, so you get the job. Therefore, it is beneficial to have at least a passing knowledge of all percussion techniques."

Electronics are on everybody's mind these days and well they should be. Percussionists should try to keep up with the latest electronic gadgetry. However, we should never lose sight of the fact that electronics are just another technique by which we

can make music. They are not an end in themselves.

Not only are percussionists confronted with many techniques to learn, but we are overwhelmed by the thousands of dollars worth of instruments we must own. A good way to get started is to pool your expensive instruments with a consortium of friendly percussionists. Each percussionist could buy two or three major instruments and agree to share those instruments with a colleague with the stipulation that the owner has priority use. That way a few percussionists would at least have access to every instrument until each could afford everything. Keep in mind that individual ownership presents few problems than group ownership.

The successful percussionist of the future will be the one who is not only well versed in the traditional styles of music, but one who is imaginative and creative in the use of all available techniques and instruments. An exciting life is out there for those percussionists with the inspiration to go for it."

- Russell Hartenberger, Percussionist - Nexus and Toronto Studios

"The studio percussionist has always been required to play everything but the kitchen sink. A book written by Emil Richards, the Los Angeles based percussionist, lists some six hundred different percussion instruments from his own personal collection. Add to this the ever expanding array of electronic percussion equipment now available and it's no wonder the new player is at a loss as to where to begin. Do you start by purchasing a vibraphone or for less money do you buy a Yamaha DX-7 synthesizer and have vibraphone, xylophone, bells, chimes, log drums and anything else you can imagine and program? It's an expensive proposition, but today's percussionist should have all of the standard mallet instruments: timpani, latin percussion, folk and ethnic instruments, as well as the new electronic instruments.

Synthesizers currently on the market are capable of reproducing percussion sounds that, if played musically, are indistinguishable from their acoustic counterparts, and in some cases a lot less trouble to tune, maintain and move from place to place. These same instruments have given us an unlimited range of wonderful new sounds and the ability to digitally sample existing sounds and alter them in any way (imagine your favourite cowbell in twelve different pitches).

The question of aesthetics arises when you compare playing a hand drum made of wood and skin to a button or a plastic pad. Indeed, a thirty-eight inch tam tam is thrilling to play and to hear. In many ways a digital sample, no matter how accurate, cannot compare.

The percussion synthesizer is, however, an exciting advancement - one that will continue to adapt to the tastes and needs of the studio percussionist.

A great deal of the enjoyment of being a percussionist is the never-ending search for new sounds, be they state of the art technology or something from the kitchen cupboard."

- Brian Leonard, Percussionist - Boss Brass and Toronto Studios



DON JOHNSON

# BRASS

## "FIRST IMPRESSION"

An important aspect of brass-playing that is seldom mentioned in brass books or discussions is the importance of the first note.

The starting note and the notes immediately following tell the listener if the player is a well-studied pro or a mediocre hobbyist.

It could be compared to the author of a novel that fails to capture the reader in the first paragraph of the book. The objective for both is to turn on your audience.

A brass player must have a guaranteed, instant responsive note, similar to the function of the larynx with the voice.

A perfect entrance note must be well centered with good depth of vowel and clean bright texture of sound with instant response from the vibrating points.

Very few players are capable of producing such a note. The main reason for this is because of a lack of *BALANCE* between the tongue strength and vowel. Too many players think of the tongue attack as being similar to a cobra attack, rather than the tongue acting as a dam and releasing air. If a given note calls for ten pounds of air pressure, the tongue must only be ten pounds in release strength.

The sensation of production must be similar to a Hoo attack - the tongue merely releases and cleans the note.

The guarantee of the starting note must have the following physical considerations:

1. **BED SEAT** -  
The mouthpiece must have four legs of contact with adequate pressure point on the lower lip bed.
2. **VIBRATING POINT RESPONSE** -  
The two vibrating points must be centered and speak like the larynx.

### 3. SPOT CONSISTENCY -

The tongue contact spot on the upper teeth must be memorized and not vary, even though the arc of the tongue changes with the vowel.

### 4. AIR FOLLOW THROUGH -

When the tongue is released from the teeth, the air must have a pressurized follow through. (air hose at service station).

Beyond the correct physical happenings, we must capture and memorize the sensation and feel of the perfect entrance.

The following exercises are excellent for duplicating the sensation of the proper approach.

The Hoo and the regular release must have exactly the same air pressure. With the Hoo approach, you must depend on air and vibrating points. When you add the tongue for your regular release, try to retain the feeling of the Hoo approach. (Air follow through). In other words, don't depend on the tongue attack to produce the note. This only leads to shattered notes and imbalance.

Beyond the correct physical applications and the sensation or feel of the perfect starting note, we must have a sound concept of it.

What is it suppose to sound like?

At this point we must saturate our ears with examples of players who actually play with perfect starting notes and have perfect response.

Listen to your favourite players or other experts such as: Dennis Brain, Herse, Severinsen, Watrous, Maurice Andre, Marsalis etc., and concentrate on their starting notes and *BALANCE*.

An excellent example is the new Wynton Marsalis classical album with the English Chamber Ensemble.

♩ = 52

The exercises consist of five staves of music, each with eight measures. The notes are quarter notes with stems pointing up. The first three staves are in C major, and the last two are in D major. The notes are labeled as 'Hoo' or 'Regular' attacks.

Staff 1 (C major): Hoo, Hoo, Regular, Regular, Hoo, Regular, Hoo, Regular

Staff 2 (C major): Hoo, Hoo, Regular, Regular, Hoo, Regular, Hoo, Regular

Staff 3 (C major): Hoo, Hoo, Regular, Regular, Hoo, Regular, Hoo, Regular

Staff 4 (D major): Hoo, Hoo, Regular, Regular, Hoo, Regular, Hoo, Regular

Staff 5 (D major): Hoo, Hoo, Regular, Regular, Hoo, Regular, Hoo, Regular



EDDIE SOSSIN

# WOODWINDS

## FLUTE IN COMMERCIAL MUSIC

The flute is probably the most important double of the woodwind player. Ever since the mid-fifties, the flute has been a required double of the saxophonist and clarinetist. In the performance field, the scores of radio, T.V. and Broadway musicals call for saxophonists who can double on clarinet and flute. In the last issue of *Canadian Musician* I talked about the revival of the clarinet in commercial music. The flute is not a revival but a very important tool of the doubler. The art of doubling calls for a great deal more than picking up another instrument and playing up and down a scale that lies easily. It calls for a great many hours of concentrated practice and study to enable you to achieve top results. Henceforth I would like to talk about some of the basic fundamentals of flute playing.

### Concept of Tone

The first and most important problem is the production of good tone and, even before the doubler attempts a solution, he should somehow acquire a concept of a good flute sound. I remember back in the mix-sixties being put on to an album by Mongo Santamaria and listening to one particular track of a tune called "Manha De Carnaval", which featured their reed player named Hubert Laws. Listening to this track blew my mind. I had never heard such a richness in a tone of the flute in commercial music. He had it all covered and I could tell by the solo what a legit training he had for a background. This solo made a very impressionable imprint on me, and needless to say Hubert went on to become one of the foremost flutists in the commercial field. Canada's own Moe Koffman with his recording of the "Swinging Shepherd Blues" put the flute on the map in commercial music, and with his subsequent recordings of the Bach and Vivaldi interpretations for jazz flute, a very vital contribution to the commercial field of flute playing was made by Moe.

Listening to the great classical players such as Jean-Pierre Rampal, James Galway, Julius Baker and Canada's own Robert Aitken cannot help but enrich the sound you are striving for.

Listening is a great help in developing your sound on any instrument and finding a teacher who

will help you with your needs to acquire this is just as important.

### Criteria For Good Sound

1. Proper Embouchure Formation
2. Size and shape of aperture in lips slightly changing through lower, middle and upper octaves.
3. The air stream should be properly directed into tone hole.
4. The placement of the embouchure plate on the lower lip properly set.
5. Good physical set-up. Do not tilt head too high or too low.
6. Head joint should be properly set up. Make sure it is not rolled in or away from you.
7. Do not let your air stream flow fast.
8. Good control of your diaphragm and breath support.

These are a few of the important areas one must check in order to attain a good sound and have good intonation on the flute.

### Technique

Adequate technique for the flute doubler should begin with the complete command of all major and minor scales plus arpeggios. One method book that has proven invaluable to me is the Taffanel Gaubert Flute Method. These exercises should be practiced with the proper articulations indicated and varied metronome settings. The doubler who wishes to go beyond the mere mechanics of playing the flute will find a real challenge in the interpretation of the rich literature of the instrument. I have spent many hours working on Sonatas written by Bach and Handel, and the music of Vivaldi and Telemann. This not only helped my melodic sense of playing but enhanced my sound and technique.

