

# CANADIAN MUSICAL

MM70900

AUGUST 1985  
\$2.00

WIN A LADO GUITAR & HIWATT AMP  
& RECORD WITH HONEYMOON SUITE



## HONEYMOON SUITE PLATINUM POP

**LEONARD COHEN'S  
NEW CEREMONY**

**JOHNNY MACLEOD  
SURFACES**

**ACE DRUMMER  
TERRY CLARKE**

**THE ELECTRONIC DRUM JUNGLE  
CM'S ESSENTIAL LIGHTING GUIDE  
NEW SECTION: TIPS FROM THE PROS**



**Presents: NEW DIRECTIONS FOR THE CREATIVE ARTIST.**

**THE YAMAHA CX5M MUSIC COMPUTER  
 ATTENTION YAMAHA DX-7 OWNERS:  
 CX YOUR DX!**

- Has the tedium of FM voice editing humbled you to factory presets?  
 - With the CX5M's multi-menu graphic display, voice creation is a snap!  
 - Why purchase \$150 RAM packs to save 32 voices when you could save hundreds on a CX5M cassette?  
 - Plus you receive free: 200 voices for your DX-7!  
**TAP YOUR DX-7'S POTENTIAL FOR ONLY \$675.00 (CX5M Computer, DX-7 Voicing Program, 200 Voices)**

**PERSONAL COMPOSER  
 THE ULTIMATE STUDIO SYSTEM ON AN IBM PC/XT**

- 32 trk sequencer (50,000 notes) w/full editing.  
 - Instant conversion of sequenced tracks to score including individual part extraction, multiple-format scoring and complete on-screen editing.  
 - Ultra high resolution graphics for copyright-quality printing.  
 - DX-7 graphic voicing program.

PROGRAM: \$595.00

Requires:  
 IBM compatible 320K min. (Our Loaded BEST w/512K & 2 Drives is \$1795.00)  
 Hercules compatible graphic card: \$380.00  
 Roland MPU-401 processor and interface: \$399.00  
 Monochrome monitor: \$229.00 (Zenith ZVM 122)  
 Epson FX-80 printer: \$649.00

THE COMPLETE PERSONAL COMPOSER PACKAGE: \$4049.00

**THE CX5M IS:**

- A dynamic DX-9 sound module on-board (96 voices, graphically programmable)
- An efficient 8 part scoring system w/hardcopy printout.
- Plays 8 voices simultaneously
- Send your music out over 8 independent MIDI channels.
- Produce audio-visual performances incorporating graphics and music.
- And the CX5M is a fully-fledged MSX computer for all your home and business needs.

**THE COMPLETE CX5M PACKAGE IS ONLY \$825.00**  
 (Computer, YK-01 Keyboard, FM Composing & Voicing Programs)

**COMPUTER MUSIC CENTRE EXCLUSIVES:**

- CMC 1 Voice Library (100 Voices: \$39.95)
- CMC 2 Song Library (15 Songs: \$39.95)
- CMC 3 DX-7 Voice Library (200 Voices: \$49.95)
- CMC 4 DX-7 Voice Library (500 Voices: \$99.95)

CX5M Printers and retrofit cables...call.

Coming soon: 4 track real-time sequencer  
 RX drum machine rhythm editor  
 Keyboard chord construction and progression tutorials

New! The MSX book - a must for CX5M owners. Complete documentation: \$32.95

**HOT MIDI PRODUCTS FROM THE NAMM SHOW  
 TEXTURES' from Cherry Lane for the IBM PC**

The most complete 'workhorse' professional recording software on the market! Complete real-time, step-time, and MIDI data editing. Link up to 64 8 track sequences to create songs or sets of music.  
 PROGRAM PRICE: \$295.00

**APPLE MACINTOSH MIDI HAS ARRIVED!**  
 Southworth TOTAL MUSIC SYSTEM  
 99 tracks, 50,000 notes, automatic transcriptions, full editing of recording and scoring, even visual editing! Fully mouse driven.  
 SOFTWARE AND INTERFACE ONLY: \$649.00

IVL Technologies PITCHRIDER 7000:  
 The affordable MIDI Guitar interface is here!  
 Fully-polyphonic, velocity and pitch bend control.  
 OUR PRICE: \$849.00  
 PITCHRIDER 2000: MIDI interface for brass/woodwinds.  
 OUR PRICE: \$425.00

KEY CLIQUE INC. SYS/EX for APPLE II:  
 A high-speed system in which to load and save voices, sequences, and any type of 'patch' data on any MIDI device, principally during live performance....call.

**MAJOR REDUCTIONS ON MIDI DEVICES  
 AND SIGNAL PROCESSORS**

**ROLAND MIDI:**

- SDE-2500 MIDI DIGITAL DELAY: \$765.00
- MPU-101 MIDI to CV interface: \$315.00
- MPU-103 MIDI Channel/Filter Converter: \$249.00
- MPU-104 MIDI Output Selector: \$109.95
- MPU-105 MIDI Input Selector: \$89.95
- MM-4 MIDI thru box: \$74.95

**NEW BOSS MICRO RACK SERIES:**  
 RDD-10 Digital Delay: \$315.00  
 RGE-10 Graphic Equalizer: \$219.00

**SOME VERY SPECIAL PRICES**

- Roland Compu-Music: complete system \$295.00
- Passport compatible MIDI Interface: \$165.00
- Boss DE-200 Digital Delay: \$395.00
- Alpha Syntauri 5 octave System: complete with Mountain Music cards and software \$995.00
- Yamaha DX-9 FM Synthesizer: \$1195.00
- E-MU Systems Drumulator: \$749.00
- Roland System 100M Analog Module Rack: \$1395.00

**Order By Phone/Mail/or Drop In**  
**Phone Orders and Enquiries: (416) 921-8941**  
**Canada-Wide Long Distance (Order Line Only) 1-800-268-3798**



# KLIPSCH PROFESSIONAL

## From nightclubs to concert halls, we'll take your breath away.

For the disco, night club, mobile sound company or cathedral, the Klipsch LaScala in birch or rugged fiberglass will always speak with effortless authority.



That's right, Klipsch. The makers of the legendary Klipschorn have designed a group of horn loaded industrial loudspeakers that duplicate the Klipschorn's clean, smooth, distortion free characteristics, but deliver eight times the acoustic output power! And without a need for corner placement.

Klipsch Industrial Heresy loudspeakers are the hot new stage monitors that even the most subtle performers love to work with. And in the recording studio more and more producers and engineers are mixing their hits on Klipsch Heresys than ever before.



Klipsch Industrial loudspeakers are real crowd pleasers, so don't let the customers down. Let them listen to Klipsch and they'll keep comin' back again and again.

With one watt input, the Klipsch MCM 1900 loudspeaker system will produce 99 dB SPL at three meters. Its peak power capacity of up to 1500 watts enables it to throw 100 dB SPL a full 50 meters. That puts wide, clean, high-powered sound throughout concert halls, theaters, auditoriums, opera houses, coliseums, even outdoor amphitheatres.

And the audiences love it. They can hear the "mix" in each performance from any seat in the house. And, they can feel the punch that drives them to standing ovations.

## A Legend in Sound.™



Klipschorn, Klipsch LaScala, Klipsch Heresy and MCM 1900 are registered trademarks of Klipsch & Associates.

Special thanks to RAM Sound of Tuscaloosa, Alabama for their kind assistance with this ad.

Please send me free information on the entire line of Klipsch Industrial loudspeakers.

Name

Address

City  Prov.  P.C.

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

# TESTED. PROVEN.

The Carver PM-1.5 Magnetic Field Power Amp—For performance, reliability and sound.

**On the Road** Since the professional debut in 1983 of the Carver PM-1.5 Low Feedback High Headroom Magnetic Field Power Amplifier, the sonic excellence and reliability of this 21-lb., 450 watts per channel\* powerhouse has been tested—and proven—on some of the biggest and toughest tours ever to go on the road. 108 Carver PM-1.5's were used by Clair Brothers on the Bruce Springsteen tour, and 180 PM-1.5's on the Michael Jackson "Victory" tour. In both cases the result was purely awesome power.

"Our new Carver amp racks pack twice the number of channels in about the same truck volume as the conventional racks they replace. In addition the average power per channel has increased while the average weight per channel has decreased. In the low end, for example, we now have 1,200 watts per cabinet where 650 watts were previously available. They take less room on the truck, they weigh less and our systems have more headroom than before. The Carver amplifier has allowed us to take a significant step in improving our sound systems." **CLAIR BROTHERS**

And not only a sound industry giant like Clair Brothers tours with Carver.

"We have toured Carvers with the following artists: Softcell, Paul Young, Johnny Mathis, Donna Summers, Howard Jones, Pointer Sisters, Psychedelic Furs, Lee Greenwood, General Public, George Thorogood. This is exclusive of our numerous one-nighters. The consensus of the performers is that the equipment sounds great. They have been amazed by the sound of the amps as well as their size and weight. As for reliability, out of 50 amps we had only one fail in the past year of touring. This is by far the best record we've had with any manufacturer of amplifiers. Sonically, the extra headroom is readily apparent. We, at Manticore unanimously agree that the PM-1.5 is incredible and is the only amp we intend to buy."

*Tom Whisner (owner) MANTICORE*

**In the Laboratory** The Carver PM-1.5 was rigorously tested by Len Feldman for MODERN RECORDING (February 1985). His laboratory test results also prove that the PM-1.5 really delivers. The following quotes from the Lab Report are reprinted with permission of MODERN RECORDING & MUSIC:—

"The first thing we noticed when we began to work with the Carver PM-1.5 was the ease with which the amplifier delivered almost limitless power to speaker loads which we had previously considered to be difficult to drive to loud levels. This is the sort of amplifier that just refuses to quit."

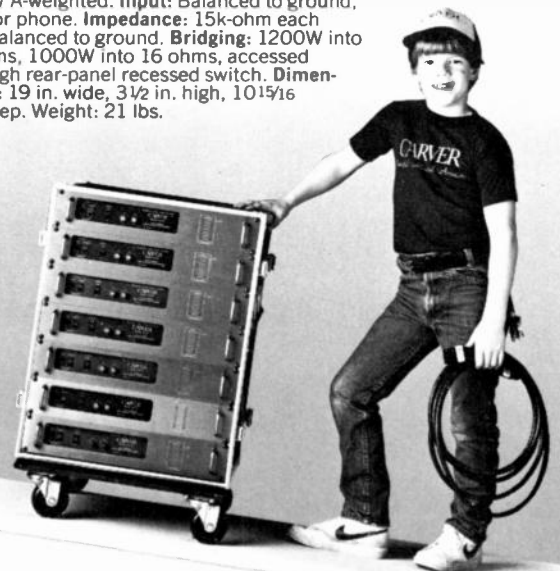
"The amplifier delivered a clean 480 watts per channel into 8-ohm loads with both channels driven for its rated harmonic distortion level of 0.5%. Even at the frequency extreme of 20 Hz, power output for rated THD was 470 watts as against 450 claimed by Carver. Furthermore, at rated power output, distortion decreased to an insignificant 0.015% at mid-frequencies and 0.007% at 20 Hz. When connected to 4-ohm loads, the PM-1.5 delivered 750 watts per channel for rated THD of 0.05%—far more than the 600 watts claimed by Carver. Clearly, when it comes to specs for a professional amplifier, Carver has taken a very conservative approach... All (manufacturer's claims) equaled or exceeded published specifications—usually by a wide margin."

"Carver has managed to deliver a tremendous amount of power in a small lightweight package at a very reasonable cost..."

"For the professional audio engineer or technician who has to move a lot of gear around much of the time and who expects total reliability and circuit protection, come what may, the Carver PM-1.5 represents, in our view, a real winning product. We will probably see it used increasingly by professionals in every area of sound reinforcement."

Now—don't you think you owe it to yourself to hurry over to your local Carver Pro Sound Dealer and *test your own PM-1.5?* Whether you run a megawatt sound company, a struggling bar band, or a recording studio gearing up for digital, the Carver PM-1.5 will pay you. In increased portability and reduced freight costs. In freedom from expensive blown drivers. In sheer sonic excellence.

**\*Power:** 8 ohms, 450 watts/chan. 20 Hz-20 kHz both channels driven with less than 0.5% THD, 4 ohms, 600 watts/chan. rms 20 Hz-20 kHz both channels driven with less than 0.5% THD. 16 ohms, 300 watts/chan. 20 Hz-20 kHz both channels driven with less than 0.5% THD. 2 ohms, 525 watts/chan. at clipping, 1 kHz, with less than 0.5% THD. Note: 2-ohm specification for information purposes only. Operation at 2 ohms is permissible but not recommended. **IM Distortion:** Less than 0.1% SMPTE. **Frequency Response:** -3 dB at 3 Hz, -3 dB at 80 kHz. **Damping:** 200 at 1 kHz. **Gain:** 26 dB. **Noise:** Better than 115 dB below 450W A-weighted. **Input:** Balanced to ground, XLR or phone. **Impedance:** 15k-ohm each leg, balanced to ground. **Bridging:** 1200W into 8 ohms, 1000W into 16 ohms, accessed through rear-panel recessed switch. **Dimensions:** 19 in. wide, 3 1/2 in. high, 10 15/16 in. deep. **Weight:** 21 lbs.



## CARVER

POWERFUL

MUSICAL

ACCURATE



Distributed in Canada by: Evolution Technology Inc., 1155 Appleby Line, Burlington, Ont. L7L 5H9

(416) 335-4422

World Radio History



# MUSICIAN

AUGUST 1985

Volume VII Number 4

## FEATURES

### 32. Honeymoon Suite

BY ASHLEY COLLIE

The making of a platinum pop band.

### 38. Johnny MacLeod

BY MARTHA BREEN

A young pioneer surfaces from Toronto's Queen Street.

### 44. Leonard Cohen

BY ASHLEY COLLIE

Same old skin for a brand new ceremony.

### 50. Terry Clark

BY MALCOLM GOULD

Pointers and memories from the dean of Canadian drummers.

### 57. The Electronic Drum Jungle

BY BARRY KEANE

All the latest on drum machines.

### 62. CM's Essential Lighting Guide

BY JAN ELLIOTT

What's on the market.



Honeymoon Suite



Leonard Cohen



Drum Machines

## DEPARTMENTS

### 8. Feedback

Q107 takes a drubbing.

### 13. Notes

Nash rants at Pepsi; Thrifty's and Spoons live happily ever after; new Toronto-made 42 string guitar; shopping for financial advice; and, much more.

### 23. Records

Idle Eyes, Terminal Sunglasses, The Satallites, and more.

### 29. Product reports

Pearl Electronic Drums and Takamine guitars.

### 76. Product news

Washburn pedal board, Roland digital drums, WB Power Amp, and more.

### 81. Market Place

Are you selling or buying?

### 68. Tips from the pros

Guitar by Andy Krehm – Compressors, equalizers, tremolos

Keyboards by Brian Harris – Bass lines

Bass by David Young – Jazz on the road

Percussion by Barry Keane – Get into the groove

Woodwinds by Eddie Sossin – Practice

Computers & Music by Greg Stephen – The Yamaha CX5M

Vocal Technique by Rosemary Burns – Surviving the audition

Arranging by Jim Pirie – Waiting for inspiration

Sound & Lighting by Don Barber – Anatomy of the speaker

Taking Care of Business by Joe Owens – Touring Part 2

THERE ARE ALL OF THEM,

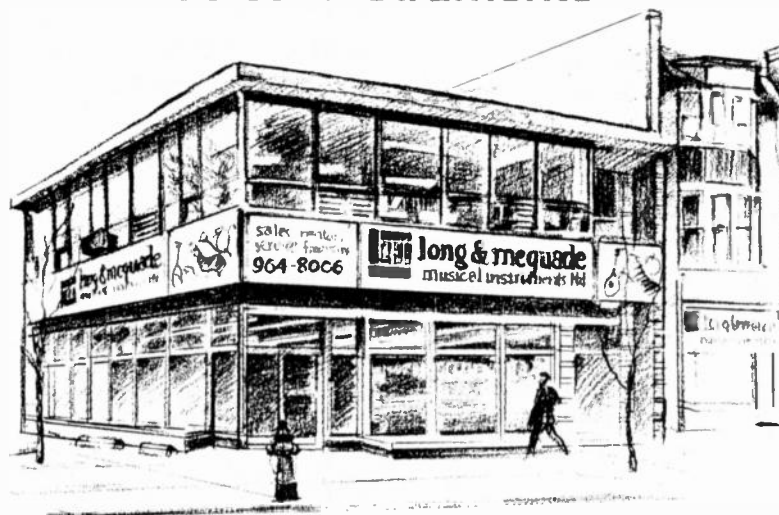
THEN THERE IS . . .



EXPERIENCE THE DIFFERENCE

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

## Long & McQuade Limited Musical Instruments



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

1. 459 Bloor St. W., Toronto, Ont.
2. 828 Wilson Ave., Downsview, Ont.
3. 745 U.S. Hwy. 46, Parsippany, N.J.
4. 1351 Tecumseh Rd. E., Windsor, Ont.
5. 757 Corydon Ave., Winnipeg, Man.

6. 1505-17 Ave., S.W., Calgary, Alta.
7. 10204-107th Ave., Edmonton, Alta.
8. 1664 West 4th Ave., Vancouver, B.C.
9. 2781 Millstream Rd., Victoria, B.C.

# CANADIAN MUSICIAN

PUBLISHER  
**Jim Norris**

EDITOR  
**Ted Burley**

ART DIRECTOR  
**Nancy J. Roberts**

ART ASSISTANTS  
**Don Hull  
Lisa Lingwood  
Gordon Szendrey  
Marg Watt**

ADVERTISING COORDINATOR  
**Carmela Spano**

SHOW MANAGER  
**James Farrell**

OFFICE MANAGER  
**Peggy Evers**

ADMINISTRATIVE ASSISTANT  
**Cathy Widdowson**

#### CONTRIBUTING EDITORS

**Martha Breen  
Ashley Collie  
Howard Druckman  
Jan Elliott  
Malcolm Gould  
Barry Keane**

#### COLUMNISTS

**Don Barber  
Rosemary Burns  
Brian Harris  
Barry Keane  
Andy Krehm  
Joe Owens  
Jim Pirie  
Paul Sanderson  
Eddie Sossin  
Greg Stephen  
David Young**

#### ADVISORY BOARD

**Paul Berry  
Liona Boyd  
Liz Braun  
Brian Chater  
Rik Emmett  
Richard Flohil  
Cameron Hawkins  
Moe Koffman  
Murray Lauder  
Tom Larvin  
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) 485-8284. Please do not send unsolicited manuscripts, artwork, photos. Query only in writing. Canadian Musician takes no responsibility for return of any unsolicited material. Member: National Association of Music Merchants, Canadian Academy of Recording Arts and Sciences, Canadian Music Educators' Association. Printed in Canada. Second Class Mail Registration No. 4666. Postage paid at Toronto, Ont.

ISSN 0708-9635



# Obsession with Excellence...

**"The PL80 is the  
only mike I'll use!"**

The consistently high quality of Crystal's standing-room-only concerts is a demonstration of her obsession with excellence and it says a lot about the equipment she chooses to use.

The PL80 was designed for entertainers. Entirely new applications of available computer-assisted technology were used to ensure that the PL80 performed exactly as it was originally designed to. Extensive field testing with groups like Journey and stars like Crystal Gayle were used to check the designs every step of the way. That is Electro-Voice's obsession with excellence.