The flute to me is like a voice, where playing sax and clarinet you have to rely on the mouthpiece and reed to get things happening, the flute requires a strong physical body set-up. When you get that happening and transfer it to the sax and clarinet you will find everything working great on all your horns.

Seneca College  
Continuing Education Division  
offers

### ROCK GUITAR PLAYING

A seminar of musical and career fundamentals with Michael Fagen.

Weekend seminar:  
May 24-May 26, 1985  
Cost: \$85.00

For more information  
call 493-4144

Seneca College, Newnham Campus  
1750 Finch Ave. E., North York



# IDENTIFY YOURSELF

\$15.95 (plus \$1.00 postage and handling). White lettering on Blue. Please allow four to six weeks for delivery.  
Sizes: S-M-L-XL

## MUSICIAN

SWEAT SHIRT

Please send size, quantity, name, address and cheque or money order to:

**CANADIAN MUSICIAN**  
832 Mt. Pleasant Rd.  
Toronto, ON M4P 2L3  
(416) 485-8284

Ontario Residents add 7% Sales Tax.



ROSEMARY  
BURNS

# VOCAL TECHNIQUE

## WORDS, WORDS AND MORE ABOUT WORDS

The major difference between the living instrument, the voice, and the man-made instrument, such as the violin is words. Debussy wrote a marvelous tone poem called "La Mer", an instrumental piece of music. Translated into English it means "The Sea". Now, it can be interpreted into the idea of a beautiful calm blue ocean, a cold northern sea or, as in this country, a sea of wheat as seen in the prairies. So many ideas could arise from the title and even upon listening to the music we may not know Debussy's idea but the minute the words are put to the music, all becomes clear.

So often the singer may say the word but the audience cannot understand the words and phrases and loses the whole idea of the song because the singer does not take the trouble to pronounce the word clearly. Many singers from other languages learn English phonetically and in doing so listen very carefully to the sounds of the vowels and consonants. As talked about in earlier articles, vowels can be sustained but consonants, such as T, CH, P, K can only be pronounced. So often when listening to a singer one wonders what language they are singing. The vowels are so muffled that it sounds as if a hot potato is stuffed into the mouth. The whole purpose and beauty of the song may be lost. The singer is a minstrel and in telling a story all the words must be understood to get the story across.

Recently, in an interview with Julio Inglesias on TV, he said the English language was the hardest hurdle he had to cross to get to the American market. He admits to spending hours, days and weeks to get the sound of the language.

So many students do not take the time to go over the song and find out which vowels have to be sustained. Also, what part of the word must be accented and every time a word is repeated, is it repeated in the same way? The old song "I say tomato and you say tomato" does not go very well in a song with two

or three part harmony. It must be decided right at the beginning. Mark the music - make the vowels stick out of the page. This applies to the songwriter-composer as well as the singer who is interpreting a song. So often the singer can sound old. The vowels can become so distorted that the singer sounds phony. We have all heard this sound.

Sometimes, working with actors, the minute they start to sing they play-act at singing. In other words, it is not natural - exactly like the old MGM movies of the forties and fifties. Listen to late-night TV musicals such as *Oklahoma* and hear the actor speak with a western drawl but the minute a song comes up the classically-trained singer will dub in the song. It can be very funny. Today, thank heavens, with the music videos, we hear the artist singing and performing. Take the extra time, when learning a song, to tape record it. Have a friend or perfect stranger listen back and ask them to repeat the words. Believe me, if the trouble is taken to do this, a big change may occur. Here is a new exercise to add to the repertoire. All children, when they are young, want to look at the tongue in the mirror and Mom comes along and says nice children do not stick out their tongues. Don't do it again. Naturally everyone has obeyed this command ever since. Well forget it; good singers have to stretch the tongue just like a cat does in the morning. So here is the exercise: Stick out the tongue and say ONE; now pull back the tongue and let it drop to the bottom of the mouth. Now stick out the tongue again and say ONE, TWO. Again pull it back into the mouth dropping it. This should be repeated until you get as far as ONE, TWO, THREE, etc., with the tongue out. Now quickly pull the tongue back *into* the mouth letting it drop freely and say the numbers from ONE to FIFTEEN as quickly as possible moving all the muscles of the face. Your tongue should hurt if you have done it correctly.

# Identify Yourself

WITH A CANADIAN MUSICIAN T-SHIRT

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

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



JIM  
PIRIE

# ARRANGING

## QUESTIONS AND ANSWERS

While the year is still relatively new, I thought perhaps I would share a couple of my New Year's Resolutions with you. One was to try and get this column written and another was to try and answer any mail in the same year as it was written. While puzzling over how this could be accomplished, it occurred to me that answering some of your questions in this column might be the perfect solution. So mighty fine and howdy to you Buckaroos and Buckarettes from the Lone Arranger, mounted hero of galloping youth, and a heap o' thanks for the opportunity to write a more meaningful column.

Q. In the area of film music, who determines where music shall start and stop in the film, how is this determined, and once the music is written, how do you determine the amount of time required to record the music?

A. The second and third parts of that question are difficult to answer. The first part is easy so, not surprisingly, we'll start there. As I believe I've mentioned in a previous column, the process of determining where music shall start and stop in a film is called "spotting", and is determined by (a) the composer (b) the combined efforts of director and composer or (c) the so-called communist "progressive" method whereby the composer is told by those in a position of authority and with the ability to provide economic support exactly where the music ought to be, and in general terms what musical idiom and what forms best suit the purposes of communication.

The *modus operandi* depends largely on your clout, experience, expertise, and, most importantly, your relationship with the director. Obviously, a seasoned, veteran director will be more likely to influence a young, inexperienced composer whereas a fresh, young, uninitiated director will more than likely rely heavily on an older, practiced composer's instincts. Generally speaking, I would say that it is usually regarded as the composer's obligation to spot the film.

Before I answer part two of the question, I would suggest that you read Earle Hagan's book *Scoring For Films* (Criterion Music Corp.) in which an entire chapter is devoted to a symposium on the composer's views towards the psychology of creating music for films. The composers who were interviewed were: Alfred Newman, Jerry Goldsmith, Hugo Friedhofer, Quincy Jones, and Lalo Schifrin. Their answers to this very question and others are presented for your inspection. Now, as to how I determine where music shall start and stop, I have no general theories about this since I feel that the determination one must needs evolve from an emotional response to a specific situation or relevant piece of action. In other words, it depends on the style of the film, the concept of what you are trying to accomplish, and dramatic content, but more specifically, it still comes down to something that you feel.

Part three of the question deals with the allotment of recording time. Again, it is difficult to make sweeping generalizations about this because of all the variables. The size of the orchestra, whether you are conducting to picture, stopwatch, or click track, the musical idiom, the degree of difficulty in the

score, are all factors in determining how much recording time you'll need. However, it is possible to calculate a rough approximation of what to expect. Say you have a cue that runs for two minutes and fifteen seconds. If you rehearse the cue twice, then record it three more times before you finally accept the third "take", you will have played the cue five times. To this add at least four and a half minutes for directions and general discussion and you find that one 2:15 cue has taken about sixteen minutes to record. Since the aforementioned is hypothetical, I would advise you not to use those specific numbers as a rule of thumb. You will find that some cues will take much more time to record, while others will be recorded in much less time than sixteen minutes.

Although technically not part of your question, you would do well to consider the advice of Earle Hagan. "As far as the actual recording goes, you should start with the largest recording set-up you have. There is no necessity to record in picture sequence. By recording your largest groups first you can continue to cut your orchestra down as your orchestrations get smaller. This means that as you approach the period of overtime, where music gets expensive, you will be working with smaller groups. Besides costing less, it reduces the burden on the engineer and allows him to function more efficiently. Again, these are considerations of cost factors, but the musical director's responsibilities include cost along with everything else. Sound planning helps hold budgets down and should yield greater returns in quality. Time that is poorly spent is reflected in loss of quality and a rise in expense. If you have prepared well, there should be a minimum loss of time, money, and most importantly, quality."

Q. You have stated before that if you are pleased with what you write, then chances are others will be pleased too. While my experience is quite limited, I have found that with the few commercials I have written, I have had to subjugate my thoughts to the whims of either the client or the agency. In addition, the time allowed for composition was practically nil and the budgets were a joke. Under these conditions how can anyone write meaningful music?

A. No one said it was gonna be easy. Every artist, whatever his convictions, must sooner or later face the problem of communication with an audience. The relationship of the artist to the outside world has always been the fundamental problem of all composers since Beethoven. The artist need not consciously be aware of this problem, for even without knowing it he is deeply concerned with the matter of communication. If an artist occupies himself exclusively with getting a work "right" - "right" for himself, that is - it will communicate, because communication is part of its rightness. This artist enjoys the luxury of being right for himself alone; he is the free artist.

Your musical situation as it exists at the present time suggests no easy response, and I must reluctantly admit that there are many disturbing factors in our business. The surprising thing is not the varied and rather confused picture that its many divisions create, but the fact that so much that is good and vital continues to be accomplished.





DON  
BARBER

# SOUND & LIGHTING

## STUDIO VS. LIVE

I would like to look at some of the differences between studio and live sound.

Despite the fact that most elements are common – both studio and live sound involve representing the sound source and they both use microphones, mixers, control electronics and speaker systems – the specific type of equipment, its functions and the techniques employed can be quite different. The entire end product is really totally different from recording to live. The final result that the studio is aiming for is to capture the performance on tape and/or vinyl, whereas a live sound system's primary function is to get a performance across to an audience.

Live mixing could be considered as roughly the equivalent of doing a direct to disc mix – "It's here and then it's gone." You only get one chance, no overdubs, no remixing, no second takes. A stage in a bar or a theatre does not offer the separation or isolation and control of a studio. It's sort of like mixing with the control-room door open to the floor. Most of the time you're not mixing in stereo because that would mean only those seats which are covered by two speaker stacks would get an accurate mix.

For the most part, studio mixing does not have to contend with feedback or with monitor mixes leaking into open mics since they usually use headphones. A studio engineer doesn't have to worry about audience size or making his equipment yahoo proof, although I know some of the studio posers can get pretty unruly too.

The studio is a relatively stable and consistent environment whereas a live sound mix must allow for constant change. The venue changes so the stage sound and house sound vary dramatically. The size and type of hall is different almost every night. The temperature, humidity and absorption factors change even over the course of the sound check and show. The equipment must be moved so you have to

contend with trucking, crews, weather, dirt, damage, vibration, etc. The power will vary from hall to hall and there's usually a light system which hogs all the power and tries to induce noise into your system. Even the equipment, particularly the speaker system will have to be different from a small club to a concert date to outdoors. With all these problems to deal with, why would you ever want to mix live?

On the plus side, a live engineer doesn't have to worry about groove saturation or tape saturation or frequency response, drop-out or noise. A live mix can have great dynamic range – an exciting phenomenon which I wish more live sound people would discover instead of just making things loud. Some halls can be a nightmare, but some halls can produce the most wonderful sound – the greatest natural reverb possible. The hall can be "played" by careful use of volume and dynamics and with proper speaker choice and location.

I have done some concerts using a main speaker system on either side, smaller "centre fill" speakers to mix primarily vocals with the sound coming directly off the stage and the "centre cluster" speaker system that was in the theatre. The three different P.A. systems all working together produced an incredibly big sound with a huge perspective.

One of the best things about live sound is the energy that is created when a band is hot and cooking. Producers would give their eye teeth to get that kind of live performance level into the studio.

So besides the challenge of the job, the auditory rewards can be great and your chances of getting a job behind a live mixer with a good group of musicians is many times greater than studio prospects. I think anyone who wants to do sound engineering or production should consider all the possibilities available live, in the studio and mobile recording.

Next issue, we'll look at speaker systems.

## REACH OUT AND GRAB SOMEONE!

Place your classified ads in Canadian Musician's **Marketplace** and reach thousands of musicians who are eager to know about your products or services.

**Marketplace** has increasingly expanded with every issue of Canadian Musician. This certainly proves that musicians are reading and responding to our classified ads.

So, reach out and grab your audience.

Marketplace Rates: 50¢ per word. Minimum \$10.00. Advance payment required.

Frequency discounts: 3 ads – 4%

6 ads – 8%

12 ads – 12%

Visa and Mastercard accepted. Please include name, address, card number, expiry date and your signature.

**Canadian Musician Marketplace, 832 Mt. Pleasant Rd., Toronto, ON M4P 2L3**



PAUL  
ZAZA

# RECORDING

## AN UPDATE ON AUDIO CASSETTES

It's been a while since I've talked about audio cassettes and since a lot has happened in their development, I feel it's high time. I'm constantly bewildered and somewhat frustrated at how many bad mistakes are made when an audio cassette is presented to me (to demo a song, a singer, an engineer or a band).

Cassettes are now the most common and popular vehicle to carry information not only in the music and entertainment industries, but also industrial, educational and computer-related applications. Let us focus on audio and audio quality as a whole. What is it that has improved so radically, the cassette itself, or the equipment? The answer is "both".

### THE EQUIPMENT

In researching a good many machines that are available and presuming for now that money is no object, the decision on what to purchase is a tough one. Here's why.

There are three categories that I can put the top notch machine in.

*Category #1.* Recorders with fancy features that are designed to make recording a cassette virtually idiot-proof. These are machines that utilize microprocessor technology to actually take you through a mini-mock recording first, to sample the type of tape you're using and the speed. It (the machine) will then fine-tune bias currents, analyze distortion figures at various frequencies, store settings for up to six different grades of tape, select equalization settings and so on. All this information is derived in about 5 seconds on the sample recording after which the recordist rewinds the tape, and prepares for the recording. All the data obtained in the sample is stored in the computer memory.

Many of the other features include things like spectrum analyzers, twin direct-drive, closed-loop double capstan, auto-reverse, very sophisticated digital timers that count in real time, fake time, backwards, forwards and sideways, A dolby, B dolby, remote controls, music search functions and memories, auto repeat, a veritable deluge of filters, equalizers, accu-bias, tape select type, tape "size" type (and I thought all cassettes were the same size), MPX filters, varispeed and probably about 50 other things that have been invented just as I write this now.

*Category #2.* These are machines that are relatively simple compared to the ones I've described above, however, the justification for their high price-tag comes from the high quality and workmanship in the parts that go into the basic main frame. These machines transcend the boundary that has traditionally separated domestic or audiophile equipment from professional "work-horse" units. They have sacrificed flash for excellence. More specifically, these machines focus their attention on capstan drive, high-tech heads, deck balance,

motors that pass strict wow and flutter tests etc. While all the measurements and bias setting are done manually, you know that at least the machines are not likely to drift from those settings.

*Category #3.* This is a hybrid group of categories #1 and #2. Here, we have some important features integrated into some very well-built decks. For example, the Nakamichi BX-300 offers Dolby B & C noise reduction, a repeat switch, pitch adjust, autofader (up & down) and memory rewind to name a few.

Another example of a fine machine that fits into this group is the Revox B215 cassette deck. This recorder has a very sophisticated microprocessor integrated into the electronic system which I'm told, is quite remarkable.

In general, as far as the equipment is concerned, the things you want in a machine are as follows:

- 1) Three Heads
- 2) Dolby
- 3) Extensive bias and equalization adjustments
- 4) A good accurate timer
- 5) Direct-drive capstan motor
- 6) Good heads

### THE TAPES

With audio cassettes, the categorizing procedure is not as simple because of the many degrees of quality between tape grades. You should however, be fairly familiar with the following types of tapes and their fancy names.

- 1) Low Noise tapes (LN) sometimes called type "0" that represent "ground-zero" specs. These require minimum bias and use 120 micro-second playback equalization.
- 2) IEC (Type I) are of the ferric variety like the type "0" except that they need a comparatively higher bias. Look for the letters LH (low-noise, high output) on these.
- 3) IEC Type II use 70 micro second, playback, EQ and even higher bias settings. These used to be labelled Chromium Dioxide tapes. Now they encompass the highly advanced chrome Ferricobalt breed.
- 4) IEC Type III are dual-layered ferric.romes utilizing 70 ms (chrome) playback CQ. Obviously this variety uses twice as much chrome in the calendring of the tape, and hence requires more erase current from the recorder to attain 100% erasure. These should only be used with the appropriate equipment.
- 5) IEC Type IV are sometimes referred to as Alloy tapes. These are metal-particle cassettes requiring the highest bias setting available from the machine utilizing 70 ms E.Q.

Well, if you're still awake, good luck on your next cassette recording and watch those levels on your VU meters or PPMS on that fancy machine that you think you can operate after reading this column.



PAUL SANDERSON

# TAKING CARE OF BUSINESS

## CONTRACT BASICS - PART II

This column completes an examination of the basics of contracts which was begun in the August, 1984 volume of *Canadian Musician*. Specific provisions of particular music business contracts, such as recording or publishing contracts, will be outlined in future columns.

### Contents of Contracts

All contracts consist of "provisions". Provisions are the terms of the contract. In reality, provisions boil down to the words which constitute the contract. This applies regardless of whether the contract is oral or in writing, or a combination of oral and written terms.

Provisions are either general or specific. An example of a specific provision is the royalties that a musician is entitled to receive under a publishing contract.

General provisions consist of the "boilerplate" clauses that have become standard in many contracts, music-business contracts included. They are no less important than specific provisions, in a legal sense. They are considered general provisions, because they are commonly used, and their language has become standardized.