The result is an entertainer's microphone that sounds exactly like you want it to. Its crisp high end and modest bass boost enhance a performer's voice without compromising the performer's vocal quality. And it sounds that way *on stage*, not just in a sterile test environment.

"I've used a lot of other mikes in my career and without doubt the PL80 gives my voice a truer sound than I could ever get using any other microphone." That is Crystal Gayle's obsession with excellence, and her statement says it all! Give your voice the sound it deserves. Get your voice a PL80 at your Electro-Voice PL microphone dealer!



*Crystal Gayle insists on using  
the Electro-Voice PL80 microphone.*



**Electro-Voice®**

Div. of Gulton Industries (Canada) Ltd.

345 Herbert St.,  
Gananoque, Ont.

## 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 Road,  
Toronto, ON M4P 2L3

## Q-107's talent hunt disappoints reader

While this letter is neither praise nor criticism of the magazine, it is pertinent to Canadian musicians.

Re: Radio Q-107 Homegrown Contest

The recent, annual Q-107 Homegrown Contest is apparently aimed at giving exposure to "undiscovered" local musical talent. Why then, did we hear literally hours of on-air promotion for the contest, and the music of only a handful of the 350 entries? Could it be that 'Q' is merely trying to widen their audience to include the many artists who spent time and money preparing entries, many of which I would venture were not listened to at all? It is worth noting that playtime was generally given to those involved with the staff, most prominently Bob Mackowycz. Entries should have been acknowledged by letter to ensure their eligibility and their safe arrival. The judging process (if one indeed exists) should have been explained. An explanation behind the choice of winners would have been helpful, allowing bands to reform their styles and upgrade their material. Ideally, each reasonable entry should have been given airplay. It is precluded that the winners will be proteges of Mr. Mackowycz, but why not allow the listeners a chance to exercise their personal tastes and choose which bands they'd like to follow up on?

Leigh Pettit,  
Toronto, ON

## Q107 responds

*Excuse me if my back goes up about this letter. It drips with a whining bitterness I find hard to understand. First off, let's put this whole thing into perspective. How the hell can you knock a station that plays tapes from unsigned bands in the first place? Even if we only played one tape once that would be more than virtually any other station in this market. You can count on 2 fingers the stations that play home grown-type tapes. Most stations would get rid of a majority of their Canadian content if they weren't forced to play it so fast it would make your head spin! So how can you knock a station that has been listening to and exposing the talents of the undiscovered bands and acts in this city? A station that is putting something important back into the community.*

*That aside let's look at the allegations.*

1. "Only a handful of tapes submitted were

*exposed"... Wrong: I personally played approximately 50 tapes on my show alone. Through various other shows a good 1/4 of the tapes are aired, and this is during ratings, when someone else is playing Madonna or Led Zeppelin we're playing local homegrown tapes. So, in point of fact, a good portion of tapes submitted are aired.*

*Obviously, all of them can't be aired for several reasons: Poor tape quality, bad production, and let's face it we do exercise our own tastes and judgement when it comes to airing these tapes.*

2. "All of the tapes are not listened to"... *Snide shot that - Are you kidding? How disrespectful do you think we are? I personally guarantee that every tape submitted to the Q107 homegrown contest is listened to. Gary Slight and I spend countless hours giving these tapes a fair and honest appraisal. If someone takes the time & effort to submit a tape, we'll listen. That's what homegrown is all about... I personally stake my reputation on my claim that all tapes are listened to.*

3. *Airtime is given to "those involved with the staff, most prominently Bob Macowycz"... What a lamebrain suggestion... 99% of the applicants I've never met or spoken to in my life, this is just a cheap-shot and isn't even worthy of comment.*

4. "There is no judging procedure"... *Sorry, wrong again... For months on end we are on the air explaining the rules and judging procedure. We (the station's music dept.) narrow down all the tapes to 25 semi-finalists, then an independent panel of judges, made up from people working in all parts of the music industry spectrum, judge the tapes in a listening session. The 10 or 12 acts that appear on the album are chosen solely on the results of that independent judging.*

5. "An explanation of the choices should be given"... *Simple again... Anyone who has ever phoned me personally to ask about their tape I've answered to the best of my ability. Obviously, with 350 tapes submitted it's difficult to remember them all, but many times we've worked with bands and encouraged acts that have not made it onto the album.*

*Clearly, there is an amount of subjectivity involved in a project of this nature. How could there not be? Even Leigh Pettit acknowledges as much when he says "Every reasonable entry should have been given airplay". Who determines what's "reasonable"?*

*But more than anything, I resent the*



# OMAR HAKIM

## CHOOSING A MULTI-SOUND CYMBAL SET-UP

As a musician growing up in New York City, Omar Hakim was called upon to play *everything*: funk, rock 'n roll, bebop, salsa and all the variations in between. His diverse background is put to good use in Weather Report, where his powerful and supple drumming fuels the band's heady blend of exotic rhythms, electronic textures and shifting dynamic levels.

Omar's *multi-purpose* drum and cymbal set-up has been chosen with meticulous care to produce the extraordinary variety of sounds he needs for Weather Report and sessions with David Bowie, Dave Sanborn and others. How the cymbals are used and where they

are positioned around his kit has more to do with enhancing his musical possibilities than following the "rules."

"I've been changing *roles* with different cymbals. Since Weather Report is mostly electric, I've been balancing the 'wash' type sound with a more defined ride type of thing on the bell of the cymbal. I might be riding through Joe's solo passages or setting up a groove with the 22" Ping Ride on my right. So I'll keep the right hand going and do accents and other stuff with my left hand on the 19" Medium Thin Crash on the left. It's an excellent crash/ride cymbal and it gives me enough different sounds to free me up for this *ambidextrous* approach."

The innate ability to pick the right cymbal is an art that Hakim has refined by spending a lot of time in the city's music stores, playing and listening closely to cymbal after cymbal.

"You should be patient. You've got to know how to really *listen* to the cymbal you're going to play for years. And when you pick a cymbal, you've

got to do it with the same sticks you intend to play it with.

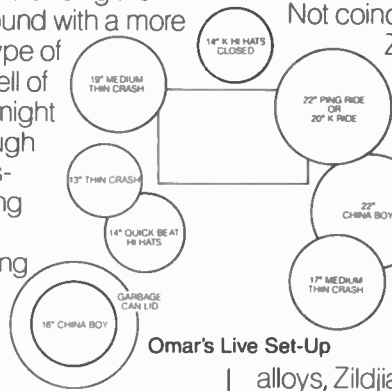
"First, I listen for the primary tone. You have to get close to the cymbal to hear it. I also listen to whether the harmonic overtones are coming out evenly. I like the bells to be clear without too many harmonic overtones."

Not coincidentally, only Zildjian cymbals meet Omar Hakim's exacting standards for tonal versatility, dynamic consistency and a natural, in-bred musicality.

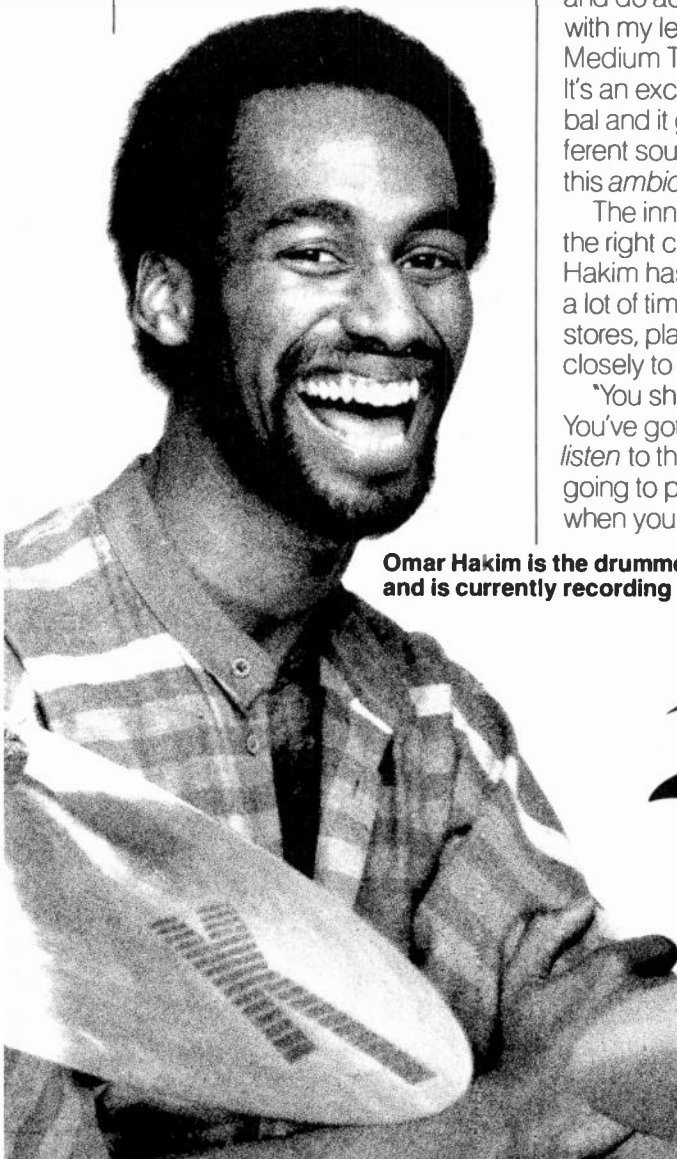
"Because of their 'special' blend of alloys, Zildjians have the most beautiful natural harmonic overtones. They give me the wide vocabulary of sounds I need. Other cymbals only sound good for one kind of thing. And you've got to *bash* them to get them to sound.

"The musicality of Zildjians makes each cymbal a complete, multi-tonal instrument. Depending on what part of the cymbal I choose to play, I have at least five or six sounds on my ride cymbal that I can use. We do a tune called 'Fast City' where I can smack my ride cymbal and get a crash you won't believe."

Avedis Zildjian Company, Cymbal Makers Since 1623, Longwater Drive, Norwell, Mass. 02061 USA



Omar's Live Set-Up



Omar Hakim is the drummer for Weather Report and is currently recording and touring with Sting.

# Zildjian®

The only serious choice.

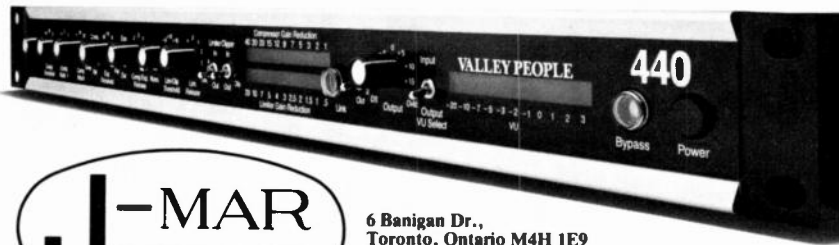
© Copyright Zildjian 1984

# Feature Rich

Linear Integration Detection  
 Peak Reversion Correction  
 Anticipatory Release Computation  
 Gain Recovery Computation  
 Interactive Expander circuitry in the Compressor section  
 Auto mode  
 FM pre-emphasis compensated compression and limiting  
 Switch-selectable AGC operation

Dynamic Sibilance Processor  
 Complete, Easy-to-Read Metering  
 Stereo Couple or Master/Slave operation  
 Hardwire Bypass  
 Electronically balanced inputs and outputs  
 Logical front panel lay-out with freedom from control interaction  
 Compact and easy to interface  
 Safety Clipper

The Model 440... Feature rich, yet affordably priced!



6 Banigan Dr.,  
 Toronto, Ontario M4H 1E9  
 (416) 421-9080

## The Prelude advantage.

Great beginnings that last and last...

We created Prelude Strings to give young student musicians every advantage in learning violin.

Preludes are flat, chromium wound steel strings that speak easily, are exceptionally responsive, and are not difficult to tune. And our combination of the right materials and D'Addario's generations of stringmaking expertise make Preludes a string that will last and last.



**D'Addario**<sup>®</sup>  
 E. Farmingdale, NY 11735 USA

Available in all student sizes. Ask your dealer for them today, or write for information.

homegrown contest's integrity being questioned. For the past 9 years this station has put it out on the line for the music and musicians of this city. We haven't talked about it, we've actually gone out and done it. The contest may not be perfect, we're always trying to improve it. We don't fear constructive criticism but whining is another matter.

In the 9 years we've been doing the homegrown contest, we have received and processed thousands of tapes. This is the first letter we've come across with this kind of attitude. You figure it out.

Bob Mackowycz  
 Q107

### Take a walk on the practical side

I just picked up a copy of your latest issue and was delighted to find the article by Matt Zimbel - "RECORDING LIVE TO STEREO". It's a real treat to find such an informative, well written and practical feature in any music mag.

I realize that the glitzy articles about the "stars" sell magazines for you but it's great if you can provide us with articles like Matt's as well. Hope to see more of this kind of work in your pages in the future.

Doug Wilde  
 Toronto, ON

### Features on successful Canadians are encouraging

Thank you *Canadian Musician* for letting we Canadian musicians feel part of an American-monopolized industry! We all know that Canadian talent does not differ from that of American and your articles on successful Canadian bands such as The Spoons or Platinum Blonde are encouraging. The article on David Foster was also very interesting and as I am interested in that type of work, I would be very pleased to see more on record producers, sound technicians or engineers etc.

Angie Sims  
 Ottawa, ON

### David Foster songwriting competition

First of all, I would like to tell you all how much I enjoy reading your magazine. The articles and interviews seem more personal than any American publication I've read.

Being a fan of David Foster's producing and writing, I was interested to know where I could send original material for the CISN-FM (Edmonton) songwriting contest mentioned in your magazine. That is unless you're afraid of some *American* competition.

Richard Casteel  
 Brea, CA U.S.A.

For more information on the David Foster Songwriting Competition, write to: Alberta Recording Industry Association (A.R.I.A.), 14522-118 Avenue, Edmonton, AB T5L 2M8.



# THE RODAM CONNECTION



YOUR LINK  
TO BETTER MUSIC

Guitar Cord



Y. Cords



Microphone Cord



RODAM MANUFACTURING LTD., 91 PELHAM AVE., TORONTO, ONT. M6N 1A9 • TEL: (416) 656-8462

MANUFACTURERS OF:

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



disgruntled Nash the Slash, who recently filed a suit seeking \$1 million in damages from Pepsi-Cola Canada for "misappropriation of personality."

In question is a Pepsi ad featuring Rough Trade, which was aired in 1984, and which Nash says features a Nash look-alike. He says, "I've created and promoted this identity and by displaying a character similar to mine, Pepsi is implying that I endorse Pepsi. No such permission was asked of me. I hope that any other rock artists who've also felt their identity has been misappropriated, will also take action."

Although, they've taken no action, The Nylons were concerned about a Labatt's commercial that aired last year, which featured

four characters (three white and one black singer) which performed a capella and shuffled across the stage a la The Nylons. Nash might be setting a precedent by his action; of course, the fact that he and his two partners in the band FM (Cam Hawkins and Martin Deller) will be releasing a new L.P. on Quality this summer, suggests that the suit will at least attract some attention and publicity. And if Nash does get a settlement, then he can use the monies to replace the slightly faded and worn outfit he's generally wearing!

For more information, write to Cutthroat Productions, Box 279, Station J, Toronto, Ontario, M4J 4Y1.

tronics of a Roland guitar synthesizer, and then hooked up to the Synclavier. The object being to allow Metheny to expand his guitar horizons; for instance, he can now play a note, take his finger off the fret, play another note while the initial note is still ringing. She adds, "Pat seems to like sustain and overlapping,

and, in essence, this new guitar is like having four instruments (because of the four sets of strings) and then he can kick in the Synclavier."

For more information, write Linda Manzer, P.O. Box 924, Station "P", Toronto, ON M5S 2Z2 (416) 927-1539.

## Manzer Custom Guitars



Linda Manzer, a Toronto craftsman who's been building acoustic guitars for 10 years, says, "People never used to put pickups in their acoustic guitars, but over the years, the need to amplify the sound has created about four different means of amplification. However, I've yet to see one developed that allows you to avoid physically altering the guitar (by drilling holes for instance), and yet will allow the instrument to retain its acoustic quality."

Manzer, who's been associated with such retail stores as Ring Music, Steve's and the Twelfth Fret, recently put the finishing touches on another acoustic guitar for Pat Metheny (he already has a 6-and 12-string

model). This one is referred to as the Swiss Army Guitar because it has a 6-string main neck and two short, stubby 12-string necks. There's an additional 12-strings to bring the total up to 42 strings. Manzer explains, "Pat basically said he had another idea for me and wanted to know how many strings I could realistically get on a guitar. He likes to have a variety of high and low sounds, so he suggested putting the strings all across the body."

There's a Takamine pickup, which gives a lot of sustain, on the 6-string section, and Martin thinline on the diagonal sets. Because Metheny has been using his Synclavier with his guitars, Manzer also fitted in a hex pickup which is interfaced with the elec-

## New Editor Appointed

Jim Norris, President of Norris Publications, announces the appointment of Ted Burley as Editor. Ted will be responsible for the editorial planning and production of Canadian Musician and Canadian Music Trade, as well as four annual programs.

Ted has extensive experience in publishing as editor of several national and regional magazines and newspapers. His background includes writing and producing for radio. He has also managed and performed in a variety of bands in his native Montreal.



## Thrifty's Backs The Spoons



(l to r) Derrick Ross, Stewart Robins (Thrifty's), Gordon Deppe, Rob Preuss, Sandy Horne, Colleen Seppi (Thrifty's)

"What turned me onto music marketing was the effort that Pepsi put behind the Jacksons' tour. When you have personalities to focus on, real people and not just models that others can latch onto, then you set yourself off as being slightly different. So I actively went out to find an up-coming, Canadian music act to focus an advertising campaign on. The Spoons were actually suggested to me by an associate of Peter Steinmetz (CARAS president) and the band came forward. When it comes to corporate sponsorship, bands are pretty aggressive these days," explains Stewart Robins, V.P./Co-

General Manager of Thrifty's, Canada's largest jean and casual wear retailer.

Half way through the campaign - The Spoons are under contract through 1985 - Robins is pleased with the results. The "change into Thrifty's" jingle featuring The Spoons (guitarist/songwriter Gordon Deppe, bassist/vocalist Sandy Horne, keyboardist Rob Preuss, and percussionist Derrick Ross) has been used in various T.V. and radio spots and these have been complemented by full colour posters and in-store appearances by the band. He adds, "When you're catering to the 16-24 target audience, which is the same as the Spoons' au-





## STAR QUALITY

It takes more than music. From subtle to spectacular we've got the most captivating light effects on the market today. And some that haven't even hit the market yet.

**NESS. Light, years ahead.**

**NESS IMPORTS INC.**

111 South State Street, Hackensack, New Jersey U.S.A. 07601  
Telephone: (201) 646-9522 Telex 429772

DISTRIBUTED IN CANADA BY:

**S.L.D.**, 486 Evans Avenue Unit 1A Toronto, Ontario M8W 2T7  
Telephone: (416) 251-9131

Dealer Inquiries Invited.

dience, then you're dealing with a very fickle marketplace. We gauge the campaign's success through various ways and not just through sales. We've been hearing a lot of positive feedback through the marketplace. The band has been terrific and we have the opportunity to work with them again at the end of the con-

tract if things start to happen internationally for them."

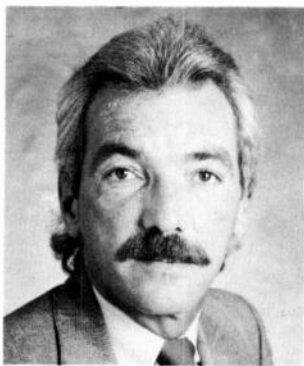
Thrifty's is planning a heavy fall schedule of advertisements with The Spoons and the company will also be sponsoring several rock video shows.

For more information call (416) 586-7580.

## Canadian Music Show Manager

Jim Norris, President of Norris Publications announces the appointment of James Farrell as show manager. Mr. Farrell will be responsible for the planning and production of the Canadian Music Show which takes place at the International Centre October 10-13.

Mr. Farrell has been fully involved in the music industry since 1962, originally as a performer. Most recently he has been producing shows for several corporations and associations. His ex-



perience also includes work in the fields of broadcast, promotion and advertising.

## Shopping for Financial Advice

Taxation is always getting more complex. It's important for someone in the entertainment field to have an advisor who understands the ins and the outs, someone who can maximize an individual's expenses and deductions and structure a client's financial affairs so as to minimize potential taxes. Moreover, when a band is getting close to its first record deal, having already gained certain acceptance and some monies, it's essential that the band starts to structure itself. This is where personal financial management comes into play, where an advisor can collect monies due and pay the bills," says Sam Skurecki who handles entertainment clients (along with partners Syn Mamott and Alan Lavine) for Laventhol & Horwath Management Services.

The partners handle such things as taxation, accounting, negotiation of contracts and syn-



Sam Skurecki

dication work. Skurecki sees his role as a professional advisor, one who works in conjunction with a lawyer on items like contracts where the following questions can come up: If a band is touring, where will the revenues flow? If an act is earning good monies, should they stay in Canada? Where will the majority of the work be done? How much can



**FENDER MICROPHONES:**

**THE TRUTH COMES OUT.**

### M-1 Miniature Condenser Microphone System

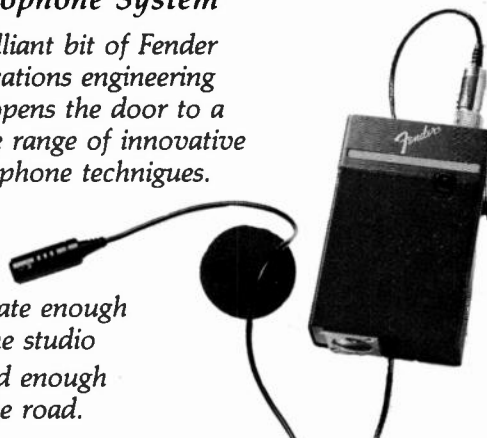
*A brilliant bit of Fender applications engineering that opens the door to a whole range of innovative microphone techniques.*

*accurate enough for the studio  
rugged enough for the road.*

*Fender's new M-1 cardioid condenser isn't just the best-sounding miniature mic in the business. It's also the most versatile.*

*Hear this dramatic advance in microphones now at your Fender Pro Sound dealer. It's a sure hit in almost any application.*

*\*Optional accessory mounting kits will position this mic almost anywhere on anything.*



For more information write:

**Thorn** 2550 DAVIES RD.  
**Metrol** PORT COQUITLAM,  
**Imports** B.C. V3C 1S8  
1984



# 20 reasons why the QSC Model 1400 should cost more. And why it doesn't.

Until now, designing a premium professional amplifier was seemingly a set procedure. All that was needed to introduce a new product was a new feature, a hot new component, more power, or perhaps some complicated circuit gimmickry designed to impress others with "technical superiority."

The results were almost always the same: very little improvement in real-world performance or reliability accompanied by a hefty increase in price.

But we at QSC decided that you deserved more than that.

So we went back to square one, taking a hard look at professional amplifier design and construction basics. We found a lot of room for improvement. Time and technology had changed things. Approaches that had been taken for granted

for years were out of date. They needed re-evaluation... and a breath of fresh air.

With that in mind, we designed Series One. A line of amps that include a host of features (including many advancements gained from our revolutionary Series Three amplifiers) and the finest in high quality/high performance components. We examined existing construction and assembly methods and re-engineered them to be much more efficient.

The result is almost unbelievable. Take the Model 1400 for example. It's equal to or better than any premium power amp on the market in terms of features, performance, reliability, or quality of components. In terms of price, it *could* command a comparable price tag. But the same rethinking that made the Model 1400 technologically superior also made it less expensive. How much less? Like we said, it's almost unbelievable: only \$1395.00.

In all modesty, we feel that we've created a whole new price-class of premium power amplifiers. A look at the features we've outlined here will give you some indication of the technology that makes the QSC Model 1400 uniquely superior. Ironically, many are the same features that make it so affordable.

To find out more about the 1400, see your QSC Audio Products dealer. After all, can you afford not to?

## 1. Power

A hefty 200 watts per channel @ 8 ohms, 300 watts per channel @ 4 ohms, 20-20kHz, both channels driven.

## 2. Lightweight, Compact Size

Advanced design reduces weight to a mere 27 lbs.

## 3. Flow-Through Cooling

High-turbulence heatsink thermally coupled to faceplate dramatically reduces weight. Two-speed fan with back-to-front airflow also helps keep rack cool.

## 4. Case-Grounded Output Transistors

Provide a 25% improvement in thermal transfer increasing reliability through reduction of thermal cycling fatigue and insulation breakdown.

## PREMIUM COMPONENTS

### 5. Large SOA, High Speed, Mesa Output Transistors

Renowned for their ruggedness and audiophile sound.

## 6. 5532 Op-Amp Front End

High speed, low-noise, and low-distortion op-amp designed explicitly for high-performance audio.

## 7. High-Density, Low ESR Filter Capacitors

The very latest in advanced foil technology, reduces size and weight while improving performance.

## 8. FR-4 Fiberglass PCB's

High quality circuit boards.

## 9. Single Piece 14-Gauge Steel Chassis with Integral Rack Mounts

Thicker than normal for extra strength, no welds to crack or screws to loosen.

## 10. Full Complementary Output Circuit

For optimum performance and power.

## 11. Independent DC and Sub-Audio Speaker Protection

Circuit design inherently protects speaker from DC or sub-audio

surges due to output failure. Acts independently on each channel.

## 12. Dual Power Supplies

Split power transformer with separate rectifiers and filters. Provides better channel separation and improved reliability.

## 13. Patented Output Averaging™ Short-Circuit Protection

Provides superior short circuit protection without the audio degradation found in VI limiting.

## 14. Thumpless Turn-On, Turn-Off

Input muting relay provides turn-on delay and instant turn-off to protect sensitive drivers and speakers.

## 15. Active Balanced Inputs

For superior audio performance while reducing cable-induced hum.

## COMPREHENSIVE INTERFACE PANEL

### 16. Octal Input Socket

Accepts active and passive input modules such as comp/limiters, crossovers, and transformers.

### 17. ¼ RTS, XLR, and Barrier Inputs

No need for adapters.

## 18. Mono-Bridging and Input Programming Switches

Maximum flexibility without jumpers or patch cords.

## 19. Optional 70-Volt Output Transformers

Mount right on the back for use in distributed systems.

## 20. 2 Years Parts and Labor Warranty

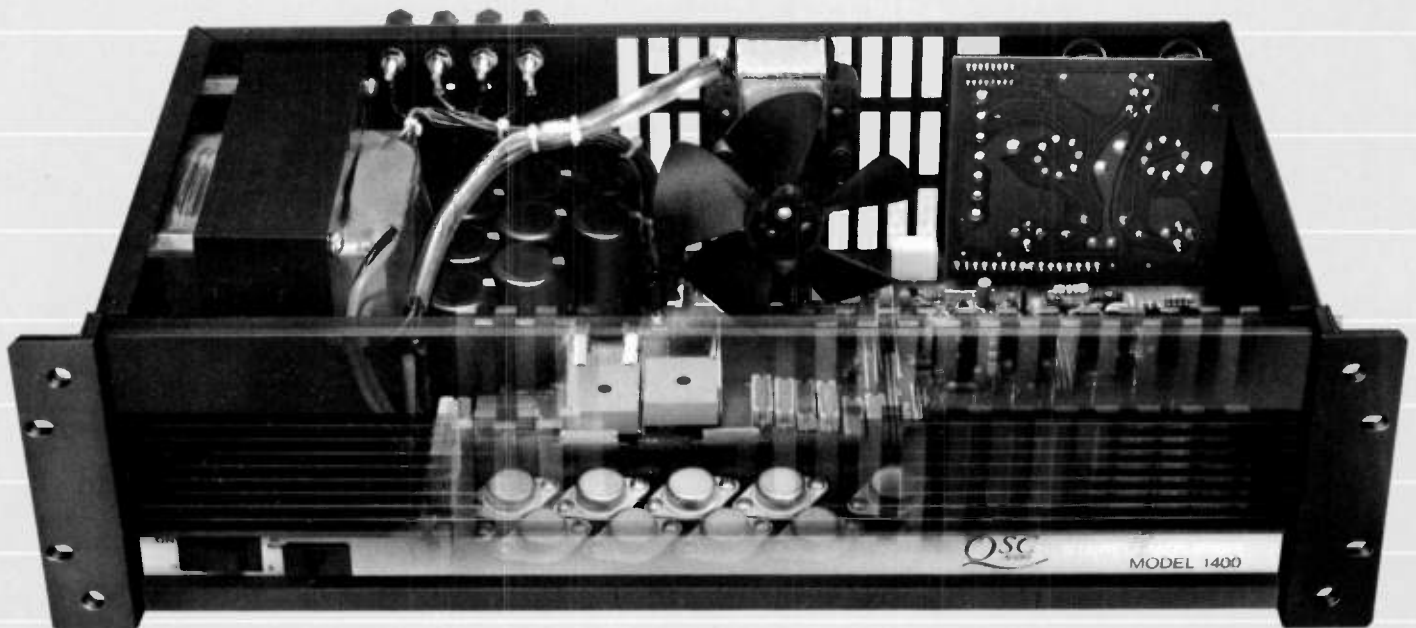
A quality product backed by an extended warranty.

\*Manufacturer's suggested retail price

**QSC**  
AUDIO

S. F. MARKETING, INC.  
312 Benjamin Hudon  
Montreal, Quebec H4N 1J4  
(514) 337-6113

Write for details and specifications on these and other products.



they expect to earn? Perhaps, it might be worth incorporating?

He offers some guidelines when shopping for an advisor: "What do you really want: is it for taxation or for someone to look after your financial matters? You've got to feel comfortable immediately because a good working relationship is key. You should look for a meshing of personalities and for honesty because you have to keep your advisor on top of things. To ensure that a client gets the least amount of 'screwing' it's impor-

tant to be ahead of the game and not do things in retrospect."

Skurecki warns that if there's some area where an artist is going to get beat, it's in the area of royalties: "There's not much that can be done with performing rights societies. But we can help ensure that any deal you cut is carried through, so that you're not left asking: Heh, this L.P. is doing well, but where are the monies?"

For more information call (416) 977-2555.

Spring '86 in Toronto with producer George Martin as one of the headline speakers, came across several "street" associations in L.A. while he was scouting for a location: "There's a group, which has been around for almost 20 years, called the L.A. Songwriters' Showcase. Every week it holds a workshop of sorts at local clubs in the city. Songwriters are asked to bring in their tapes, and through some sort of lottery process, a visiting panel of industry experts give a detailed analysis of the chosen songs. The songwriters are not

mentioned by name and the process is quite objective. Trebas brought in author/educator Jim Progress, who also helped found NARAS, this year to discuss song forms with first year students. His belief is that there's a direct relationship between song structure and a hit record; in fact, he has a list of 10 guidelines that he feels apply 90% of the time. This sort of industry expertise is what Trebas students can draw upon."

For more information on Trebas' Fall courses, write 1435 Bleury, Suite 301, Montreal, PQ H3A 2H7.

## Trebas Opens in L.A.

Trebas Institute of Recording Arts, which has been offering a two-year full-time program of studies in the music business and the recording arts and sciences since 1979 in Montreal, is planning to open a school in Los Angeles in the Fall - Trebas already offers courses in Toronto, Ottawa and Vancouver. Trebas'

Dave Leonard explains, "Surprisingly, there are no courses in L.A. that have a broad base of courses or ones which are fulltime; for instance, UCLA has an Audio Mixing course but it's part of its continuing education program."

Leonard, who is planning to hold a major music symposium in

## New Computer Music Centre in Toronto

Greg Stephen, formerly of Remenyi Music, has set up the Computer Music Centre as a division of XL Electronix, a Toronto computer store. Stephen, who manned Remenyi's own computer music division and was responsible for bringing into

Canada some of the first synthesized keyboards (Sound-chaser and Alpha Syntauri), has created a store that is unique in North America. He says, "We've created a new type of retail outlet: it's unlike dedicated computer or M.I. stores. In Japan, the shift to

**Dave Betts**  
Premier drummer with  
**HONEYMOON SUITE**

**Premier**

Photo By Jim Prue

**More Premier drummers in heavy rotation with hot videos...**

Thommy Price with Billy Idol  
Steve Lederman with Reckless

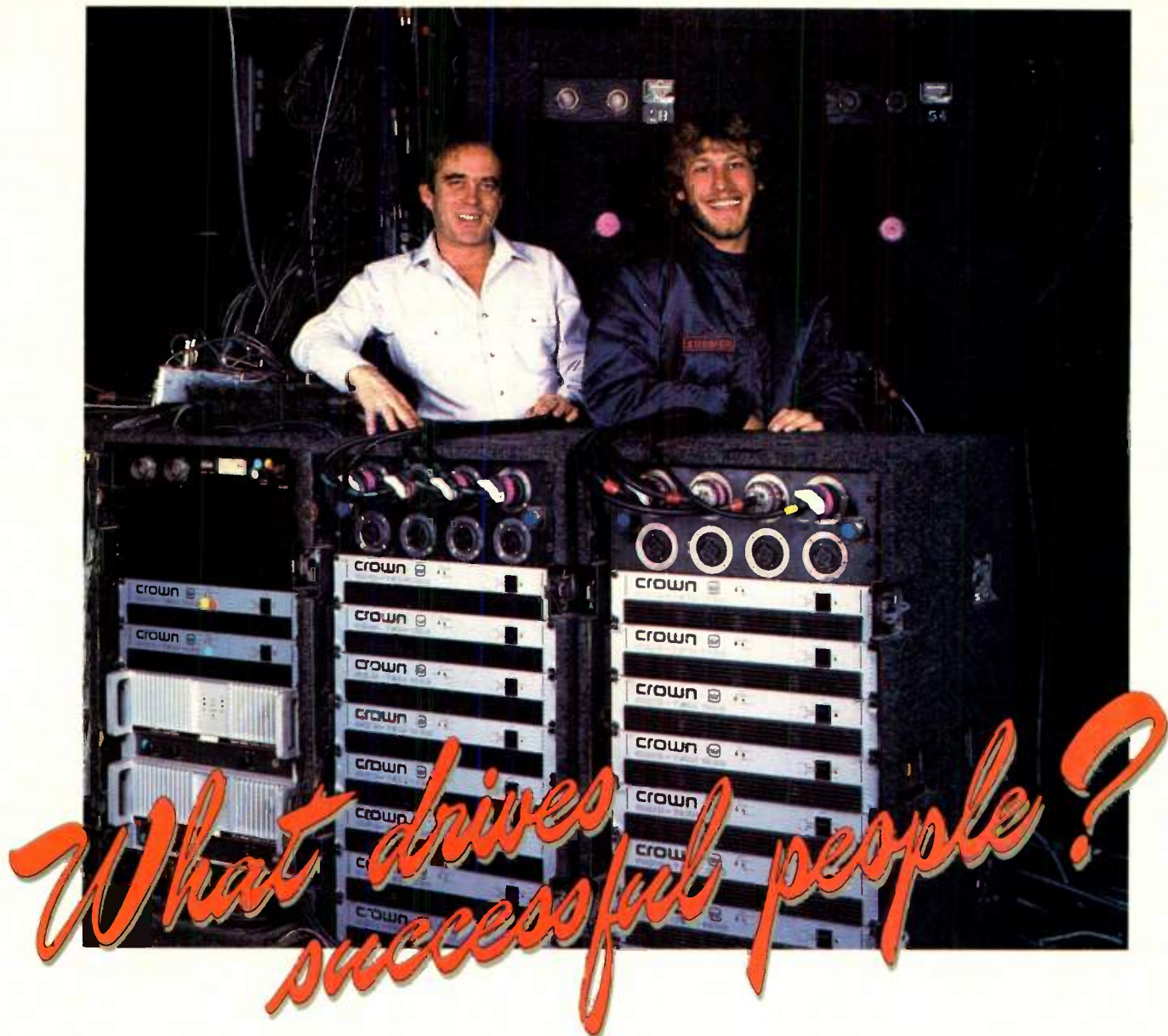
Mel Gaynor with Simple Minds  
Olle Romö with Eurhythmics

**PREMIER PERCUSSION - the high quality alternative**

**PRECAN MUSIC**

140 MILNER AVENUE  
UNIT 10  
SCARBOROUGH, ON M1S 3R3





An age old question that can now be answered in literal terms; the people are Showco, the answer is Crown.

Consider the major tour. Each move a major task. Truckload after truckload of sound and lighting equipment must be put up and torn down, more often than not, overnight. In most cases the awesome responsibility for a successful technical performance rests squarely on the shoulders of Showco.

A tour company with a client list that reads like Billboard's Top 100, Showco has been at the forefront of this highly specialized field for years. Their reputation stems from a finely tuned marriage of technology and sweat. We are proud of the many years we have been involved in Showco's efforts and our new Micro-

Tech™ 1000 power amplifier dramatically illustrates the value of this relationship.

Innovative Crown technology shaped by advice from Showco has produced a more powerful, lighter and smaller amplifier ideal for the touring professional. Higher power, less weight and less rack space translate into critically needed efficiency on the road.

Currently on tour with the largest system ever designed for indoor arenas, Showco once again relies on the power and dependability of the Crown product. 134 Crown PSA-2s and 28 new Micro-Tech 1000s supply the power -- in excess of 200,000 watts to drive over 16 tons of loudspeakers.

The performance of the new MT-1000 further strengthens the dependability of Crown amplifiers. The only reason Showco has had to touch their new amps is to move them. And move they have, 78 shows in 52 cities without a failure of any kind. Not surprising for a Crown product but unheard of in any product fresh from the assembly line. Months of Showco's heavy duty field testing has established the MT-1000's reliability even before it hit the market.

At your next concert take a look beyond the performers; chances are you will find Showco and the driving force of Crown.



**crown**® ...the next logical step!

Exported under the Amcron name.

**omnimedia** corporation

9653 Cote de Liesse/Dorval, Quebec H9P 1A3 (514) 636-9971

World Radio History

combining both music systems with computer systems is already fully underway. Computers are already in keyboards like the DX Series." Partner Kevin Barr adds, "Computer enthusiasts come in from XL's department and we tell them that their knowledge can be applied to creating music; and we tell musicians who come in the other door, that using computers can facilitate their playing. We've sort of jumped onto the crest of a wave."

There are five computers set up in the store and they're all interfaced to a music system, including Yamaha's new CX5M music computer; in effect, there are five "work-stations" set up and customers can take an operating manual and get a hands-on feel. Stephen says, "It's a self-serve concept, and Kevin and I work as consultants: each work-station has a different program to use."

With the advent of MIDI, computer and music technology are even more closely related, yet

there seems to be a psychological fear with most music retailers to bridge the gap. As Stephen says, "With a system, like the CX5M, there's little or no computer knowledge required by the musician to play it. It seems a natural evolution to tie the two areas together." Some of the store's future goals are to allow customers to phone in to the centre through modems and get their questions instantly answered.