### Other Formalities

In addition to general and specific provisions, a contract often consists of the following:

- a) recitals, which are identified usually by the word "whereas". A recital is not part of the contract, unless specifically incorporated as a term of the contract.
- b) captions, headings and the numbering or lettering scheme. These have the purpose of outlining the specific paragraphs in the contract. They are used for convenience to help make the contract more readable.
- c) the date, and signature of the parties to the contract. In addition, the parties' signatures are often attested to by a witness; the witness signing can be used at a later date to testify in court as to the valid execution of the contract.
- d) other formalities such as the contract being made in duplicate, and the words "signed, sealed, delivered". A seal has the effect of binding the parties to the promises made, even if all the legal components required for a contract, as discussed in the previous column, are not present.

### General Provisions

The following list identifies and explains the significance of several general provisions which are common to music business contracts. It is not exhaustive, it merely highlights some of the most common general provisions.

#### 1) Accounting and Audit

This provision sets out the terms by which an accounting and audit - that is, an examining of the accounting books and records of a record or publishing company, for example - may occur. It is important, for without the right to an accounting and audit, litigation may be necessary to ascertain the monies owing to the musician.

#### 2) Arbitration

This provision seeks to set up an arbitration process, whereby disputes arising under the contract may be resolved by an impartial arbitrator or arbitrators. It can help avoid the expense of litigation.

#### 3) Assignment

An assignment means one obtains the rights that another has under the contract; that is, one stands in the other's shoes legally. Often the company signing the contract can assign its rights to another company, for instance, but the musician cannot. Musicians cannot assign their rights when they are providing personal services, for these services are unique, extraordinary, and are not capable of being supplied by any other.

#### 4) Default and Cure

This clause is also known as "rendition of the breach". It specifies a time limit whereby a breach of the contract may be corrected. It can avoid a contract being terminated because of a minor breach.

#### 5) Entirety

This clause states that there are no other oral or written agreements which alter the contract; in a nutshell, the contract being signed is the entire understanding of the parties.

#### 6) Force Majeure

This is identified by the "act of God" language. Its effect is to suspend the term of the contract until the force suspending the performance of the contract is over, or for a specific period - 6 months, for example.

#### 7) Governing Law

This provision usually reads: "This contract shall be governed by the laws of the Province of \_\_\_\_\_." It determines which law is to govern the interpretation of the contract. It is particularly important when the contracting parties reside in different legal jurisdictions - California and Ontario, for example.

#### 8) Notice

This clause outlines the way each party is to receive notice under the agreement - ordinary mail, or registered mail, for example. It prevents uncertainty as to when notice is received. This can be important - if an option period renewal notice is due, for example.

An understanding of the above can assist the musician in future contractual dealings in the music business. However, in any specific situation, skilled legal advice may be necessary.

*Paul Sanderson is a Toronto lawyer, musician, and author of "Musicians and the Law in Canada", published by Carswell Legal Publications.*

*Due to other commitments, Mona Coxson will no longer be a regular contributor to Canadian Musician. We would like to thank Mona for originating this column and for her contributions over the last 6 years. In the future, the column will feature several experts from the business side of music.*

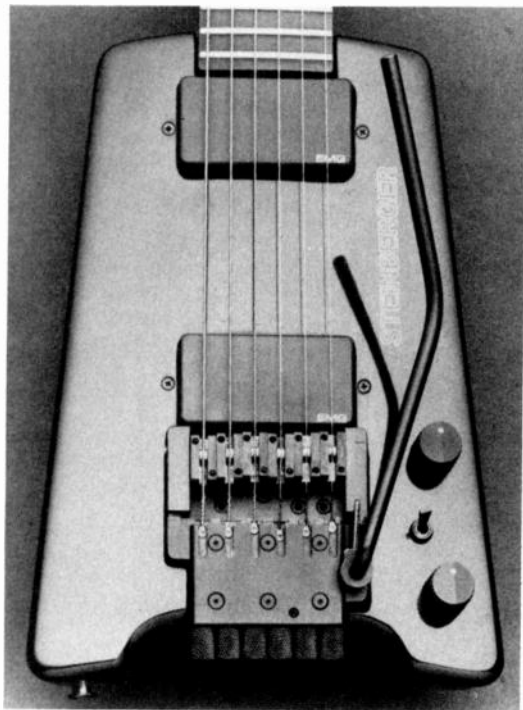
# PRODUCT NEWS

## STEINBERGER TRANSPOSING TREMOLO

The Steinberger Trans-Trem is a pitch-bending mechanism for electric guitar which permits an individually controllable change rate so that all strings can be set to maintain pitch relationships throughout tremolo travel. Tremolo movement can be quickly and easily locked into place by a simple rotation of the tremolo arm. In addition to the normal "E" key position, additional lower locking positions of "B", "C", and "D" tuning and higher tunings of "F" and "G" can be instantly achieved by simple arm rotation. An adjustable counter-spring allows the user to set the tremolo to any desired center pitch which may be between "D" and "F".

Steinberger's Double Ball String System is inherently stable and requires no extra set-screw locks at the headpiece end, making it suitable for the tremolo configuration. Additionally, the new tremolo utilizes a smooth, precision ball-bearing action.

For more information: Steinberger Sound Corp., 475 Oakland Ave., Staten Island, NY 10310.



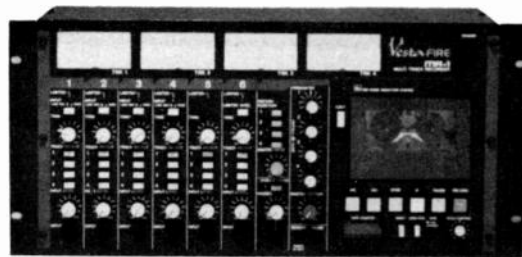
## DIGITAL PIANO FROM TECHNICS

The PV-10 has 10 percussive sound sources including note by note digital recordings of a 9' concert grand, a popular electric piano, clavinet, harpsichord and more. Practical features include pop-up monitors, tuning and transpose, variable sustain, harmonics & chorus.

The PV-10 has 61 keys and is MIDI equipped to facilitate connection to other or longer keyboards or computers.

For more information: Great West Music Corp. 3331 Jacombs Rd., Richmond, BC V6V 1Z6.

## VESTA FIRE MR-1 RECORDER



The Vesta Fire MR-1 Multi-Track Recorder incorporates a 6 input x 6 output mixer and a 4 track, 4 channel cassette tape recorder in a professional 19 inch rackmount format. The system is designed for making original multi-track recordings, overdubbing, and mixing down to stereo.

The MR-1 track format is designed to improve sync crosstalk while maintaining inter-

changeability with the standard cassette format. A tape recorded on tracks 1 and 2 of the MR-1 can be played on the regular format cassette decks with a tape speed of 3 3/4 ips. The MR-1 records and plays in only one direction using the entire width of the tape.

For further information: TC Electronics Ltd., 2142 Trans Canada Hwy. Dorval, PQ H9P 2NY (514) 683-7161.

## FX56 AMERICAN METAL PEDAL



DOD Electronics adds the FX56 American Metal Pedal to its FX Series. Its Presence control can produce brilliant highs and fat lows, turning any amplifier into a heavy metal stack. The

American Metal offers extra high gain and an extended distortion range. For more information: RMS, 2000 Ellesmere Rd. Unit 7, Scarborough, ON M1H 2W4.

## NEW FROM TAMA

The Tilthat offers a variety of hi-hat positions. A specially designed main shaft equipped with Tama's tilt assembly, enables angle variation from the central position.

This added flexibility gives the opportunity to position the hi-hat comfortably, no matter how large or complicated the drum set may be.

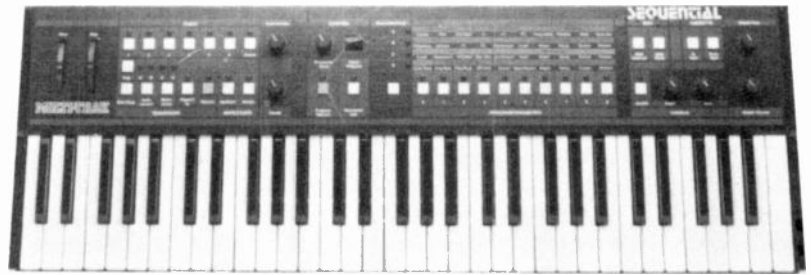
The Pro-Beat Twin

Bass Drum pedal brings double bass-drum performance to single bass drum sets. It is possible to play rolls with both feet, without a second bass drum. Tama's dual universal joints provide for smooth action and uncompromised position-

ing. Central placement of the dual beaters provides powerful, even tonal response.

For more information: Efkay Musical Instruments Ltd., 6969 Trans Canada Hwy., Ste. 105, St. Laurent, PQ H4T 1V8 (514) 331-8420.

## SEQUENTIAL MULTI-TRAK



The Multi-Trak is a six-voice polyphonic synthesizer with a 5 octave velocity-sensitive keyboard. Each voice features a multi-waveform VCO, a noise source, a 4-pole lowpass filter, a VCA, three ADSR envelope generators and a LFO. The Multi-Trak comes with 100 preset sounds. To create one's own sounds, a graphic matrix allows for selection and editing of 40 different parameters. Parameter values are edited with a single knob.

The back panel con-

tains six 1/4" phone jacks for individual outputs of each of the Multi-Trak's six voices, and two 1/4" main outputs that give a stereo chorus mix. A multi-purpose control footswitch, and MIDI input and output are also included.

Sequential supports the Multi-Trak with an array of MIDI functions. OMNI, POLY, MONO, and Sequential's exclusive DOUBLE modes are all available, along with implementation of channels 01 - 16.

Through MIDI, the Multi-Trak can send and receive programs from another Multi-Trak, MAX, or Six-Trak, and transfer a song from one Multi-Trak to another. Other MIDI features include the ability to receive and send pitch-bend, modulation, and velocity keyboard information.

For further information: Sequential Circuits Inc., 3051 North First St., San Jose, CA95134.

## NEW FROM PREMIER



The 2009 stage and studio snare drum has a 6 1/2" x 14" wood shell with Premier's exclusive felt-lined tone chamber. A special cushioned hole in the outer shell for microphone placement gives reproduction of full snare sound. A patent-applied for new floating snare buzz control and an external tone control provide playing flexibility. Fitted with new stress rings, this 10-lug, double-chambered drum is offered in Flame Red, Super Walnut and Super Birchwood natural wood high gloss finishes.

The 5807 kit is an addition to the Royale range, with enhanced shells and hardware. It features 2 extra-deep mounted

toms, 11" x 12" and 12" x 13" in a five-piece kit with the choice of Tristar double-braced stands or rugged Trident single-braced, light weight models.

The 2692P 22" bass drum head is offered with a pre-cut hole (34mm) and a reinforcing damper ring for strength, durability and tone control. Also available for 24" bass drums as number 2694P.

The 1902 harness is for all marching side drums. It is fully adjustable and padded for optimum fit and maximum comfort.

For further information: Precan Music, 140 Milner Ave., Unit 10, Scarborough, ON M1S 3R3.

## PRO-MARK JUMBO STICK BAG

The JSB-5 is made of black nylon material with a heavy-duty, adjustable shoulder strap. It has large storage pockets with velcro locking-flaps for accessories, plus extra-large inside pockets to hold sticks, mallets, brushes, etc.

Also, two slots will carry pens or pencils and an inside pocket is easily accessible for drum keys. The zipper opens from bottom to top.

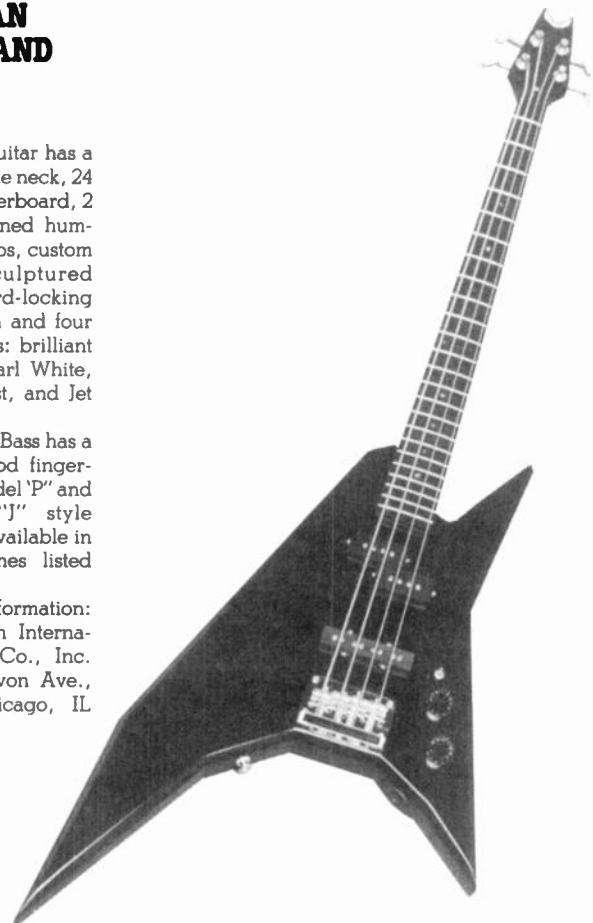
For more information: Pro-Mark Corp., 10706 Craighead Dr., Houston, TX 77025.

## NEW DEAN GUITAR AND BASS

The Mach V guitar has a rock hard maple neck, 24 fret ebony fingerboard, 2 specially-designed humbucking pickups, custom high-tech sculptured body, standard-locking tremolo system and four custom finishes: brilliant Pearl Red, Pearl White, Pearl Blueburst, and Jet Black.

The Mach V Bass has a 22-fret rosewood fingerboard, one model 'P' and one model 'J' style pickup. Also available in the four finishes listed above.

For more information: The New Dean International Guitar Co., Inc. 1744 West Devon Ave., Box 216, Chicago, IL 60660.



## NEW FROM AUDIO- TECHNICA



The AT-835 is a wide range shotgun microphone. Its unidirectional polar pattern and narrow receptance angle provides clear pick-up of distant sound sources and makes it effective for working in noisy environments.

The electret condenser microphone element is shock-

mounted in the rugged all-metal housing that serves as a base for the multi-port front pipe. A windscreen is also provided to reduce wind noise during outdoor work and when used with the windscreen, a flat response can be obtained from 40 to 20 KHz. A low cut switch is also provided for use as desired.

Output impedance is 600 ohms, balanced, giving the AT-835 the capability to effectively handle long cable length without noticeable loss.



ATH-M7

The ATH-M7 is a high-quality closed-back stereohead designed for user comfort and excellent sound reproduction. It is lightweight and equipped with an expandable coiled cord ending in a 1/4" phone plug. Sensitivity is 100dB, frequency response is 20 - 20,000Hz, and maximum input power, 300mw.

The driver unit is com-

prised of samarium cobalt magnetic circuitry and a low mass 25 micron diaphragm which provide high input resistance and flat frequency response. The ATH-M7 is usable with digital audio sources.

For more information: AudioVideo Specialists Inc., 2134 Trans Canada Hwy., Montreal, PQ H9P 2N4.

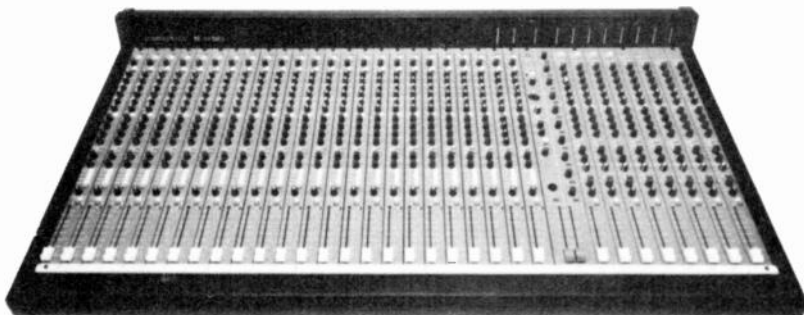
## HARMONY ELECTRONIC METRONOME

The Model EM-10 combines a traditional look with modern accuracy. It is capable of thirty to 240 beats per minute. For silent use, an earphone

jack and a flashing red LED light are provided. Also included are a nine-volt battery and an AC adapter.

For more information: Harmony of Canada, 1495 Bonhill Rd., Unit 7-8, Mississauga, ON L5T 1M2.

## SOUNDTRACS "M" SERIES CONSOLES



The new "M" Series modular range is available in 16, 24 or 32 input formats with eight sub groups plus masters. The input equalization is four band, with individual sweep on two mid ranges.

Six auxiliary busses, 100mm faders and master

routing are standard. Basic two-band equalization on the group returns can be switched onto the group outputs. The stereo masters return has mon/mix selectors enabling the 2T tape returns to be either monitored or utilized as an effects return onto the L/R

masters. Additionally, there is a x 4 matrix on the sub groups. The "M" Series is housed in an extruded aluminum mainframe.

For more information: Omnimedia Corp. Ltd., 9653 Cote de Liesse Rd., Dorval, PQ H9P 1A3 (514) 636-9971.

## NEW EV MIC

The model PL78 achieves heightened gain before feedback through a smooth, peak-free frequency response, a fine-tuned cardioid pick-up pattern and a transducer placed element close to the front of the microphone. Its high output sensitivity boosts vocal and instrument sources of low signal strength.

In addition, the PL78 limits undesirable proximity problems associated with close miking since an internal network of filters rolls-off low frequencies, eliminating excessive bass.



The PL78 can be powered with an internal 4½-volt alkaline battery or any 24 to 48 volt phantom power source. It also offers an on/off switch to mute the microphone and conserve battery life and a built-in Acoustifoam pop filter to keep sound clean. Weighing less than 11 ounces, it has a no-dent Memraflex grill

and a zinc diecast case with a non-reflecting epoxy finish. The PL78 comes packed in a soft, protective "gig" bag with an accessory clamp for stand-mounting.