For more information on the Computer Music Centre call, (416) 921-8941.

## Saved By Technology

Jim Burgess, who was involved in the distribution of the PPG synthesizer in Canada and who has done various programming work on albums by Rush and Stevie Wonder, has set up a new company called Saved By Technology. Taking what he's learned from his previous projects, Burgess is setting up a production facility dedicated to synthesizer music and much different in concept from the traditional studio set-up. He explains, "The aim is to avoid using tape as the main medium and there are two ways of doing that including: using a host computer like an IBM as the main controller - the software available today however, is somewhat limited for professional applications; or using a product like the Yamaha QX-1 MIDI recorder. We'll be using the QX-1 as the centre of our system and it will be utilised to record MIDI information that describes a sound performance. It's essential-

ly like a word processor for music."

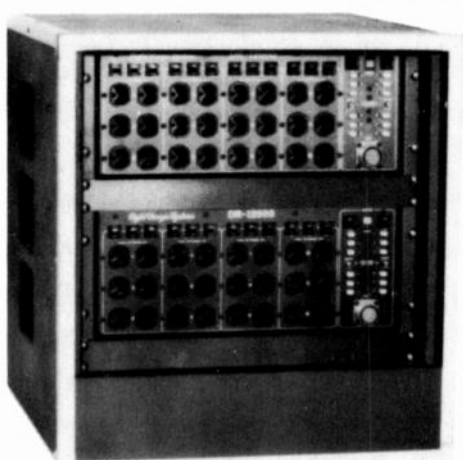
Burgess says that by using computer technology, the musician is offered several things including: greater freedom in instrumentation; compositional flexibility in editing; and overall production costs can be reduced because of the elimination of using tape. Very little recording will be done with microphones and Burgess will be utilising such synthesizers as the PPG, Oberheim, an Emulator and Yamaha's rack of DX-7 modules to dump the information into the MIDI recorder.

He adds, "When you record to tape you're committed to that sound, but with the use of MIDI information you can use a whole lot of compositional freedom like changing voicings etc."

For more information call Jim Burgess (416) 423-3752. □

## TOUR POWER!

INTRODUCING THE **NEW LDS 24K TOUR PACKAGE**  
AND 12 CHANNEL MATRIX CONTROL DESK



### INCLUDES:

- 2 - **LDS DR12000** 12 CH., 1K/CH. DIMMERS
- 1 - **LDS LC12-8** 12 CH. MATRIX CONTROL DESK
- 1 - 30M CONTROL CABLE
- 1 - ALUMINUM TRIMMED ROAD CASE W/100 AMP POWER DISTRIBUTION AND **CAM-LOK** CONNECTORS

**SUGG. LIST \$6750.00**

**RMSCO LTD.**

2000 ELLESMERE RD. #7  
SCARBOROUGH, ONTARIO  
M1H 2W4 (416) 439-0261

## The World's Most Unique Records

### Music Minus One

If you play an instrument or sing, you can join a jazz band, a rock band, a string quartet or a symphony orchestra as the solo performer, just by placing a needle in the groove of an **MMO LP** and opening the music book provided with each record.

**The Possibilities Are Limitless!**

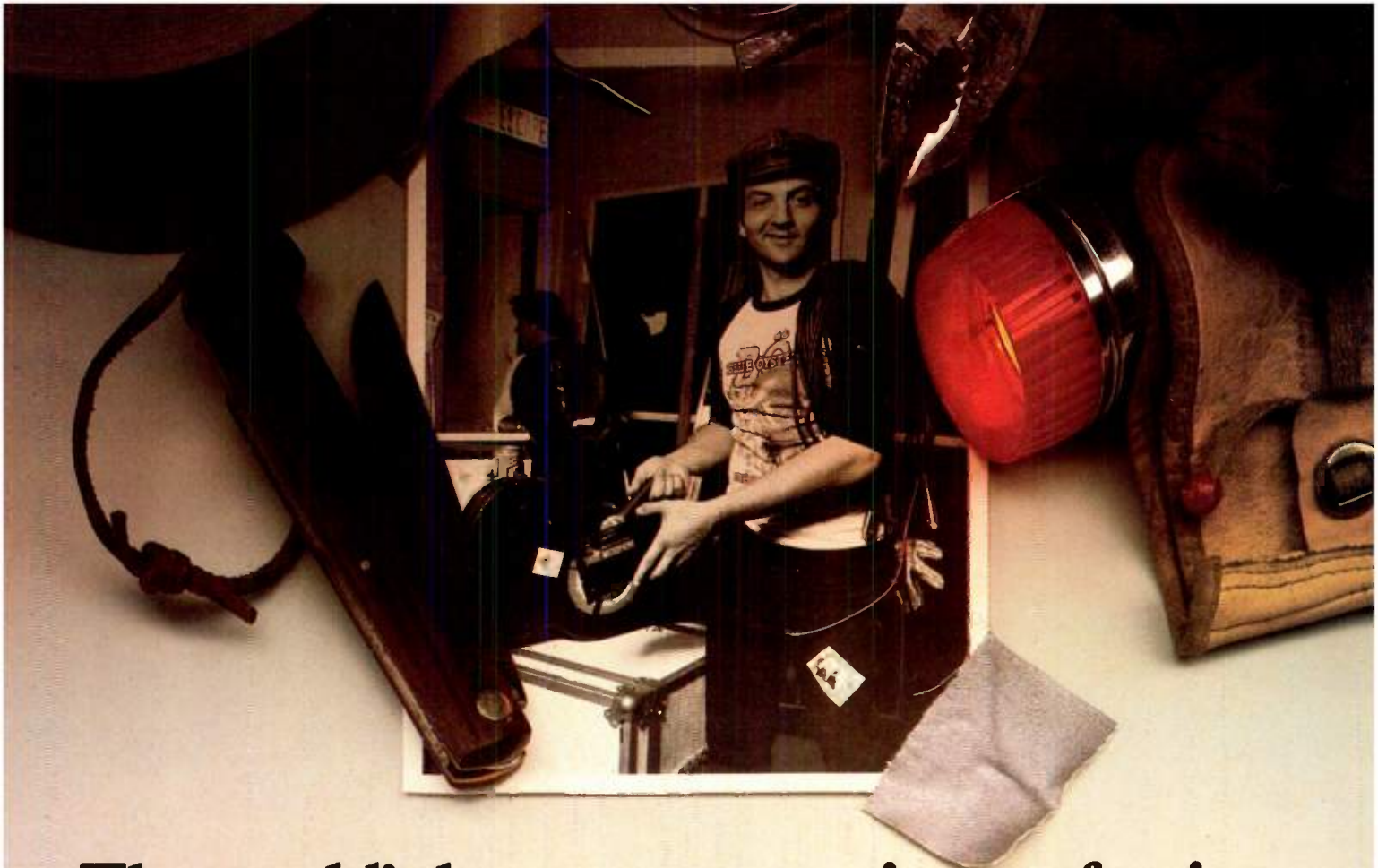
**See the world's most unique library of records at your local music dealer today!**

For complete catalogue write or call:



Frederick Harris Music Ltd.  
529 Speers Rd.  
Oakville, Ontario  
L6K 2G4  
**(416) 845-3487**





## The world's least conservative profession has maintained one rigid tradition. The SM58.

In an industry that discards electronic products like ice cream wrappers, the SM58 and its close cousin, the SM57, have remained the overwhelming choice of rock, pop, R & B, gospel and jazz vocalists for the last 16 years.

Why?

Simply because there is no sound quite like the SM58 sound. Its punch in live vocal situations, coupled with a distinctive upper mid-range presence peak and fixed low-frequency rolloff, give it the trademark quality no other manufacturer can imitate, although others have tried.

And to protect that sonic perfection, the SM58 is extraordinarily tough. Even six-foot drops on hardwood floors won't faze it. Ask any roadie who has used—and abused—one.

Performers the world over favor the weight and balance of the SM58, especially in hand-

held situations. Even the finish is totally professional—a non-glare grey that looks as great on stage as it does on camera.

The crispness of the closely related SM57 enhances musical instruments the way the SM58 handles vocals. Beautifully.

Musicians are tough to please, but with the world-standard SM58 and SM57, they'll tell you, "when you've got a good thing going, why give it up?"

For more information on the complete line of professional performance microphones, write A. C. Simmonds & Sons, Ltd., 975 Dillingham Rd., Pickering, Ontario L1W 3B2, Canada.

# SHURE®



THE SOUND OF THE PROFESSIONALS®... WORLDWIDE



# **DigiTech**



Digitech RDS 1900 - \$599.00  
15 KHZ to approx. 2 sec.

Digitech RDS 3600 - \$769.00  
15 KHZ to approx. 2 sec.  
8 KHZ to approx. 4 sec.  
4 KHZ to over 7 sec.

Digitech RDS 900 - \$539.00  
8 KHZ to approx. 1 sec.



Digitech PDS 1000 - 7 KHZ to 1 sec. - \$349.00  
Foot switching for off/on and repeat-hold functions.  
Also available: Digitech PDS 2000 - 7 KHZ to 2 sec. - \$449.00  
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.


**DigiTech**

® registered trademark of  
DOD Electronics Corporation

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



# Records

BY HOWARD DRUCKMAN

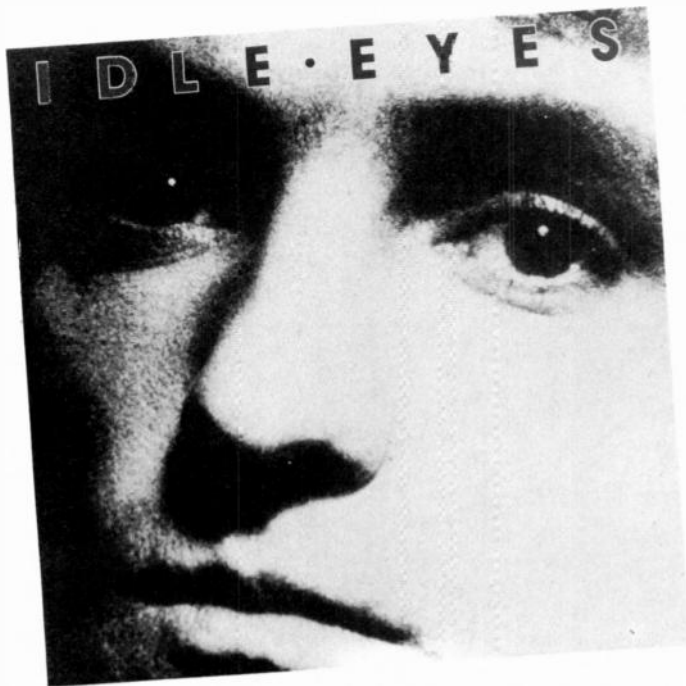
## Idle Eyes

IDLE EYES

WEA Records

Engineers: Howard Rissin, Lindsay Kidd

Producers: Declan O'Doherty, Idle Eyes



Tokyo Rose, the lead-off single from this debut album, was one of the hottest in Canadian pop this year. Virtually all major Canadian radio outlets playlisted or charted the song: Adult contemporary, Top 40, AOR. Even more surprising when you consider that it's not the most accessible lyric.

"It's not the catchiest song on the record", says lead singer/songwriter/guitarist Tad Campbell. "But everyone did seem to like it, and that one had a bit of mystery to it". After three months, it's still selling respectably.

"Tokyo Rose" is a shadowy, minor-key shuffle that falls somewhere between a spy-movie theme and a vaguely oriental sway. About the controversial "stains on your clothes" line in the refrain, Campbell will only say it's about a "sort of woman of the night, hanging out in sleazy bars". Still, it's encouraging to know that a mellow, mid-tempo reggae-rock tune with a rather obscure lyric can still become such a monster single.

The rest of the album is as

clever lyrically, and as subtle and well-crafted musically. Idle Eyes co-produced their debut with Declan O'Doherty (who's worked with Elton John and Paul McCartney). "He was easy to talk things over with", says Campbell. "You have to be happy with what's going down, though. As a first album, I was pleased with it", he says, but admits he wants to capture more of the band's live energy next time.

"To A Vate", inspired by the deployment of missiles in West Germany, is a scorching exception to the predominantly relaxed, uptempo reggae-rock groove of the album. "Important Man", the straightest reggae here, is a one-drop with a sax solo about the not-so-nice money men Campbell's encountered in the business.

The next single, if not already out by now, will be "All Day", a sweet, light pop tune with a pulsive synth bass, snaking guitars in the verses, and a classic ascending riff in the chorus. Lyrically, it deals with finding a balance between freedom and commitment in a

relationship.

Idle Eyes have been criticized for copying Men At Work and the Police. Campbell readily admits his admiration for Sting, but he sees it more as a chain of in-

fluence: Men at Work influenced by the Police, Sting influenced by Bob Marley, and Marley by somebody else. And he really can't help his similarity of voice.

## Orphan

Salute

Portrait/CBS Records

Engineers: Phil Chapman, Jon Astley

Producers: Phil Chapman, Jon Astley



From Winnipeg, out of the ashes of the Pumps, came Orphan with their 1983 debut album, *Lonely At Night*. The follow-up, *Salute*, is a more intriguing, catchy blend of musical styles.

The album's production is slick and accessible: Heavy electronic drums right in your face along with dramatic vocals, metalloids guitars, and ear-grabbing synth effects.

The opening tune is a model of slick production: and state-of-the-art metal-pop. "Open Up The Skies" starts with a synth percussion noise, then jumps into an oriental guitar riff, a distorted heavy metal power chord, and a killer rock drum pattern, all in less than ten seconds. Busy? You bet, but so catchy it doesn't matter.

Lead singer Chris Burke-Galfner mimics Jagger's phrasing, and the percussion break is just made for the dancefloor or radio.

It's like that throughout. "Woman In Love" is a fast, hard synth/guitar rocker in the Lover-boy mode, that shifts from tough, minor-key verses to a lighter, major-key chorus. The choral harmonies and Mike-Reno-esque vocals in the refrain really establish the mould.

"A Little Heart and Soul" takes

a well-aimed stab at funk, with a fuzzy guitar straight out of all those old Hot Chocolate records. "Uncle Sam Wants You" is a political song about forced draft registration, but the Hendrix-like military guitar and a marching-sound break are just too blatant to work.

## Helix

Highway To Heaven

Capital/EMI Records

Engineer: David Wittman

Producer: Tom Treumuth



After ten years of one-nighters, Helix are getting upwardly mobile. Moving closer to the green pastures of AOR with every release. This effort boasts a more refined sound, occasional keyboards, and a few "ballads", but still, you just can't get away from the metal.

The first single, "Deep Cuts The Knife", opens with a gentle acoustic guitar figure, but quickly moves on to a power-chorded chorus, and returns to the verse with an overpowering snare beating the tune home.

Lyrically, Helix may be the only heavy metal band to actually suggest, "I am your slave".

Then again, "Ride The Rocket" and "Christine" are exactly the sort of dumb come-ons that women will probably hate. Musically, these are the heaviest items here - slow, tough, and plodding as hard rock gets. But they're not about domination: one's an invitation, the other is admiration, however crude.

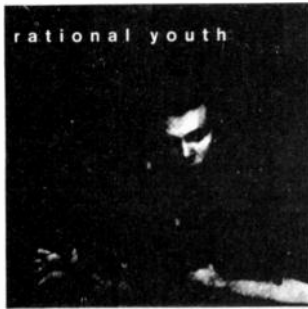
# Records

And in "Long Way To Heaven", Helix readily admit "Too many women/Too many bars/Too many songs about sex and drugs and rock and roll" to make it into paradise very easily. This mid-tempo rocker boasts a twin-guitar lead and smooth harmonies that recall Bad Company at their best.

## Rational Youth

### HEREDITY

Capitol/EMI Records  
Engineers: Dee Long, Paul Northfield, Matt D'Arbanlay-Butler  
Butler  
Producers: Tracy Howe, Dee Long



In 1982, Rational Youth released an independent debut album. In 1982, they released a self-titled EP, and broke up on the verge of a tour to support it. In 1984, Tracy Howe - who led the Youth - recorded some demos, and in 1985 the end product has been released as *Heredity*, essentially a solo album.

Howe likes electronics, and this was his first chance to play with the new Fairlight CMI. But he's also a talented songwriter who manages to write accessible, melodic pop tunes with depth and intelligence. And he integrates Rational Youth's trademark synth textures with acoustic and electric guitars in a smooth, layered mix that's practically demanding Top 40 radio airplay.

At times, it sounds almost too slickly produced: The little, sitar-ish touches on "Heredity", the Beatlesque, music-hall harmonies on "Bang On", the sound effects that open "Freeze". While a driving dance beat, occasionally burning guitars, short song lengths, and pop melodies keep this record relatively unpretentious, the synthesizer textures, clipped, affected vocals, and overblown lyrics sometimes make it sound like an extension of '70s progressive rock.

CM 24

"No More And No Less", the first single, is a textbook lesson in combining soft acoustic finger-picking passages with aggressive guitar-and-synth pop.

The closer Tracy Howe gets to a balance between guitars and synthesizers, the less precious and more accessible he seems to be.

## Terminal Sunglasses

### WRAPAROUND COOL

Og Records  
Engineer: Paul Cardoso  
Producers: Terminal Sunglasses



### WRAP AROUND COOL

From the opening cry of "Reverberation!" and the garage-level instrumental that follows, it's clear the Terminal Sunglasses don't take themselves too seriously, and neither should you.

The Glasses are a young guitars-bass-drums garage band from Montreal. Their debut album is, typically, a technical nightmare: The mix is thin, singer Chris Burns sounds whiny and obnoxious, and drummer George Agetees has trouble keeping up with his chances.

On the other hand, these are exactly the sort of charming flaws that made garage bands so appealing when they first hit the pop charts in the mid-'60s. To their credit, the Sunglasses have used both their talent and lack of it to create a varied, engaging album with their own distinctive stamp.

"Terminal Theme" is a fast, mushy instrumental rocker that borrows unabashedly from the Ventures and Chuck Berry. "Could That Be People Crossing My Lawn" sounds like mod-style rhythm and blues - all sharp seventh chords and accents on the "off" beat. "My Cat Got Run Over By A Bus" takes a run at ska music, while "The A.M. Story" has droning guitars and countryish, if sloppy, harmonies in the chorus.

Guitarist Lawrence Joseph is a main attraction, ranging in tone from sludgy, reverbed punk power-chords to tinny lead runs, in a catalogue of '60s riffs. He sounds like Jorma Kaukonen of the old Jefferson Airplane one minute, and like Lou Reed with the Velvet Underground the next.

Unlike their unselfconscious musical antecedents, the Terminal Sunglasses write mostly about suburbia, usually taking a snotty little laugh at the lifestyle of Montreal's own West Island: "Suburban Subhuman" gives an overview of the teenage boredom, "Antenna Dilemma" takes on the perennial obsession with television, and "Breakfast In A Box" is a sneer at all the fast-food neighborhood burger chain outlets.

Address: Og Music  
P.O. Box 182,  
Station F  
Montreal, PQ  
H3J 2L1

## Sattalites

### SATTALITES

Axe Records  
Engineers: Chris Daley, Mike Riley, Rudy Thomas, George Semkiw, Doug Clements  
Producers: Fergus Hambleton, JoJo Bennett



Fergus Hambleton and JoJo Bennett have fronted local Toronto reggae rockers the Sattalites, for about five years now, and it's encouraging to finally see a debut album. The band ventured down to Jamaica and enlisted such reggae greats as the ever-popular Sly Dunbar and Robbie Shakespeare, Winston Wright, and Lloyd Parks for their sessions at Kingston's Dynamic and Aquarius Studios.