For more information: Gulton Industries (Canada) Ltd. P.O. Box 520, 345 Herbert St. Gananoque, ON K7G 2V1 (613) 382-2141.

## DB AMPLIFIERS



The DB-500 is a dual-mono power amplifier delivering power in excess of 400 watts/channel into a 4 ohms load. A

mono bridge switch allows the DB-500 to deliver more than 800 watts into a single 8 ohms load.

The DB-200A is also a dual-mono power amplifier delivering power in excess of 200 watts/channel into a 4 ohms load, and more than 400 watts in mono bridge mode, single 8 ohms load.

Both units have user resettable breakers for protection, and integral fan-cooling for reduced thermal stress.

For more information: PMD Group Inc., 335 St.-Joseph east, Ste. 420, Quebec City, PQ G1K 3B4 (418) 647-1360.

## NEW MARTIN SHENANDOAH GUITARS

Martin has added the HD28-32 and 00028-32 to its line of Shenandoah instruments. The HD28-32 has a solid spruce top with scalloped bracing, herringbone top-trim plus an adjustable truss-rod. In addition to a distinctive pearl headstock inlay, the 00028-32 also features a solid spruce top with scalloped bracing and an adjustable truss-rod.

Each Shenandoah guitar is equipped with a Thinline 332 acoustic pickup, 1/4 inch end pin jack and a plush lined, hardshell case.

For more information: The Martin Organisation Canada Ltd. 80 Milner Ave., Unit 12, Scarborough, ON M1S 3P8.



## DEAN MARKLEY CD SERIES AMPS



All-tube electronics combine with a versatile combo design in Dean Markley's new CD Series amplifiers. Available in 30, 60, and 120 watt power groups, and offered with a single 12 in. Dean Markley Magnum Power speaker as standard (the CD-120 is also available with two 12 in. speakers), the amps allow playing through the guitarist's choice of clean or foot-switchable overdrive modes.

In the overdrive mode, separate controls regulate the amount of drive and gain that shape the overall sound, in addition to a push-button voicing switch that increases or decreases the low-end frequencies of

that mode. For overall volume level changes, a master gain control regulates the amount of gain in the system without affecting the basic relationship between pre-amp drive and gain.

The CD-120 provides an additional convenience feature for musicians whose volume requirements may vary greatly. A 50% power switch cuts out two of the amp's four 6L6 tubes, leaving lots of power potential for large hall performances and overdrive at lower volume or studio conditions.

Markley engineers have designed a variable level capability for the CD effects loop. Running on its own circuit,

separate effects send and receive controls allow adjustment for the best signal-to-noise ratio and level-matching for any effects device.

Post-effects Power-Amp-In and Pre-Amp-Out jacks provide even more versatile performance. Operating at a higher signal level, the arrangement allows the use of the pre-amp in conjunction with a dedicated slave power amp for more volume, or input to the internal power section of the CD amp only (bypassing the pre-amp).

For information, contact: Great West Imports Ltd., 3331 Jacombs Rd., Richmond, BC V6V 1Z6 (604) 273-9378.

## NEW FROM ATLAS SOUND

Atlas Sound is introducing six stand and boom attachment models in matte black (ebony). The new "E" Series products are coated with an electrostatically applied, baked powdered epoxy that will maintain the original finish and withstand the rigours of repeated use and frequent transportation.

The "conventional" microphone floor stand model (with 10" or 12"

dia. cast-iron base) and one tripod-base Porta-Stand (32" h. folded, 65" h. extended) are available in ebony. The manufacturer also offers the choice of extendable (31" to 37" L), fixed length (31") Porta-Boom accessories, and a desk stand in the "E" models.

For further information: Atlas Electronics Ltd., 50 Wingold Ave., Toronto, ON M6B 1P7.

## NEW FROM PASSPORT DESIGNS

MIDI/4 plus and MIDI/8 are the newest additions to Passport's collection of MIDI Music Software. These four and eight channel recording programs offer auto-correct, punch in/out, fast forward/rewind, sequence chaining, and sync to tape, MIDI and drum machines. Both programs come on 5 1/4" floppy diskettes with easy-to-read users manuals for the Apple II+, //e and Commodore 64 computers.

The *auto-correct* feature in MIDI/4 plus and MIDI/8 perfects every performance rhythmically down to 32nd note triplets. *Punch in and punch out* allow accurate editing to take place anywhere in the piece without re-recording previously entered parts. *Single-step playback* facilitates punching in and out by

allowing the musician to edit each beat in 24 increments. *Fast forward and rewind* make travelling through the piece fast and easy.

MIDI/4 plus and MIDI/8 incorporate the original MIDI/4's multi-track tape recorder capabilities with unlimited overdubs, real-time editing, tempo control, and accurate recording of all controllers including key velocity, pitch bend, preset changes, aftertouch, modulation.

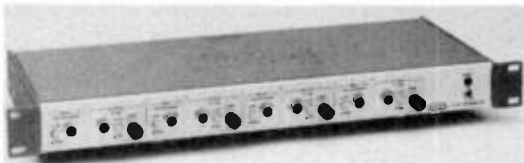
Leadsheeter and Polywriter Utilities are the newest additions to Passport's collection of Music Printing Software and run on the Apple II+ and //e computers. Leadsheeter, an inexpensive alternative to Polywriter, prints out sheet music in the popular Treble Clef/Piano score format. Like Polywriter, Leadsheeter

also handles note division, seconds, accidentals, ties, 8vas, flags and beams, rests, any time and key signature, lyrics, and has full capability to edit and change the music once it is notated.

Polywriter Utilities converts the Polywriter and Leadsheeter music graphic files into the MIDI/4, MIDI/4 plus and MIDI/8 sequencer files. Polywriter Utilities also prints out MIDI/4 sequences in standard music notation. This combination permits full step editing and input of musical performances. The utilities program also upgrades Polywriter and Leadsheeter to accept external clock sync data from other MIDI systems.