They've come up with a consistent, likeable effort, if a bit unspectacular. Two of the eight songs here appear a second time on the L.P. in re-mixed "dub" versions.

Their cover of the Beatles' "She Loves You" is an inspired choice that smoothly sets the tone. The characteristic one-three feel of the beat, the subtle, rhythmic brass lines, and well-timed handclaps prove that you can teach an old chestnut new tricks.

Less successful is "You Don't Know", an old Toots and the Maytals number. It opens with a sequenced synth that sounds out of place, but quickly segues into a strong horn chart. With background clapping and cheering, and several Sattalites stretching out for some all-too-brief solos, this one is practically an invitation to see the live band.

As expected, the sound is bass-heavy and the synth-drums are right up front. Neil Chapman (of the Pukka Orchestra) does some fine work here, slipping in and out with style and taste, talented but never too showy.

## Scott Merritt

### SERIOUS INTERFERENCE

Duke Street Records  
Engineer: Greg Roberts  
Producers: Scott Merritt, Greg Roberts



Originally recorded at Grant Avenue Studios in Hamilton, this record was re-mastered at Bernie Grundman's studio in L.A., and is being re-released in the wake of Merritt's growing popularity on Toronto's Queen Street West. The record company wants to test the waters nationwide.

Scott Merritt has a thick but catchy voice, in the vein of Van Morrison. He's an unabashed folkie - plays an acoustic guitar, writes songs that tell stories and make some sort of moral point, sells his records from the back of a van.

The arrangements on *Serious Interference*, like the lyrical messages, are spare and subtle,



# The Success of Singing The Blues

BL94

BL4

BL84

Blue Line, bringing sound to life.



Astatic Corp.  
P.O. Box 120  
Conneaut, OH  
44030-0120  
(216) 593-1111 Telex: 980712

Canadian Astatic Ltd.  
1220 Ellesmere Rd.  
Scarborough, ON  
M1P 2X5  
(416) 293-2222

# Records

with understated bass, drums, and the old mandolin, marimba, or organ for colouring. On the reggae-ish "Slumberland", Merritt uses sound and voices taped from the television to supplement a tale of escape, and to turn it into a sly criticism of TV itself. It's like David Byrne and Brian Eno's experiments on "My Life In The Bush Of Ghosts", but in a less spooky context.

It's a testament to Merritt's considerable talent that he manages to get away with "Ping Pong Song", a sunny little ditty based on the trite and essentially ludicrous metaphor of love as a game of ping pong. Just a bit too cute, but the sharp, plucky guitars and glorious harmonies in the refrain pull the song off. And the man knows how to use ambient sound - there's an almost inaudible piano and a quiet taped voice repeating in the break.

The eight-minute "Transistor" is a standout, a unique, telling tale of thoughtless progress. Merritt draws on his memories of

being raised in the industrial town of Brantford, Ontario, to explain one man's refusal of technology for its own sake. It's an original, affecting work that recalls Jane Siberry in her quieter moments.

"Transistor" is being made into a short film that was expected to be released in repertory theatres this summer.

*Serious Interference* probably won't garner a lot of Top 40 airplay - it's not for everybody. But the quality will impress listeners with a taste for captivating stories, sly social comment, and songs that don't have to hit you over the head to make strong points.

## Matt Minglewood

### ME AND THE BOYS

Savannah Records

Engineers: Greg Roberts, Chad Irschick

Producers: Matt Minglewood, Brian Ferriman



For almost a decade now, Halifax's Matt Minglewood has been shouting his rockin' country blues with the Minglewood Band in bars, dives, and dancehalls across the country. His earthy, gut-bucket style has sold better than 200,000 records and earned two gold ones.

But times change, and now he's lit out on his own.

Like Minglewood himself, this record is tough and reliable, a no-nonsense piece of business. "Livin' Outside Of The Law" opens the album in straight-ahead fashion, with a well-defined blues harp, a 4/4 rock

beat, and a lyric in the usual bad-boy territory.

"Daughter of the Night" and "Georgia On A Fast Train" manage to attain a big-band swing feel without the benefit of a big band. The first is an easy-rocking tribute to a disappearing beauty of the night that features some understated piano and tasty slide guitar licks in mid-stream. The second is faster, a bragging tune with a bubbling banjo and inspired soloing all around.

But the best thing here is the title track. Strictly a country rocker, the song offers a nostalgic look back at a simpler past, in the spirit of Bruce Springsteen's "Glory Days", Bob Seger's "Against The Wind", or Bryan Adams' "Summer Of '69".

David Wilcox makes a guest appearance for some passionate slide playing on "Crossroads/Four O'clock In The Morning", which features an I'll-get-even-with-that-cheatin'-woman rap that's as foul-mouthed as it is enjoyable. □

## Computer Support

from  
**mimetics™**

...the professional computer music software source!!

Today's MIDI Instruments are typically limited in their ability to store large quantities of voice information inexpensively, or provide easy visual access to that information. Mimetics has created a solution to this dilemma by developing software which allows your personal computer to extend the limited facilities of your MIDI instrument.

Mimetics's DATA series of software is designed for high speed storage and retrieval of voice information, while providing visual access to voice and function parameters through easy-to-use self-prompting screens.

**DATA 6:** For Sequential Circuits Sbftrak

**DATA 7:** For the Yamaha DX-7

**DATA 11:** For the Yamaha RX-11 Drum Machine

**DATA ODX:** For the Oberheim DX Drum Machine

**PERFORMANCE 7:** For the Yamaha DX-7 in live performance or the studio.

	DATA 6	DATA 7	DATA 11	DATA ODX	PERFORMANCE 7
Apple w/Passport	X	X	X	X	X
Apple w/MPL-401		X			X
C64 w/Passport		X			X
C64 w/SeqCirc		X			X
IBM w/MPL-401		X			X
Price each	\$110.00	\$175.00	\$110.00	\$130.00	\$175.00

MetaMIDI interface card now available (completely Passport compatible) Apple & C64 \$225.00

**Send Your Order and Payment to:**

The Classic Organ Co. Ltd.

300 Don Park Rd., Unit 12, Markham, ON CANADA L3R 3A1 (416) 475-1275

Visa and MasterCard accepted

Exclusive Canadian Distributors of all Mimetics Products.

**\*ALSO AVAILABLE- Exciting 50 page Computer Music Systems overview booklet...\$5.00 (Cdn.)**

Bill Diel, Product Specialist

Yamaha, Passport, IBM, Oberheim, Sequential Circuits, Roland MPL-401, Apple II, Commodore 64 are trademarks of their respective companies

THE INTERNATIONAL TOURING TALENT WEEKLY NEWSPAPER

# PERFORMANCE

If you want to get ahead in the live entertainment business

you've got to know what's going on in the live entertainment business.



Subscribe to  
**PERFORMANCE.** 1020 Currie St.  
Fort Worth, TX 76107

**1-817-338-9444**



# "How To Be A Winner In The Music Business"

PHOTO: Advanced Images Photography  
MODEL: Suttis Styles of Der Kinky Foxx



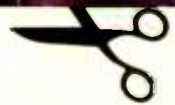
**KAWAI**

There are lots of reasons to subscribe to **Canadian Musician**, Canada's magazine for amateur and professional musicians. There are features on prominent and up-and-coming performers, columns with tips from top musicians, recording innovations, product reports, record reviews, industry updates, and **much, much more.**

For a very short time, new and renewal subscribers to **Canadian Musician** are eligible to win a **Kawai SX230 8 Voice Programmable Polyphonic Synthesizer!** A winner will be chosen from subscriptions received before **August 31, 1985.** So subscribe **NOW!**

You can't be a winner unless you subscribe to **Canadian Musician.** So, send your subscription today. Receive **Canadian Musician** and an opportunity to win the **Kawai SX230 Synthesizer.**

**YES! I WANT TO BE A WINNER!**



Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

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

(Please check one)  New  Renewal

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:

**MUSICIAN**

832 Mount Pleasant Road  
Toronto, Ontario M4P 2L3



# Product Report



guitars had very sharp edges - this is certainly easy to fix but more care should be taken at the factory.

During the two weeks that I had these guitars, I noticed that they stayed in tune, regardless of weather, better than any guitar that I have ever owned. Apparently this is due to an extremely well designed neck joint and heel block assembly. Since this area is out of sight from most of us, some manufacturers skimp on wood quality and craftsmanship here, resulting in an overly sensitive (temperature-wise) instrument.

Electric Sound: As stated earlier, these two guitars are almost the

same, with the exception of the means of amplification. The neck of the EF 590 MF (hereafter called "Magnetic") is about 1½ inches longer to accommodate two metal strips which are the only part of the magnetic bar pickup that is visible (the rest is under the fingerboard, inside the guitar). The two strips look like very flat, worn out frets and are not really functional as frets. To allow for the longer neck, the soundhole is moved about 1¼ inches closer to the bridge than on the EF 592 MR (hereafter called "Crystal"). This pickup is apparently a dual-coil humbucker. It doesn't sound like any humbucker that I have tried, which is good, because it retains most of the acoustic guitar sound, and is quiet as well.

The Crystal's pickup consists of six individual crystal sensors that are mounted under the saddle. They work on the contact principle. This is Takamine's usual approach to amplification and they have used it on their guitars for some time. The magnetic pickup is actually the new idea that prompted this review.

The Magnetic version can only be used with electric guitar strings (nickel) whereas the Crystal can be used with bronze wound strings (bronze wound strings are the choice of most steel string acoustic players). Because of the nature of the crystal pickup, it is possible that nickel strings and even nylon strings could be tried on this guitar.

Considering the different style of pickups, both guitars sounded remarkably similar! As I try to find words to describe the sound of these guitars I come up with "sort of..." That is, they can be equalized to sound sort of like the popular dreadnaught flat-top guitars, sort of like an f-hole, big bodied jazz guitar and even sort of like a nylon string classical. In short, a very versatile guitar, especially if you take time to carefully adjust the tone controls on your amp and the guitar.

Even though they initially have a similar sound, there are some subtle differences: The Magnetic sustains a little longer than the Crystal, and should be able to handle a higher volume level before feedback is encountered. The Crystal sounds a little truer to the acoustic flat-top sound, especially the bronze wound bass strings. All points considered, I guess the Magnetic is a little more versatile for all round use, but it could be a difficult choice. It also occurred to me that if you were trying to develop a more unique acoustic/electric sound, the Magnetic is probably a better bet. I actually used these guitars on a couple of solo jobs and found them ideally suited to that idiom. They would also likely be good for an acoustic guitar sound in large venues, in conjunction with a big P.A. Since they are such easy guitars to play, I also found myself using them at home.

The battery powered FET pre-amp (necessary to boost the pickup's signal so that it can be amplified) is mounted on the inside of the guitar, in a position that is easily reached from the sound hole. In order to change the battery, the strings have to be loosened quite a bit; but, once that is done, the module comes out easily. With a pre-amp of this type, batteries can last up to six months, with normal use, so the inconvenience of having the unit internally mounted is made up for by the convenience of not having to carry around a separate unit.

The control panel, measuring about 2¼ by 1½ inches, consists of one volume and two tone controls, bass and treble. Takamine uses slide controls, like on a recording console. Each control has clearly marked gradations and a "click" right at the mid-point of both tone controls, so you can easily tell whether you are in the cut or boost mode. The control panel is mounted on the upper shoulder of the guitar, close to neck. With this set-up, it is difficult to make change while playing. Of course, Takamine put the controls there so as not to spoil the acoustic look of the front; but, it's not as functionally useful as top mounted controls.

Acoustic Sound: Although the volume is not very loud and the sound is a little muted, both guitars still work reasonably well as acoustics. I never felt that I had to plug them in when I was using them at home. I'm sure however that for live, or even studio work, a better sound would be achieved by using the pickups.

Summary: In short, a good looking, great feeling, versatile sounding acoustic-electric guitar that is worth owning, if it fits your needs. The list price of \$749.50 is reasonable for the value (of course, in the big competitive markets, you should do better). None of my criticisms were meant to be of the major variety; they were either philosophic (beauty versus efficiency) or mild. In other words, I highly recommend these guitars.





"...I see just what I wanna see,  
things are easier that way  
I stand alone but I still need a home  
I'm just playing along in this  
waiting game  
waiting game  
waiting game

Stay in the light, keep your talkin' inside  
Don't listen to fools on the run."

"Stay in the Light", Honeymoon Suite

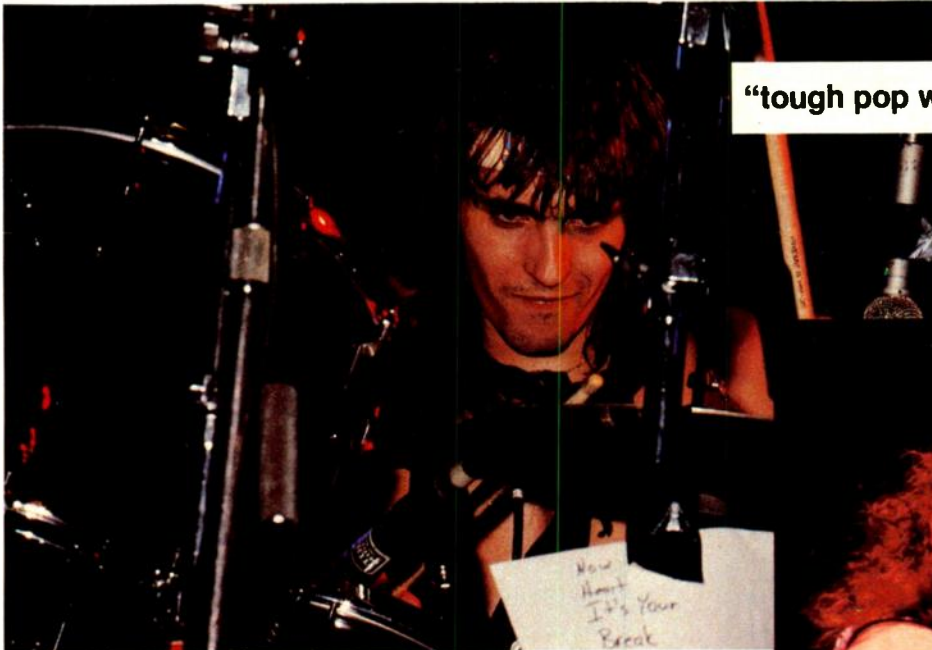
The lyrics are self-inspired, hardly earth-shattering, yet the songs have sparked some emotional chord in North American listeners who've helped Honeymoon Suite's self-titled debut L.P. rack up platinum status in Canada and sales close to 125,000 in the U.S. Now the L.P. was released just over a year ago, yet here is the band on a beach in Toronto doing publicity shots for the song "Wave Babies", which was released as a single in the U.K. in mid-summer. The previous week, the band spent three days shooting the video; act-

ually the fourth video done from the L.P. Manager Stephen Prendergast admits, "Honeymoon Suite is a video act with a heavy visual focus. We've done all the North American video shows, plus programs like *American Bandstand*. Derry Grehan is showcased in a U.S. Pepsi ad. Yet, in spite of this, I never expected to do four videos. I'd have been pleased with just two! If this single and video takes off in the U.K. we'll be doing some follow-up gigs: we've already been invited to do some Festivals. There's no hurry to put out the next L.P."

Prendergast professes an admiration for manager Bruce Allen and for his philosophy that "playing in front of large audiences is the way to go." In light of this, Prendergast, who was Blue's assistant at The Agency (one of Canada's top booking agencies), adds, "The job put me in touch with a lot of U.S. contacts. I also managed the band Lennox, for whom Johnny (Dee) sang and played guitar, and we did some touring both in

Japan and on the U.S. east coast. It was a good learning experience; although, booking bands becomes a lot like selling shoes after a while. I also acted as agent for Steve Blimkie's band, in which both Derry and Dave (Betts) played. So there I was, thinking about what Derry's writing and Johnny's vocals could do together. I saw their initial songwriting together as a major strength, and I had the ability to work the band. The image thing came after; there was no real plan."

And work the band, he has. Drummer Betts explains, "We've played with a diverse number of acts like Aerosmith, The Kinks, The Tubes, Laura Branigan and Jethro Tull; in fact, we were in the middle of the Tull tour and had three days off after the gig in Minneapolis. Stephen booked us in Nashville and Atlanta before we rejoined the tour in New Orleans. Another time, we played with Aerosmith in Montreal on a Saturday, drove to Halifax for a Monday gig,

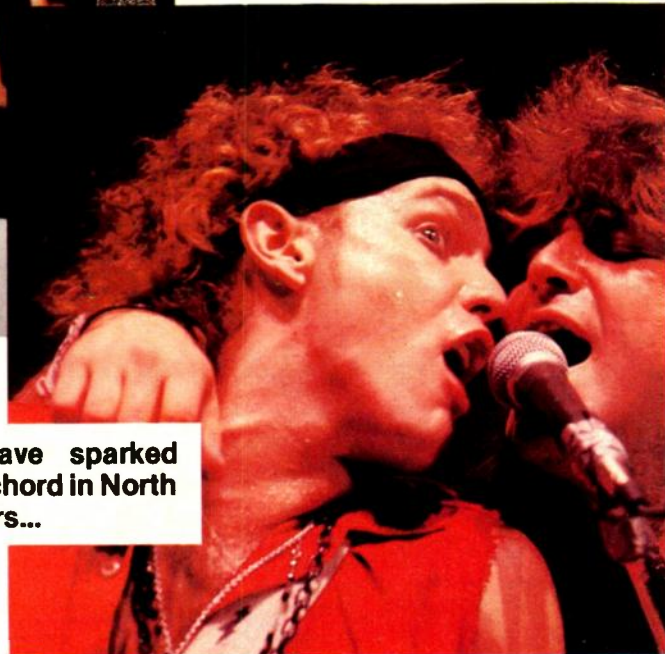


PHOTOS: ILM PRUE

Dave Betts

"tough pop with a lotta edge."

Derry Grehan and Johnny Dee



...the songs have sparked some emotional chord in North American listeners...

The making of

# HONEYMOON SUITE

BY ASHLEY COLLIE



then drove 30 hours non-stop to do a live radio show in Cleveland on Wednesday. We learned a lot watching acts like Billy Idol and Bryan Adams. Apart from the fact they had the youthful type of energetic audience we appreciate, we were able to watch the way that these artists would work their audience; how they'd organize the songs for impact. Although, he doesn't say so, I really think that Stephen does have a master plan. We've all come from humble beginnings and our aim has been to take something small and make it happen. As an agent, he got a lot of street level education and he still watches and learns. The whole year has been an education for us, a quick education."

A major part of the band's success so far has been the simple fact that they've come up with catchy songs - "tough pop with a lotta edge" as producer Tom Treumuth puts it. The debut L.P. had a lot of emotion in it, the "angry young man" type of emotion. Treumuth adds,

"Derry was responsible for most of the songs and he has an amazing knack for melodies. Without good songs, let's face it, a producer doesn't have much to work with. Derry is a lot like Loverboy's Paul Dean; he's very talented hook-wise like Paul."

Of the L.P., Grehan says, "I had a lot of songs built up, so we used them; however, the next L.P. will be more democratic, and you'll hear the different other elements in the band." Song-writing is almost a passion for him, so much so that he'd like other singers to pick up on his songs. "Turn My Head" was picked up by a singer in the U.S. and I've had other enquiries. It'd be super if someone big picked up a song."