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

## NEW DIRECT BOX FROM AXE

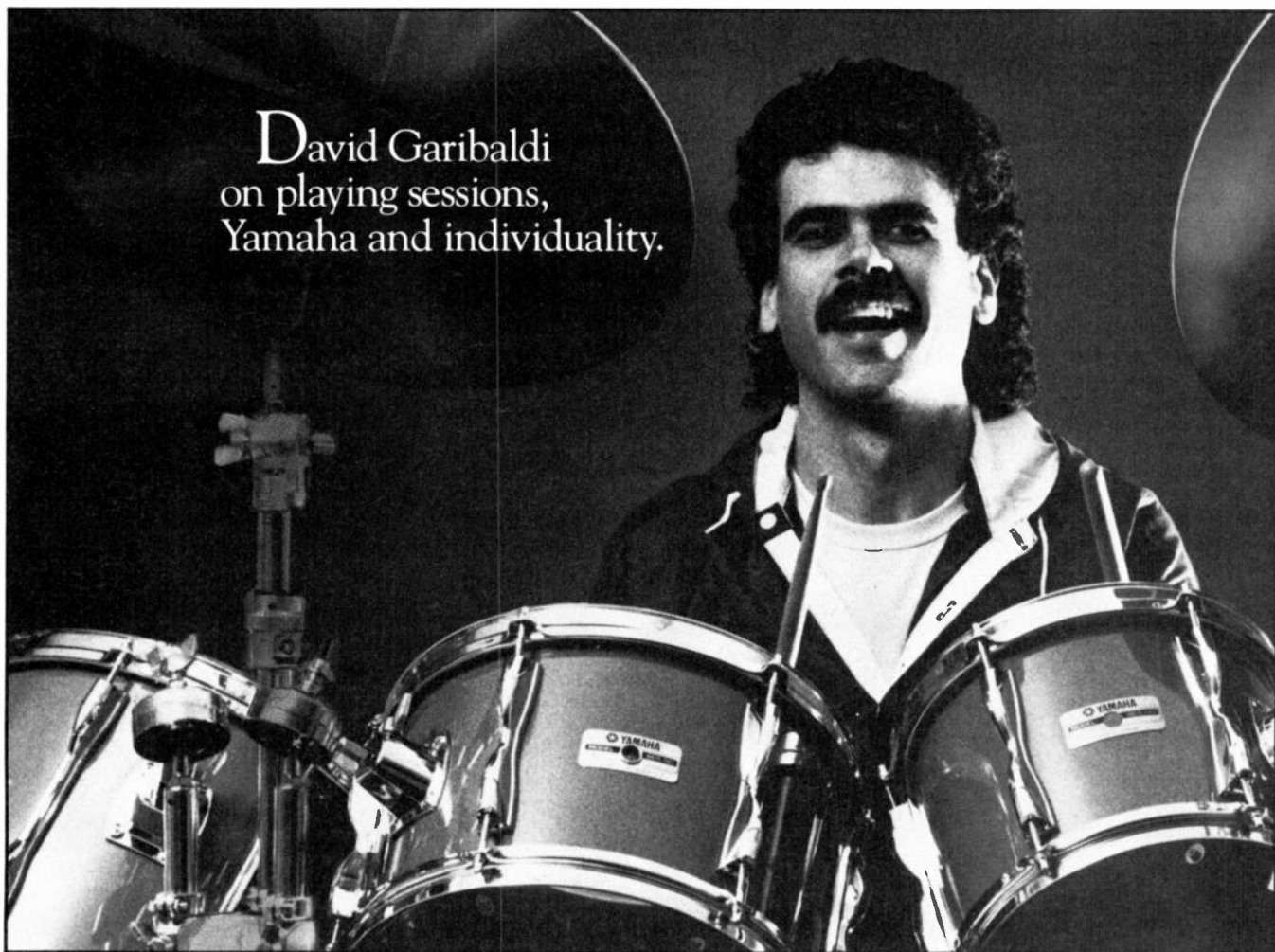


The DI-400 Quad Direct Box is an AC-powered, rack-mounted version of the AXE DI-100 Direct Box. The DI-400 contains four separate Line-level Direct Boxes with variable gain, and AC power supply all within a

single rack space.

For more information: Artists X-Ponent Engineering, P.O. Box, 2331, Menlo Park, CA 94025.

David Garibaldi  
on playing sessions,  
Yamaha and individuality.



"There's a way to play in the studio and there's a way to play live. When I first moved to L.A. and started doing sessions, guys would tell me that I sounded like a 'live' player. It's in the approach, because with live work you can play a lot busier than you can on tape. You have to get right to the point when you record, especially for the commercial type of recording that goes on out here. They want you to play the right stuff and that doesn't mean playing a lot.

"Tower of Power was built to a large degree on the way that I played. Working with people here, I had to learn to turn that kind of stuff off and play what the *music* required.

"Of course, there're fundamental skills you should have: you should be able to read really well and it's also important to know how to make your instrument sound right. Getting a good recording sound with your instrument is almost more important than reading these days. And you have to spend a long time working on different things so you can get comfortable with your abilities. You have to persevere and stay faithful to what you're doing."

"I really like the quality of Yamaha's drums.

The sound of the snare and bass drum works for everything I do. The wood snare drum is a knockout. It combines the warmth of the wood sound with the brightness of a metal drum — so you get the best of both worlds. The bass drum is fantastic, really thick-sounding, with a lot of punch. Very nice for recording and I've also been using the drums for playing live around town."

"You're going to reach a point where you get tired of playing what everybody else can do, and you're going to have to come up with some things of your own if you want longevity. Music is an art form and it's expressive in that you can say whatever you want. You should never feel boxed into a corner where you have to play a certain way just to work. There's a handful of drummers everybody wants to play like, and they are the 'individuals.'"

The reason why Yamaha System Drums meet the demands of many of today's top drummers is because they're "Drummer Designed." For more information and to receive Yamaha's *Drum Lines* newspaper, write to Yamaha Musical Products, Division of Yamaha International Corporation, 3050 Breton Rd. S.E., P.O. Box 7271, Grand Rapids, MI 49510





# Market Place

## FOR SALE

**SOCTAVE ALPHASYNTAURI SYNTHESIZER** with Metatrak, Composers' Assistant, Simply Music, etc., \$1,000.00; Roland TR808 programmable drum machine, \$400.00; 8 input Yamaha mixing console PM430, \$700.00. All items mint condition. (506) 735-7258.

**ROCK 'N ROLL T-SHIRTS.** Get all your favourite musical instruments detailed with our ZANY characters. Definitely the Class T-Shirt of Rock'n Roll. Send for free catalogue. Q.B. Promotions, Box 188, Queensville, ON L0G 1R0

**ROLAND AMPLIFIER FOR KEYBOARD;** Cube 60 - Mint condition, less than a year old - \$350. Tel: (416) 469-2817 (Toronto).

**FAIRLIGHT CMI 1983: (ALL SOFTWARE).** Music writing, sample to disc, waveform drawing, etc. Includes complete library, all manuals, and personal instruction. Asking \$26,000. (705) 924-2142.

**GUITARS - FREE CATALOGUE AVAILABLE.** World's largest Martin guitar, Stelling banjo dealer. Gibson mandolins, banjos; Taylor, Kentucky, Wildwood, Guild, Ovation, multitrackers, more. **MANDOLIN BROS.** 629 Forest, Staten Island, NY 10310; (718) 981-3226.

**COMPLETE 16-TRACK CONSOLE PACKAGE** - Like new. Comes with processor rack, (com/Ltrs) etc. Two digital delays, digital reverb, 96-point patch bay, solid birch cabinet. Asking \$9,000. (705) 924-2142.

## REHEARSAL SPACE

**REHEARSAL STUDIO AVAILABLE.** 3 Rooms 200 square feet each, \$150/wk or \$350.00/mo. (416) 423-9990

## RECORDS

**LIMITED PRODUCTION GOSPEL ROCK ALBUM,** nine original tunes. \$8.00 total price. Karle Granlund, 1791 Mo

Road, Campbell River, B.C. V9W 3R1.

**RECORDS AND TAPES,** with coupon, get two for the price of one. Send \$9.98 cheque/M.O. for book of 52 coupons to: K. Jennings Caledon, Ont. L0N 1C0.

## ASSOCIATIONS

**MUSICIANS:** All alone in your music ministry? We provide fellowship, encouragement, prayer and support. Christian Musicians' Association, P.O. Box 574, Brampton, Ontario L6V 2L6 (416) 279-3973.

## TALENT WANTED

**AGGRESSIVE, YOUNG LABEL SEEKS ACTS.** Send tapes with S.A.S.E. for returns to Wavelength Productions, 906 - 85 Emmett Ave., Toronto, ON M6M 5A2.

## RECORDING

**WHAT WOULD MAKE YOU WANT TO COME OUT TO GRIMSBY TO RECORD?** Studio Depôt, 3 Ontario Street, Grimsby, Ontario. Today's top international artists are recording digitally. Our reputation is growing. Studio Depôt. Hear for the better. (416) 945-2821.

**THUNDERBIRD STUDIOS,** western Canada's newest 24 track mobile recording studio is ready to serve you. Digital 2 track. SMPTE video interlock. Introductory rates. (403) 946-4173.

**WINFIELD SOUND STUDIO.** Winfield Sound is a growing 16 track recording facility designed to give you quality recordings at a reasonable cost. At Winfield Sound we pride ourselves in the relaxed atmosphere which we provide to our patrons. Since our staff has extensive experience, the caliber of their work is superb. We invite you to view and hear our facilities at your convenience. So, come grow with us. For further information please call (416) 421-2136 or 533-8316. "Winfield Sound Studio" A Studio with a Difference, just ask our clients".

**PERCEPTIONS RECORDING STUDIO. TORONTO'S NEWEST 24-TRACK STUDIO FEATURING:** Studer A 80 24 track; Studer TLS 2000 tape lock to video; Sony PCM PRO 701 Digital Processor; 32 Input Soundcraft Console; Lexicon Digital Reverb; Plate Reverbs; Spring Reverb; Noise Gates; Digital Delays; Compressors/Limiters; Parametric EQ; Graphic EQ; A full complement of Microphones from AKG, Sennheiser, E-V, Neumann, and Shure, plus a Knabe Grand Piano, and much more. All in a large acoustically designed Control Room and Studio complete with Isolation booths. Perceptions provides a comfortable environment to bring out your creative best. Production and record packages available, call: **PERCEPTIONS RECORDING STUDIO,** 11 Canvarco Road, Toronto (416) 423-9990.

**POCKET RECORDS.** Custom manufacturers of digital compact discs, L.P. and 45 records. State of the art quality, with prices that will make it difficult to go elsewhere. Artwork and packaging services available. A division of Studio Depôt Inc., 3 Ontario Street, Grimsby, Ontario. (416) 945-2821.

**REAL-TIME DUPLICATION:** 20 cassettes per run on to top quality Luxman decks. Premium B.A.S.F. Chrome tapes cut to exact length at unbeatable prices. **AC-CUSONIC** (416) 598-1873.

**ACCURATE AUDIO - REAL TIME CASSETTE DUPLICATION.** Otari open reel deck, 11 Nakamichi cassette decks, Ampex chrome tape. Professional quality. Unbelievable prices. (416) 741-7118.

## INSTRUCTION

**ATTENTION COMPOSERS, LYRICISTS AND LIBRETISTS!** The Guild of Canadian Musical Theatre Writers' workshops are in progress. Contact the Guild at 12 Birch Avenue, Suite 205, Toronto, Ontario, M4V 1C8. (416) 968-6806.