Grehan remembers getting his first guitar at a Woolco store, one that lasted him "about three chords." Actually, he started out playing piano and went through the typical enforced piano classes until he came across the guitar. "It was just infinitely cooler to play", he

recalls, adding, "Smoke on the Water" was the first big guitar song I liked and Deep Purple's guitarist Ritchie Blackmore was a hero. I identified with him and it's neat when some young fan comes up to me and says he digs my playing because I remember when I was there too. Although, you can always watch and learn. Eddie Van Halen is a terrific guitarist to learn from, even for professional musicians".

He doesn't put aside the training in piano; in fact, he's spending more time working on piano these days, especially in terms of writing: "I'm discovering more chords which are new to me, even though they may be standard to a professional keyboard player. Every songwriter should know how to play keyboard because it teaches you about structure. I'm finding I can fit more pieces of music together using the keyboard as a foundation."

Today, although he has several guitars which he can use in perfor-

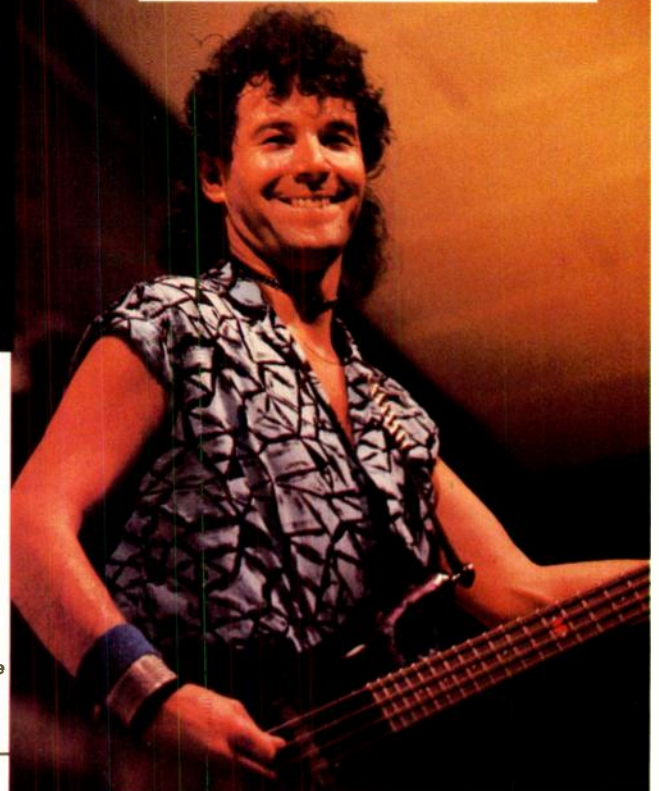
Ray Coburn



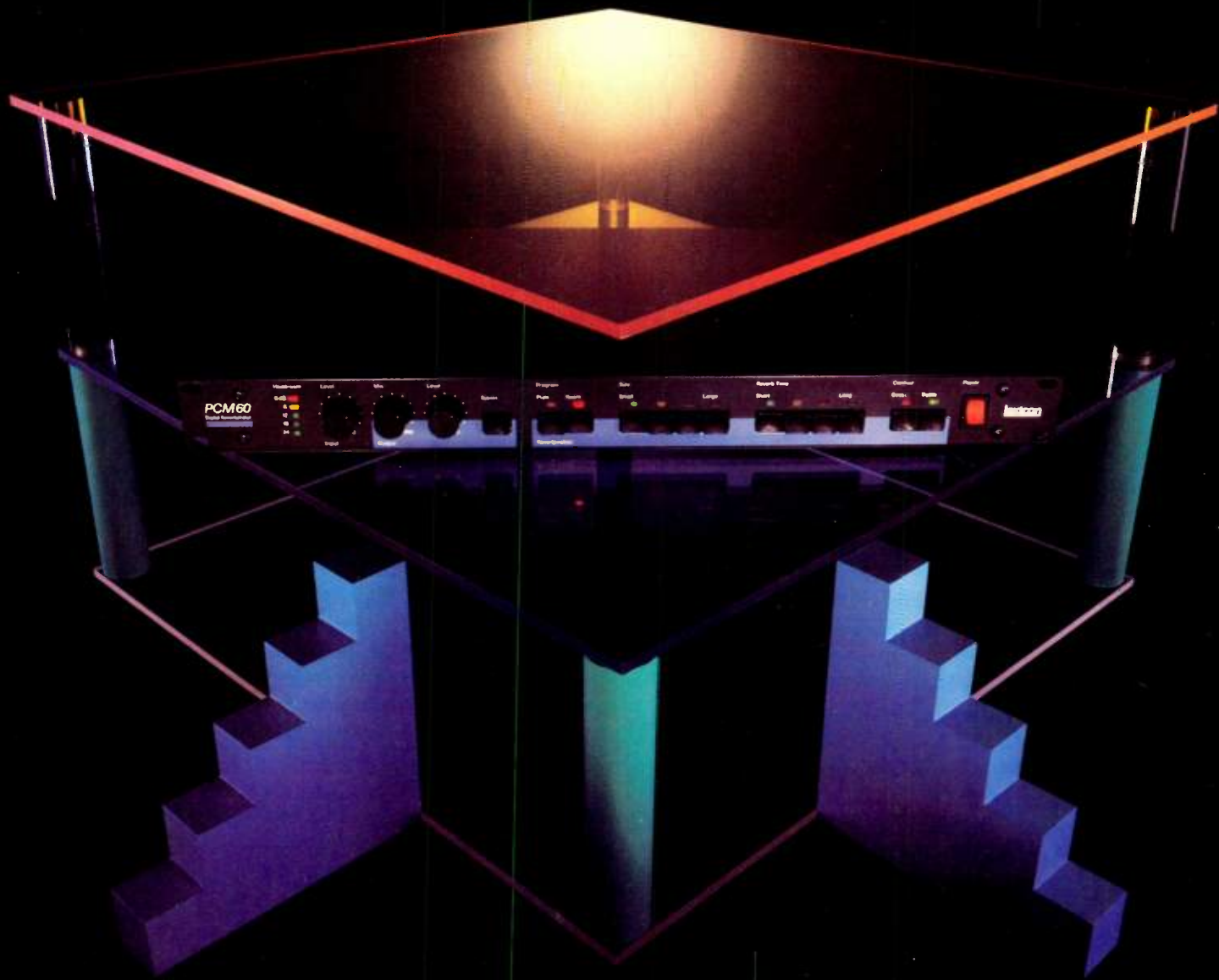
Anyone seeing the band in performance immediately recognizes the energy and enthusiasm.

"We've all come from humble beginnings and our aim has been to take something small and make it happen."

Gary Lalonde



# Presenting Lexicon's *PCM 60*



## *Superior Digital Reverb Within Reach.*

Lexicon proudly announces the PCM 60 Digital Reverberator—the first reverb with the Lexicon sonic quality demanded by so many performing artists and studios at an amazingly low price.

Inside the PCM 60's refined package are the same realistic rooms and plates that have made Lexicon famous. And Lexicon engineers have carefully designed the PCM 60 for rugged use and easy operation: over 100 distinct and useful reverberation effects are only a few pushbuttons away.

Whether you're looking for a long, rich reverb for vocals; a warm spaciousness for instrumentals; a bright or sizzly plate for percussion; or a natural ambience for dialog or all forms of electronic music, the PCM 60 does the job with Lexicon style.

Don't invest in a reverb until you demo the PCM 60 at your Lexicon dealer. With the most demanding program sources, listen to the PCM 60 and compare it with the competition—you'll find no one else comes close. For the serious musician or small studio, the PCM 60 is worth your investment.

**lexicon**

World Radio History

S.F. MARKETING INC.  
312 BENJAMIN HUDON  
MONTREAL, QUEBEC H4N 1J4  
(514) 337-6113



mance, he's using two Lado guitars custom made by Joe Kovacic of Toronto. He likes the "Laser" model because it has an especially wide neck and he prefers to have more room on the fret board: "It improves me as a player. The wide, flat neck goes back to the principle of playing classical guitar: you really have to stretch your fingers and hand. I use Floyd Rose tremolos on my guitars and I'm going to put some new Seymour Duncan pickups on the Laser because I want a hotter sound."

Singer Johnny Dee also plays a Lado guitar but strictly as a rhythm instrument. He used to be the lead guitarist with Lennox, "I always wanted to be singing and be the front man. I couldn't find another band which would take me, so I started my own," he says tongue-in-cheek, then adds, "The Lado I'm using was supposed to be for Rush's Alex Lifeson. It didn't quite turn out for him, but I picked it up because I just liked the look of it."

The other Lado endorsee in the band is bassist Gary Lalonde, a veteran of such bands as Rose and Toronto. Lalonde, who Treumuth says "anchors

**"I knew from my experience in the business that this was something special."**

the band", didn't think great things would come out of Honeymoon Suite when he first joined: "I thought they'd turn out to be a solid bar band, but when I heard the songs - I joined after the L.P.'s production - I knew from my experience in the business that this was something special."

Lalonde speaks for his fellow band members, all of whom have spent time on the bar circuit, when he says, "It's important to practice your trade every night. Playing the bars shows a dedication that's needed if you're going to survive in the big leagues."

As for his equipment, he says he's tried everything but now mainly uses his Lado Laser bass and a Spector bass. "I had one of the first Lado custom bass guitars several years ago. I've got Joe to come around to my side in certain ways: I use EMG pickups and because they have less windings, I find there's less noise and more variety of tone. You need a clean bass sound in arenas because these venues fight the bass sound. I use Peavey sound gear because I needed a large system plus I wanted

nice clear sounding speakers. Peavey has improved its product, and it now offers professional standard quality at good prices."

The other musician is keyboardist Ray Coburn, and his keyboard work seems to distinguish Honeymoon Suite from a lot of other pop/rock bands; in fact, the band did the mixing of the L.P. and of an extended version of "Stay in the Light" especially in England. Ray explains, "We didn't want that big U.S. sound. We wanted to have lots of flavour like the sound that bands like Howard Jones and Tears for Fears come up with. Anyway, Stephen Tayler really brought the keyboards out when we went to England's Farnyard Studios. Of the four

remixes we did of our second single 'Burning in Love', the best was the English version."

Coburn's set-up includes a Roland JX-8P synth, an OBXA and a Yamaha electric Grand piano. He used a PPG synth for the L.P. and adds, "I'd like another JX-8P because I like the Roland sound. In fact, I'd also like to get one of products from Roland's MKB Series of controller keyboards - the ones with the wooden keys. With this product, I could then buy rack mountable modules."

The band had minimal experience, in terms of professional recording, when they met up with Treumuth. Anyone seeing the band in performance immediately recognizes the energy and en-

## INVEST IN A SOUND FUTURE

YOUR CAREER IN THE  
MUSIC RECORDING INDUSTRY

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



in a 2 year professional training program in the

## RECORDING ARTS AND SCIENCES

80 COURSES IN

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

LIMITED INTERNSHIPS AVAILABLE

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

For application and FREE brochure describing courses, visit the Institute.

### TREBAS INSTITUTE OF RECORDING ARTS

1901 Ave. of the Stars,  
#1774  
L.A., Calif. 90067  
(213) 551-6619

34 W. 8th Ave.  
Vancouver, BC  
V5Y 1M7  
(604) 872-2666

410 Dundas St.  
Toronto, Ont.  
M5A 2A8  
(416) 966-3066

290 Nepean St.  
Ottawa, Ont.  
K1R 5G3  
(613) 232-7104

1435 Bleury St., #301  
Montreal, PQ  
H3A 2H7  
(514) 845-4141



TREBAS INSTITUTE OF RECORDING ARTS

thusiasm, but sometimes that works against a band in the more confined environment of a studio. Treumuth explains, "I had to break some bad habits. Generally, bands tend to be sloppier when they play live, so my goal was to tighten them up and add some polish. On the other hand, I still wanted to capture that live energy feel. That's the paradox a producer has to work with. Recording is a vastly different experience; for instance, and this is used a lot in recording now, I had Dave playing along to a click track and that's something he'd never done before. But Dave, like the rest of the band, was fascinated with the whole process and they worked hard."

Betts who was responsible for the almost dance-like, syncopated feel in "Stay in the Light", has been a student of music since the time he used to weedle his way into recording sessions at Manta Sound and just watch. He ran into Grehan at Fanshawe College in Ontario when they were both taking the Music Industry Arts course. Of the course Betts says, "I got the big 'T' for termination, but before I left, I found my eyes opened up to the production facet of things."

Similarly, Grehan says the Fanshawe course was a positive experience: "I hustled and I got in the studio a lot. I knew a lot more about songwriting and the studio when I left, so all in all it was something constructive. The more you

learn about the business, the better... because there's a lot to learn and there's a lot of slimy people out there."

So what's in store for the band? Well, they're not overawed by the success of the first L.P. terming it a "solid" effort which could have been better - it actually reached # 7 on the Album Network Chart, got into the 50s on the *Billboard* chart and the band was nominated for Favourite Debut Album in the 1985 *North American Rock Radio Awards*. They're spending more time working on the next one. Some demos worked out with Treumuth are already in the can, but the band won't start working heavily on the L.P. until September. Until then, they've got more work to do, work which may include getting into those gruelling cross-country schedules. Dee says, "It's part of the job, if we didn't like it, we might as well work in an office." Well, the band hasn't been getting it that rough. Although they still use the tour bus, which all band members pitch in to drive, there's also the limo treatment and more air travel involved. Dee adds, "We can't complain because I remember when we were using an old '73 Chevy to carry our gear".

---

**"The more you learn  
about the business, the  
better... because there's a  
lot of slimy people out  
there."**

---

Manager Prendergast says the band is still "hungry" and when they're into something "they're like a machine". He feels that Honeymoon Suite needs a top 10 CHR hit to blast open their career, especially in the U.S. He also feels that the band's image is ideally suited to MTV, saying, "MTV is now into mainstream rock, rock that doesn't offend. They're really dead set against any heavy metal or Satanic rock imagery. Honeymoon Suite fits in perfectly into the MTV format, so much so, that Warner in the U.S. gave us money to do our videos."

Derry, who says the band will hit its production stride in September with the L.P. release slated for early in the new year, adds, "We have good rapport with our label Warner Brothers in the U.S. and they're excited. But they want us to take our time. We've made a lot of right moves, we've had a bit of luck, and we've opened some doors to the U.S. and international markets. We would really like to have a gold L.P. in the U.S. next time. What it comes down to, is that personal hustle gets results!" □

# 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



“...The Bad Boy on the Peavey Bass.”

# MARIO CIPOLLINA

-HUEY LEWIS  
& THE NEWS

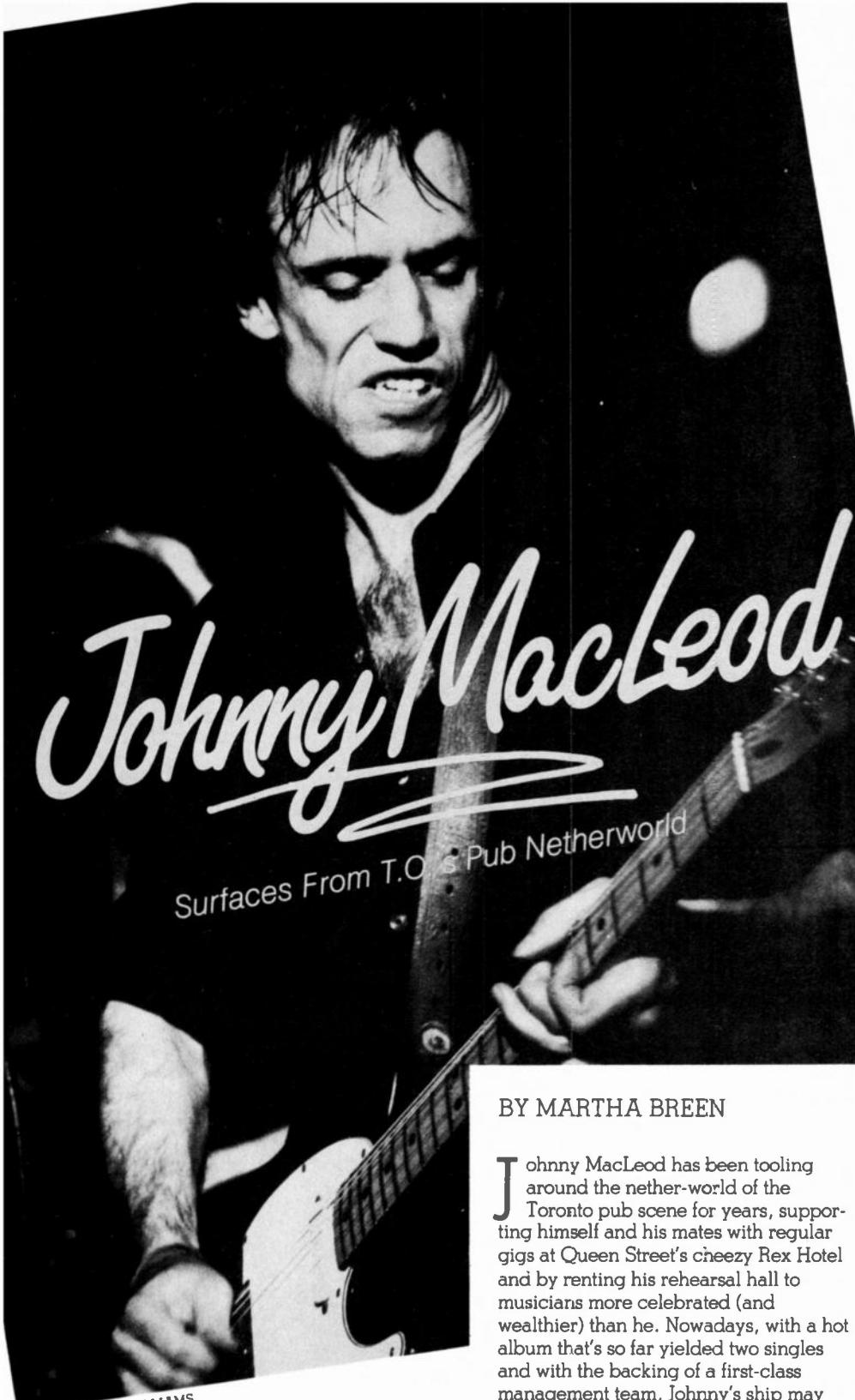


For a copy of our MONITOR® magazine featuring  
Mario Cipollina of Huey Lewis and The News, send \$1.25 to:  
Peavey Electronics Corp., Dept. MC, 711 A Street, Meridian, MS 39301



"THE MUSICIAN'S EDGE"





# Johnny MacLeod

Surfaces From T.O.'s Pub Netherworld

PHOTO: KAREN WILLIAMS

BY MARTHA BREEN

Johnny MacLeod has been tooling around the nether-world of the Toronto pub scene for years, supporting himself and his mates with regular gigs at Queen Street's cheezy Rex Hotel and by renting his rehearsal hall to musicians more celebrated (and wealthier) than he. Nowadays, with a hot album that's so far yielded two singles and with the backing of a first-class management team, Johnny's ship may not actually have come in, but it's on the horizon.

Bernie Finkelstein, the man behind Bruce Cockburn, Murray MacLauchlan and many other top Canadian acts, came across Johnny and the band during one of their Rex gigs and signed him a short time later. "I love his songs, they're quite unique - especially lyrically. When we got to talking I realized he was a very bright guy; someone who could build a solid following over the

long haul."

Johnny's *Dynamite In The Stove*, released earlier this spring on Finkelstein's True North Records, is garnering favourable attention, boosted by college radio and by a steady series of tours by the band, both as headliners and opening for major acts, including Stevie Ray Vaughan.

In places, the album's anthemic melancholy invites comparison with *Music From Big Pink*, the debut album of fellow Toronto bar alumni The Band. "I think melancholy is part of the Canadian character to an extent," he suggests. "We're an introspective people by nature, like being able to look into a still lake and see right to the bottom. In other countries, sights are shorter, because of the politics of the day."

Johnny began testing the waters as a performer after travelling around Europe about 10 years ago. He worked as an "entertainment technician" for some musician friends. After his return, he fell in with the art/music crowd surrounding the Ontario College of Art on Toronto's Queen Street West. With some of his OCA cronies he put together Johnny and the G-Rays, who would symbolize the best and worst of the Queen Street scene.

Preoccupied with energy more than polish, the band made a name for itself but never broke out of the cliquish environs.

"It was a limited access situation," he recalls. "The general public tended to view that whole scene as suspect; the punk rock, Sex Pistols idea. We were labelled as a punk band, but I thought we were more like a European Creedance Clearwater Revival. Anyway, maybe it's just as well that scene never took off. We had some good times, but there were bad times, too."

Johnny and the G-Rays cut an album that received some good reviews, but the band finally succumbed to financial and personal problems. When things wound up getting legal, Johnny says, it almost finished him.

"It's sad to see people who worked so hard get let down like that. I personally feel let down by a lot of things."

The G-Rays' endless loft parties and substance abuse almost caught up with him as well.

Today, Johnny doesn't smoke or drink, studies karate, and arrived for our interview looking healthy and fit, fresh from a few bracing rounds of golf. "I guess I have to learn some things," he says of his former excesses, "by doing".

At that time, Johnny's musical imagination was beginning to stretch beyond what he'd been doing with the G-Rays. He'd known some of the people who would later form the Young Pioneers through the Queen Street crowd, and through his rehearsal hall





# THE ONLY MAGAZINE FOR DRUMMERS ONLY

**Start hitting it right now! Subscribe today.**

Modern Drummer. The one magazine read by thousands of professional drummers who want to know everything that's happening in their world. Just complete the coupon here and start receiving Modern Drummer magazine.

Monthly issues keep you informed about the top talents in drumming, the newest equipment, books and records, the latest info about the business side of drumming and the

Yes, I'd like to have my own subscription to MODERN DRUMMER

One Year (12 issues) \$22.95  \$27.95\* Foreign  
USA, Canada, Mexico

Two Years (24 issues) \$41.95  \$46.95\* Foreign

Airmail add \$50\* per year

\*Payable in U.S. funds only

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

STATE \_\_\_\_\_ ZIP \_\_\_\_\_

Payment enclosed (check or M.O. please)

Visa  Master Card  Please bill me

Account Number \_\_\_\_\_

Exp. Date \_\_\_\_\_

100115

hottest tips about playing, tuning, muffling, miking, maintenance and more.

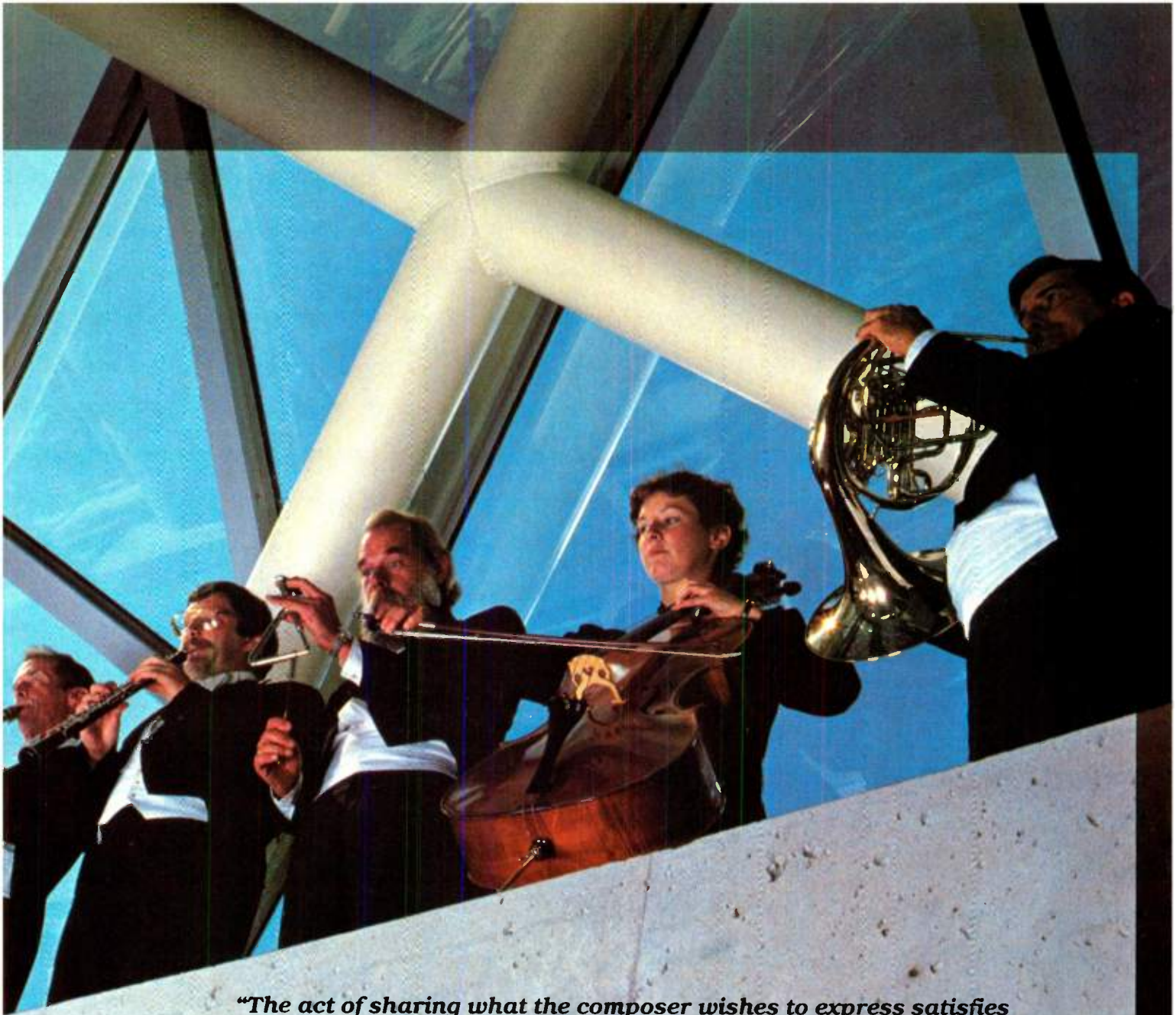
Everything you want – and need – to know about drums, drummers and drumming. Don't miss a beat. Subscribe now.

Return coupon to: Modern Drummer Publications, Subscription Services, P.O. Box 469, Cedar Grove, New Jersey 07009. Your subscription will start with the next available issue. Please allow 6 to 8 weeks for delivery.

# MODERN DRUMMER MAGAZINE







*“The act of sharing what the composer wishes to express satisfies one of the deepest of human needs, Communication. The thing shared is then a means of bridging the gap that separates each individual from the rest of humanity.”*

*– Homer Ulrich*

- ◆ Because music seeks to define that which is quintessentially human, it is a vital property of life. And an essential form of communication. Both the art and science of communications are of vital concern to Northern Telecom, a leader in the technology of communications. This is one reason why we sponsor and support symphony and philharmonic orchestras, opera societies, ballets, dance and theatrical groups from Newfoundland to British Columbia.

**nt** northern  
telecom

# Silverbirch Productions

## ARRANGING

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

## DEMO & ALBUM PRODUCTION

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

## SIGNATORY SERVICE

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

## LEADSHEETS

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

## SHOWS

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

## CALL ANDY KREHM

(416) 922-3130  
263B Carlton St. Toronto, ON M5A 2L4

# 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 \_\_\_\_\_

near the Rex. Despite his self-imposed retirement, he performed occasionally with bandmate Shane Adams, and went on to form the Young Pioneers around 1981.

This time, he gathered around him a group of solid professionals, some of them classically trained. The modern incarnation of the Pioneers consists of Shane Adams (bass), who has performed with David Wilcox and the Pukka Orchestra, Michael Lengyell (drums), a veteran of the Diodes; Taras Chornowol (electric violin/keyboards), a jazz-trained Edmonton native who has toured with Don Francks and Lighthouse; John Findlay (keyboards), a relatively recent addition to the group; and, Lee Whalen (vocals), who first came to Johnny's attention when her vocal group the Rock Hudsons came through the Rex.

The flurry surrounding the album and the band's status as Bernie Finkelstein's newest protege has been a challenge to Johnny. "It's hard to juggle the privacy needed to write songs with the logistics of being in a band, but I'm getting better at it. We spend a lot of time in the bus, and I just run things through my head."

Songs usually begin as "ideas in the distance", which gradually get pulled in and formed. He fleshes out the basic chordal structure and rhythm on acoustic guitar, then works out the song together with the band. He sticks to a quota of one completed song a month.

"It's a good balance of backgrounds and personalities," he says of the Pioneers. "Mike has a hard rock, straight-four backbeat sense, whereas I tend to think more in terms of pulses. Taras is very spiritual, very ethereal, and Shane is more down-to-earth. He's the bridge that pulls us all together."

For Johnny, the best thing about the attention he's been receiving lately is the security it's given him to continue at what he loves, and the opportunity to work with people he admires. "The Pioneers are pros, which makes work a lot easier, but it's more than that. They've got heart; they're not just business associates." □

## PIONEERS' GEAR

Johnny MacLeod: -1973 Fender Telecaster, single-coil high-A pick-up at neck, six-piece brass bridge, black finish with maple neck  
-1968 Telecaster, identical to '73 but with stock pick-ups  
-Fender 12-string electric  
-1961 Gibson SG Jr. electric  
-Guild 12-string acoustic with Bill Lawrence pick-up  
-National lap steel guitar  
-Fender Deluxe amp



with 12" Electro Voice speaker, modified for built-in channel switching  
 -Fender Dual Showman, used in tandem with Deluxe, with Celestion speaker  
 -Fender Vibralux amp for harmonica through vocal mike; custom foot switch for vocal/harp, built by Paul Tozer  
 -Hohner Professional harps  
 -Dean Markley jazz guitar strings

Shane Adams: -half-fretted, half-fretless bass custom-built by Tony Duggan-Smith; Bartolini pick-ups  
 -Yamaha BB1 pre-amp  
 -combination Peavey-powered 210 cabinet; low end runs through QSC Model 1400 power amp, runs 600 watts into Electro Voice Proline 15" speaker in TL cabinet  
 -assorted effects pedals: chorus, volume, digital delay  
 -Wires by David Wyres strings

Taras Chornowol: -Barcus Berry electric violin (model specifically designed for electric playing)  
 -rack-mounted amps: Roland 200 watt power amp, Peavey 6 channel mixer; Roland Model 3000 digital delay; Furman pre-amp EQ  
 -Yamaha 15" cabinet, Electro-Voice 12" speaker  
 -Yamaha DX-7 keyboard

Michael Langyell: -Yamaha drums: 10", 12", 14", and 16" toms; 22" bass drum; 5 1/2" by 14" snare drum  
 -Sabian cymbals: 21" ride cymbal; two 18" crashes  
 -Grooves by Hughes sticks

Harri Palm: -1967 Fender Stratocaster, sunburst with rosewood neck, original tremolo bar  
 -Fender Princeton Blackface amp with 12" Celestion speaker, through MXR Distortion Plus  
 -Fender Super Six amp modified for two 12" Celestion speakers

John Findlay: -Yamaha Cube amp  
 -Yamaha DX-7 keyboard  
 -Roland JX-3P keyboard

Lee Whalen: -one lovely voice

Heinl	Hohner	Grover
Handorff	D'Addario	Schaller
Roth	LaBella	Wittner
Glasser	Hamilton	Dunlop
Hill	Thomastik	Suzuki
Heinrich	Kaplan	Augustine
Remo	Chaser	Pyramid
Pirastro	Martin	
Menuhin	Vega	
Jaeger	Markley	
Hofner		
Ramirez		



SEE YOUR LOCAL DEALER

GEO. *Heinl*  
 & Co. Ltd.

201 Church St.,  
 Toronto M5B 1Y7

Tel: 363-0093



## THE HIGH COST OF VHF WIRELESS IS NOW HISTORY

Samson VHF wireless systems have established a reputation for superior performance, innovative design and proven reliability in a wide variety of commercial sound applications. We offer a full line of VHF wireless systems to fit the most cost-conscious budget. More proof that professional VHF wireless doesn't *have* to cost what it used to.

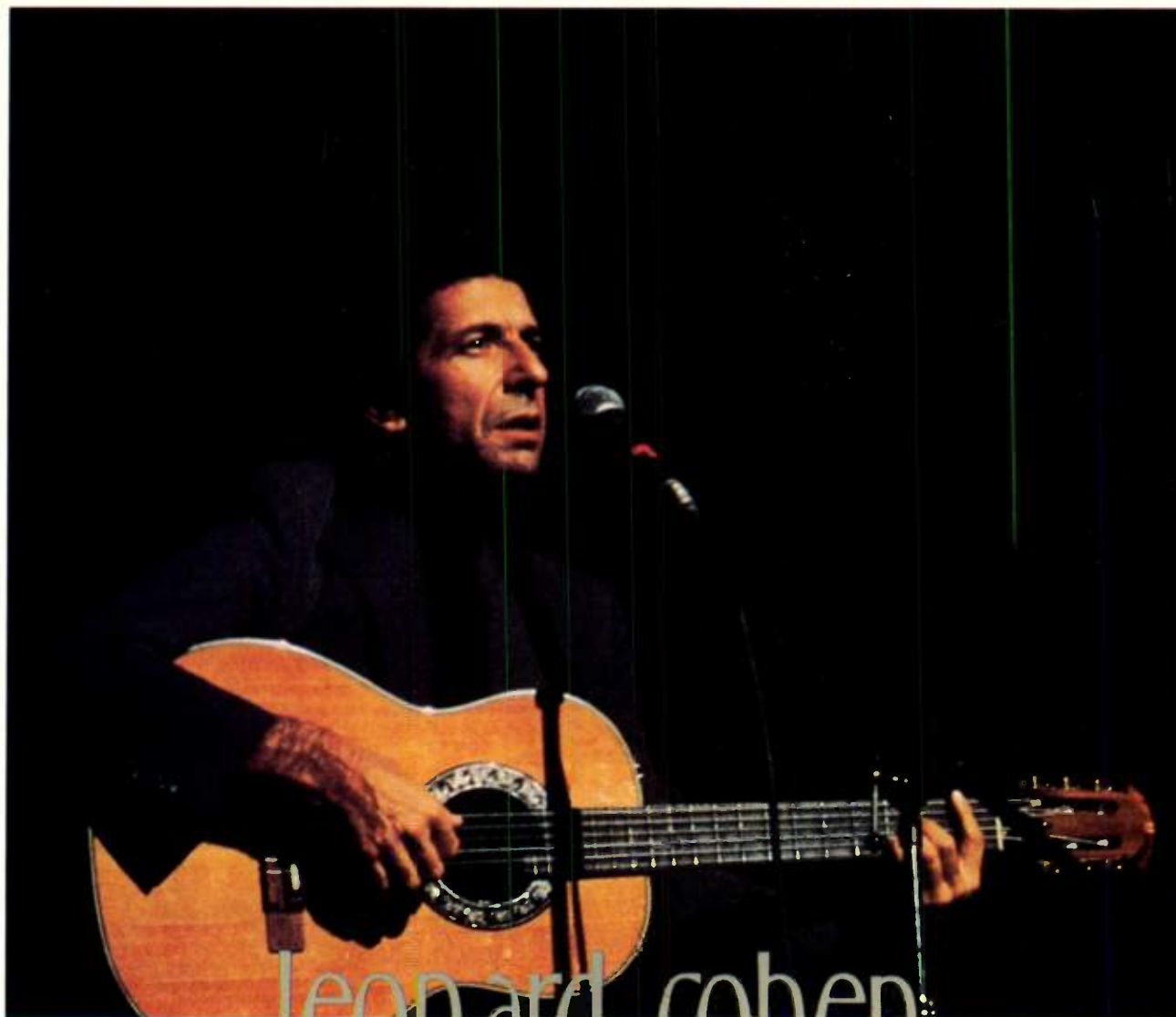
**WE TOOK THE WORRY OUT OF WIRELESS**

Distributed In Canada By:

**omnimedia corporation**

9653 Cote De Liesse/Dorval, Quebec H9P 1A3/514-636-9971

**SAMSON®**



# leonard cohen

## OLD SKIN FOR THE NEW CEREMONY

BY ASHLEY COLLIE

**M**y, how times have changed. Many Leonard Cohen fans first encountered this travelling singer/songwriter in high school English classes. His drone-like voice, his romantic chansons, his introspective lyrics and poems became part of our culture's consciousness.

Cohen, who has just turned 50, still sings about religious faith and secular love, and about sexual mysticism. But he's not content with just re-living the past. Cohen has integrated himself into the 1980s.

When he recently did a mini-tour of North America in selected Canadian

and American cities (including a gig at New York's Carnegie Hall), he brought with him an energised new L.P. called *Various Positions* and a spunky new band. Oh, sure Cohen still wears his patented black suit, and he still does some solo parts, but there he was surrounded by Fender guitars, keyboards, and five talented musicians young enough to be his offspring.

Cohen approached this tour with both some trepidation and excitement. "My music has never been mainstream and I know my North American audience has evaporated over the years."

However, during the initial stages of the new L.P.'s production, which was done in New York, Cohen was getting positive feedback from the U.S. record company. "I call the CBS building in New York, the Tomb of the Unknown Record. However, the label was warm to my new efforts."