**DRUM CLINICS:** Yamaha concert-recording artist, Adam Ginsberg (Ronnie Prophet Show) available for group workshops in your area. Also accepting private students. (416) 785-1787.

**LEARN GUITAR REPAIRING AND BUILDING.** Small classes conducted by professional luthier in well-equipped shop. Materials, tools and accommodation provided. Certificates issued. Timberline School of Luthiery, Box 21, RR #1, Wilno, Ontario, K0J 2N0. (613) 757-3027.

## SERVICES

**WHY SPEND \$\$\$ ON AN AUDIO DEMO!** We make Music Video to suit any budget. Time Is On My Side Video Productions, Toronto. (416) 927-7834.

**PET PALS!** Pet and home sitting by caring professionals, while you're on the road or on vacation. Services designed to suit individual needs. Greater Toronto area. Call Marg at (416) 421-5412.

**THOMPSON GUITARS:** professional restoration and repair services, custom handcrafted acoustic and electric guitars. Tel. (604) 359-7724 or write: Box 841, Nelson, BC, V1L 6A5.

**PROTECT YOUR GUITAR'S APPEARANCE AND VALUE** against damage from belt buckles; studs, etc. This clear sheet of glossy vinyl clings harmlessly and invisibly to the back of your instrument. It works! Send \$5.00 total to: Stark Enterprises, 46 Bromley Cres., Bramalea, Ont. L6T 1Z1

**CREATIVE GRAPHIC DESIGN** for album covers, brochures, catalogues & promotional literature. Whitney Graphics, 832 Mount Pleasant Rd., Toronto, ON M4P 2L3 (416) 483-9712.

## HELP WANTED

**PRODUCT SPECIALIST/CLINICIAN NEEDED** with expertise in any or all of the

following: Keyboards; music software; guitars and signal processors; acoustic and electronic drums; multi-track recording. Send resume to: CM, Box 325, 832 Mt. Pleasant Rd., Toronto, Ontario, M4P 2L3.

**EXCELLENT OPPORTUNITY** for aggressive sales reps with a minimum of 5 years experience. Please forward resume to TCM Instruments Co., 1137 Newmarket St., Ottawa, Ontario K1B 4N4.

**SALES POSITION.** Major mid-town music store has an opening for enthusiastic keyboard specialist with experience in sales. Telephone: (416) 961-3949 from 2:00 p.m. - 5:00 p.m.

## CREATIVE SERVICES

**GRAPHIC DESIGN - LITHOGRAPHY.** Introducing Phibbs Incorporated. We

always strive for quality. It's important to our customers and to us. Fine printing requires craftsmanship, technical ability and professional dedication. It takes skilled people with enduring pride in their work. It is people of this type whom you'll come to know at Phibbs Incorp. For information, contact: (519) 631 - 0661 (collect).

**BLACK & WHITE PROMO PHOTOGRAPHS** from your negatives, 8 x 10's, 1.25 each. Film processing also available at reasonable cost. 24-hour service guaranteed. Please send negatives and payment to T.Y.S.H. Labs, P.O. Box 122, Str. U, Toronto, Ont. M8Z 5M4.

## PUBLICATIONS

**NEW! SPEAKER CABINET BUILDING GUIDE AND PLAN BOOK \$9.95.** Straightforward guitar, bass and PA speaker cabinet plans. New! Club and Concert Sound System Guide

\$12.95. Get your system together. Add \$1.50 per book for postage and handling. Order yours today from The Planman, Box 598, Station K, Toronto, ON M4R 2G3.

**SOME STRAIGHT TALK ABOUT THE MUSIC BUSINESS.** Written by Canadian Musician columnist, Mona Coxson, the book's sixteen chapters show the musician how to keep his head above water whether he's a sideman, a part-time musician or has his sights set on super stardom. \$14.95 plus \$1.00 postage & handling. CM Books, 832 Mt. Pleasant Rd., Toronto, ON M4P 2L3.

Canadian Musician - Back copies. Mar/Apr 79, May/June 79, Jul/Aug 79, Sept/Oct 79, Nov/Dec 79, Jan/Feb 80, Mar/Apr 80, May/June 80, July/Aug 80, Sept/Oct 80, Nov/Dec 80, Jan/Feb 81, Mar/Apr 81, May/June 81, July/Aug 81,

Sept/Oct 81, Nov/Dec 81, Jan/Feb 82, Mar/Apr 82, May/June 82, July/Aug 82, Sept/Oct 82, Nov/Dec 82, Jan/Feb 83, Mar/Apr 83, May/June 83, July/Aug 83, Sept/Oct 83, Nov/Dec 83, Jan/Feb 84, Mar/Apr 84, May/June 84, Jul/Aug 84, Sept/Oct 84, Nov/Dec 84, Jan/Feb 85, \$1.75 each. CM, 832 Mount Pleasant Rd., Toronto, Ont. M4P 2L3.

**Marketplace Rates: 50¢ per word. Minimum \$10.00. Frequency discounts: 3 ads - 4%, 6 ads - 8%, 12 ads - 12%.**

**Visa and Mastercard accepted.**

Canadian Musician, 832 Mount Pleasant Rd., Toronto, ON M4P 2L3.

# FACTOR FOUNDATION TO ASSIST CANADIAN TALENT ON RECORDS

**We Could Be An Important Factor In Your Recording Career!**

The Foundation to Assist Canadian Talent On Records (FACTOR) offers loans to record companies, producers and artists for the production of master recordings in all musical styles.

You can apply for a loan by submitting a demo tape and an application detailing production costs. Applications are judged by juries made up of radio and record industry representatives. Loans are paid back from record sales and publishing income. Once a loan is repaid, a 1% royalty is paid to FACTOR as a contribution to future record productions.

If you would like to produce a recording or if you've already started and don't have the funds to complete one, call FACTOR. We may be able to provide the financing you need. For applications and information contact:

**FACTOR**  
Suite 330, 144 Front St. West  
Toronto, Ontario  
M5J 2L7  
(416) 593-4545

FACTOR is a non-profit organization, privately-funded with contributions from broadcasters and members of the music (publishing and recording) industries. FACTOR is administered by the Canadian Independent Record Production Association (CIRPA).

# LOUD SPEAKERS



Mind blowing awesome sound. Maximum power. Low distortion. Portable. Stackable. Incredible. A custom loudspeaker system for those who are finished playing with toys. **W-SERIES** designed to use JBL. You can't imagine how amazing you'll sound.

Distributed by Gould Marketing, Montreal, Quebec

DESIGNED BY THE PROS FOR THE PROS

# Win A Sonor Dream Set from Sabian



## 1st Prize...the outstanding Sonor Signature Drum Set\*

2nd Prize – one Sonor Phonic Plus Set / 3rd Prize – one Sonorlite Set / 4th, 5th & 6th prizes – one Sonor Phonic Set each.  
(All 6 drum sets include Sabian AA Hi Hats, Crash and Ride cymbals.)

## Enter Today!

Don't miss this exciting opportunity to win 1 of these 6 drum sets from Sabian and Sonor  
...two great names that guarantee high quality percussion instruments.

## Here's How You Can Win.

Print your full name, complete address, age, & telephone number and the name of your favorite Sabian or Sonor dealer on

- the back of a valid dealer receipt for the purchase of any Sabian Cymbal(s) or
- the back of a Sabian Switchers sticker available free from your favorite Sabian or Sonor dealer or
- a plain piece of paper along with a hand drawn facsimile of the Sabian logo and
- mail your entry to: **Sabian Cymbal Dream Set**

**Meductic, New Brunswick,  
Canada E0H 1L0**

Enter as often as you wish • No purchase necessary • Each entry must be mailed in a separate envelope bearing sufficient postage and be received no later than **Midnight, May 31, 1985, the contest close date** • A random draw will be made by an independent official at the NAMM Show, New Orleans, June 23, 1985 from all eligible contest entries received on or before contest close date • To win, selected entrants must correctly answer a time-limited mathematical skill-testing question administered by phone and will be required to sign a standard declaration and release form, confirming compliance with contest rules and acceptance of the prize as awarded • No transfer or substitution of prizes will be allowed • Confirmed winners will be notified within 30 days of how and when their prize will be delivered to their residence • Limit one prize per person or household • Contest is open to residents of Canada and the U.S.A., excluding residents of Quebec, employees of Sabian Ltd., its affiliates, agencies, dealers, the independent contest official(s) and members of their immediate families • By entering the contest, entrants consent to the use of their name and/or photograph by Sabian Ltd. or its agencies for promotion purposes • Contest is subject to all Federal, State, Provincial and Municipal laws • Void where prohibited by law •

\* 1st-Model HLK2005 / 2nd-Model XK1225 / 3rd-Model LK1105 / 4th, 5th, 6th-Model XK925

World Radio History

Sabian Ltd., Meductic, N.B. E0H 1L0