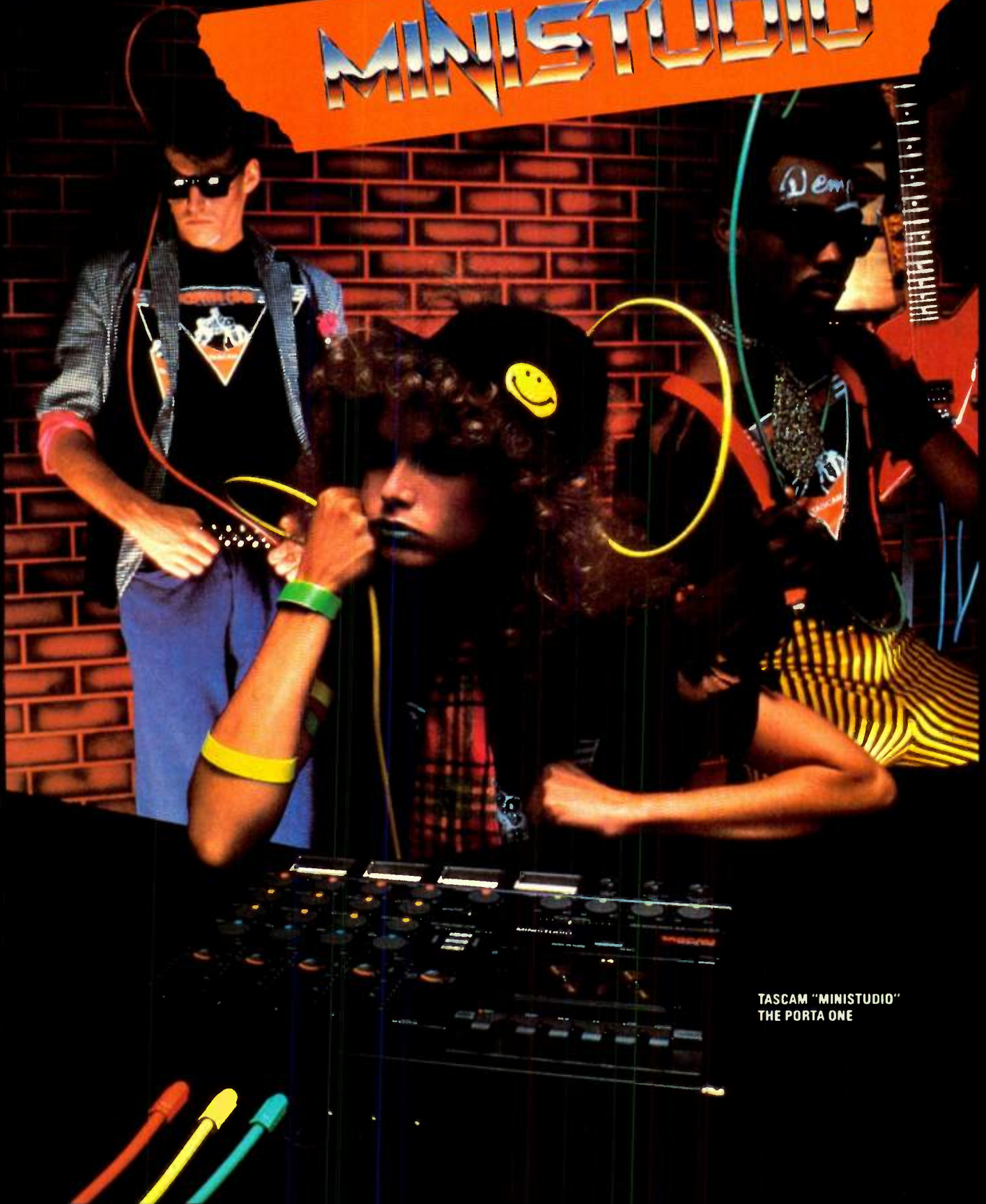
Nevertheless, he decided to get the tour bugs worked out by starting it in Europe. "My music seems to have gone very deep into the European psyche. Maybe it's because they don't understand my lyrics. Actually, I've had a modest career there for 20 years. I often



THE PORTABLE MULTITRACK RECORDING STUDIO FOR CREATIVE PEOPLE

**TASCAM**  
TEAC Production Products

# MINISTUDIO



TASCAM "MINISTUDIO"  
THE PORTA ONE

See your local TASCAM dealer or write for information to TASCAM, TEAC CANADA LTD., 3610 N. Highway 10, Mississauga, Ontario L4V 1L2  
World Radio History

# BEYER RIBBON MICROPHONES AND



**THE DYNAMIC DECISION**



# THE DIGITAL RECORDING PROCESS

## *Digital technology holds forth the promise of theoretical perfection in the art of recording.*

*The intrinsic accuracy of the digital system means any recorded "event" can be captured in its totality, exactly as it happened.*

*Naturally, the ultimate success of digital hinges on the integrity of the engineer and the recording process. But it also depends on the correct choice and placement of microphones, quite possibly the most critical element in the recording chain. This can make the difference between recording any generic instrument and a particular instrument played by a specific musician at a certain point in time.*

*The exactitude of digital recording presents the recordist with a new set of problems, however. The sonic potential of total accuracy throughout the extended frequency range results in a faithful, almost unforgiving, recording with no "masks" or the noise caused by normal analog deterioration. As digital recording evolves, it places more exacting demands on microphones.*

*Ribbon microphones are a natural match for digital because they are sensitive and definitively accurate. The warm, natural sound characteristic of a ribbon mic acts as the ideal "humanizing" element to enhance the technically perfect sound of digital.*

*Beyer ribbon mics become an even more logical component of digital recording due to an exceptional transient response capable of capturing all of the nuances and dynamic shifts that distinguish a particular performance without the self-generated noise and strident sound generally*

*attributed to condenser mics.*

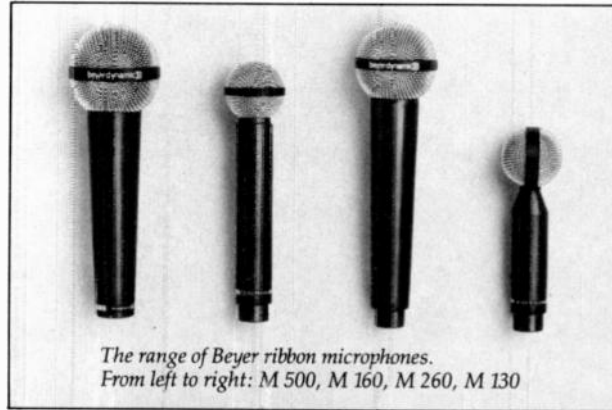
*Beyer is committed to the concept of ribbon microphones. We manufacture a full range of ribbon mics for every vocal and musical instrument application.*

*The Beyer M 260 typifies the smoothness and accuracy of a ribbon and can be used in stereo pairs for a "live" ambient recording situation to record brass and stringed instruments with what musicians listening to a playback of their performance have termed "frightening" accuracy.*

*Because of its essential double-ribbon element design, the Beyer M 160 has the frequency response and sensitive, transparent sound characteristic of ribbons. This allows it to faithfully capture the sound of stringed instruments and piano, both of which have traditionally presented a challenge to the engineer bent on accurate reproduction. Axis markers on the mic indicate the direction of maximum and minimum pickup. This allows the M 160 to be used as a focused "camera lens" vis a vis the source for maximum control over the sound field and noise rejection.*

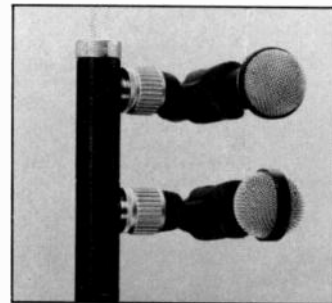
*Epitomizing the warm, detailed sound of ribbon mics, the Beyer M 500 can enhance a vocal performance and capture the fast transients of "plucked" stringed instruments and embouchure brass. Its diminutive, durable ribbon element can also withstand extremely high sound pressure levels.*

*The Beyer M 130's bi-directional pattern enables the engineer to derive maximum ambience along with clean, uncolored noise suppression. Two M 130s correctly positioned in relationship to each other and the source can be used as part of the*



*The range of Beyer ribbon microphones. From left to right: M 500, M 160, M 260, M 130*

*Mid-Side miking technique. The outputs from the array can be separated and "phase-combined" via a matrix of transformers to enable the most honest spatial and perceptual stereo imaging — sound the way we hear it with both ears in relationship to the source.*



*Given the high price of critical hardware used in digital recording, the relative price of microphones is nominal. Realizing that microphones are the critical sound "source point," no professional can allow himself the luxury of superficial judgements in this area. Especially when one considers the value of ongoing experimentation with miking techniques. For this reason, we invite you to acquaint yourselves with the possibilities of employing Beyer ribbon technology to enhance the acknowledged "perfection" of digital recording technology.*

## **ELNOVA**

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

**beyerdynamic** 

find that I'm playing for kids of people who bought my first records. I suppose I'm seen as a stylist, and because there's a tradition of this type of performer. This as opposed to North America where I'm still being reviewed on whether I have a voice to sing or not."

So why did he want to tour North America again after an absence of up to ten years in some areas? He admits to the economics of it; it's his work and he has to make a living. "Songwriting is something I've hopefully gained some proficiency at, and there's a need to bring songs to the audiences. If you bring a song into the world, it's as if you've climbed one rung of the ladder that has already been climbed by the masters. There's also the sense of being

employed, of pitching in."

This isn't to say that Cohen hasn't been working much lately. Some recent projects include a collection of psalms called *Book of Mercy* which was released last year. He then began work on a musicvideo, *I Am A Hotel*, a half hour program co-produced by Barry Wexler, the CBC and CITY-TV, which was released in early 1984. Cohen recalls his first experience of trying to marry video with his compositions. "It's tough enough writing songs. Initially, it was a drag. The production was a long drawn out process and I wasn't totally happy with the end product."

However, the response to the video was "very unexpected". It has won numerous awards including the Golden

Rose Award at the Montreaux International (television) Festival. "I guess you can't dump on the perceptions of critics who helped it win those awards. As for videos they've become a legitimate form of expression, a tool. We have to come to terms with developing technology. Videos may have a certain perjorative sense to some people, but it's just movies!"

The success with his "movie" led him to another project, a music-drama, tentatively called *The Merry-go-Man*, in which he has written the lyrics to music by Montrealer Lewis Furey. Carole Laure will star. And while all this was going on, Cohen was writing *Various Positions* and working on a video for one of its songs, "Dance Me To The End Of Love."

Cohen approaches the topic of songwriting with a degree of self-effacing humour. "I work on one word at a time, so I've had to cultivate some degree of patience. Actually, there comes a time, about six to eight months prior to an L.P. when you have to make rather ruthless decisions. Writing is a tremendous labour and you can't use any alibis, so that means isolating yourself. I wrote the libretto for the music-drama when I was in Greece. My writing often works there because there's a sense of isolation and order. I've established a working space," he explains.

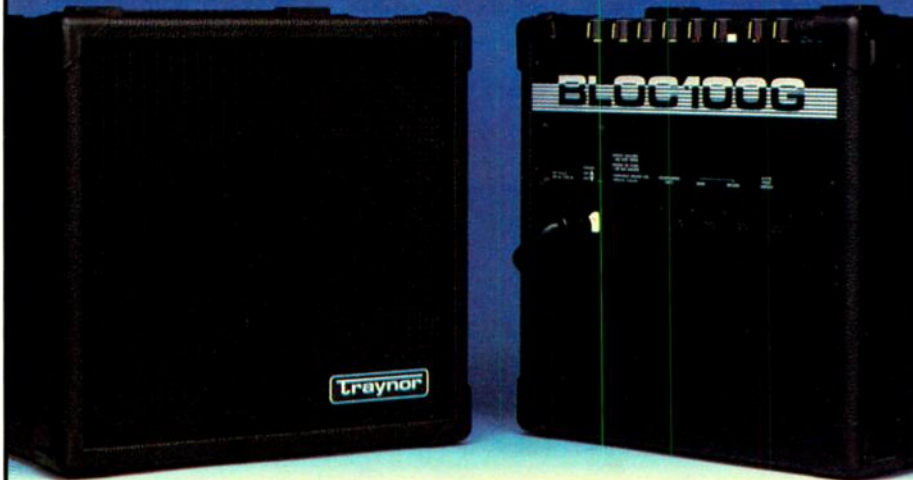
"However, I don't want to give the impression that I know what I'm doing when I'm writing!"

As for the actual songwriting tools he uses a combination of Yamaha's Porta-Sound and a Casio keyboard. He often carries one of these keyboards when he's travelling. "If I'm on a plane, I'll just plug in the earphones and play away. I think people like to see others being busy. Songs usually start on the keyboard or on my guitar, and then the lyrics and arrangements come together."

For *Various Positions*, his first L.P. since 1980, he worked with producer/arranger John Lissauer who first assisted Cohen in 1974 with the L.P. *New Skin for the Old Ceremony*. There is an abundance of keyboard orchestration on the new album. "John used a Synclavier, for the most part, but he didn't use any of its factory sounds. He used sampled reproductions of acoustic sounds. The synthesizer is becoming the metier of young musicians today. They're cutting their eye teeth on this new technology."

One of his guitars is a Japanese reproduction of a Fender Strat which he plays like an acoustic guitar without a pick. "People say I have one chop, and that no one else can do it! Actually, I am at a point where I don't have to justify whether I am or am not a good singer/guitarist." □

a little  
**BLOC**  
goes a long way.



The BLOC 100G guitar amp:

- 30 lbs - 1½ cubic feet - 12 inch speaker - 100W RMS -
- channel switching - 3 band EQ - reverb -
- master volume - effects loop - headphone jack -
- and it sounds VERY good!

**Traynor**

YORKVILLE SOUND: 80 Midwest Road, Scarborough, Ontario M1P 4R2



# NOW YOU CAN REALLY MAKE MUSIC WITH AKAI MICRO STUDIO SYSTEMS

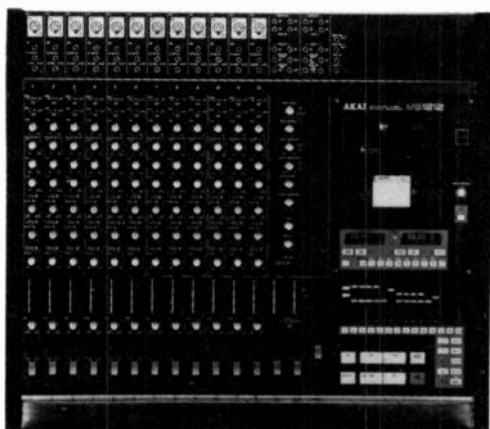
AKAI has been a leader in music reproduction for many years. Now, with the introduction of its prestigious new Micro Studio System line, AKAI creates a revolution in the creation of music.

Designed from a musician's point of view, and using the superior technological background that AKAI is famous for, these participative components represent a breakthrough in accessible multitrack recording.



## AX-80 8 Voice Polyphonic Synthesizer

The AX-80 offers fluorescent displays (FLD) of each sound parameter. This makes programming new sounds and existing ones much simpler and less time consuming. As many as 32 individual parameters are available; you can use these to create new sounds or edit from the 32 preset programs. With two memory banks capable of storing up to 64 of your own sounds, you can have a total of 96 different sounds at your disposal.



## MG-1212 12 Channel Mixer/12 Track Recorder

Utilizing the world's first half-inch audio cassette tape, the MG-1212 is a 12 channel Mixer/Recorder. With both units built in, and with a computer controlled channel/track selection system, the need for cumbersome wiring and connections is virtually eliminated. By using a simple push button system, the time factor in creating multitrack music is greatly reduced.

Another computerized feature of the MG-1212 is a multifunction autolocator, which makes editing and mixing easier and more precise. In concert with the Lambda loading system and other unique features, the computerized aspects of the MG-1212 make it easy to use without limiting the creative possibilities.

And with the industry-standard DBX dynamic noise reduction system, the MG-1212 is capable of the cleanest sound recording in its class.



## S-612 Digital Sampler

The S-612 sampler enables thousands of synthesizer owners the freedom of sampler technology, without mortgaging the wife and kids. AKAI's 12 bit, 16K bandwidth, 6 voice sampler will process any analog or digital signal and, 8 seconds later, allow it to be played back through any MIDI instrument. With the quick disk, it is possible to store the sound and, because of the digital technique, perfect sound quality is a reality.



## MD-280 Disk Drive

For all the computerized functions and compatible equipment, the MD-280 Disk Drive offers a powerful 128K memory - using a 2.8 inch disk at 64K per side. The unit is rack mountable.



## ME-10D Delay Unit

The world's first MIDI Delay Unit. The key advantage is that you can now have digital delay free from analog conversion, which means no difference in quality between your original and your delay signals. A delay of up to 1,000 ms is possible which allows you to do sound on sound effects by mixing original delay signals.



## ME-15F MIDI Fader

The ME-15F is a multifunction support unit for the MIDI system. A parallel box using one in and five out, this unit can vary the dynamics between various source and delay signals, ultimately expanding the range of delay possibilities, with its Fader controls.



## ME-20A Arpeggiator

With the ME-20A, you can play arpeggios on your MIDI instruments, up to 128 notes in either direction. You can also sequence your arpeggios, and the unit can memorize rests and harmony. The controls allow you to vary speed, gate time, and dynamics.

# AKAI

Akai Audio Video Canada Inc., 121 Watline Ave., Mississauga, ON  
L4Z 1P2 (416) 890-2300.

1-800-268-2926 (Ontario only).

# TERRY CLARKE



PHOTO: AL PEABODY

**"He could be called the dean of Canadian drummers."**

BY MALCOLM GOULD

He could be called the dean of Canadian drummers. In the course of a twenty-five-plus year professional career he has amassed a set of performing and recording credits rarely equalled in this country. Moreover, his work in every genre of popular music has won him acclaim from musicians and audiences all over North America and in many other parts of the world.

Growing up in Vancouver, Terry Clarke started playing drums obsessively at an early age and was performing professionally by his early teens. In 1960, at the age of 16, he began studying with Jim Blackley, who, over the next five years, gave him an excellent foundation in music, drumming and, most

importantly perhaps, in the best new jazz of the time. Their association came to an end in 1965 when Clarke and bass player Don Thompson were asked by American jazz saxophonist John Handy to join his quintet in San Francisco. During the next two years Clarke played on the bestselling album, *John Handy Live at the Monterey Jazz Festival*, toured the U.S., heard nearly every major jazz artist and jammed with many of them, including John Coltrane. "He shook my hand and thanked me for playing," Clarke remembers incredulously. Also, while with Handy on a Monterey Festival tour, he spent time with Brazilian guitarist Bola Sete and drummer Paulinho Magalhaes furthering his love and expert command of Latin rhythms.

In 1967 Clarke made another change of direction by going on the road with the pop-soul group, The Fifth Dimension, who were just then becoming very big. He put in 2½ years with the band

playing concerts and club gigs. He acquired a first-hand knowledge of the then turbulent political scene and even performed for then President Richard Nixon.

When his work permit expired at the end of 1969, Clarke headed north to Toronto intending to lay low, play jazz and get another U.S. permit. That wasn't to be, though, as he got a gig his first night in town and then began to get virtually every studio call in the suddenly booming Toronto music scene. "I didn't sleep for three years," he recalls. Since then he has played on countless records and other studio sessions. He has also remained a stalwart of the Toronto jazz scene, performing regularly with the Boss Brass, Ed Bickert, Moe Koffman, Jim Hall, Oscar Peterson, Emily Remler and many others. The following conversation with Terry Clarke took place in the comfortable den of his Beaches home in Toronto.



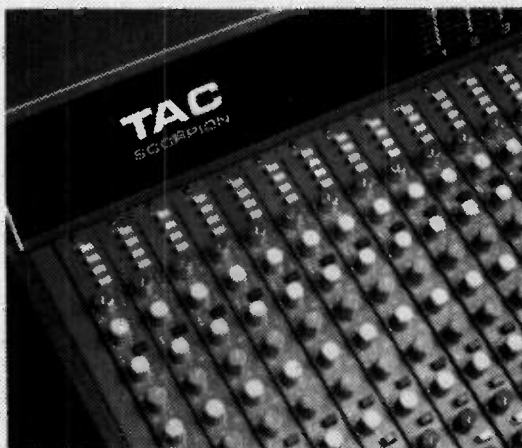
# TAC

## SCORPION

Compare the **SCORPION'S** features to any other console regardless of price:

- ◆ Powerfull, Comprehensive and Flexible Equalization. Four Bands with Switchable Hi and Lo Shelving Filters. Two Sweepable Mid-Range Controls that operate from 100 HZ to 18 KHZ.
- ◆ TL072 IC's Throughout guaranteeing ample headroom and low noise. +21 dbm before clipping.
- ◆ Velvet Action Conductive Plastic 100 mm Faders.
- ◆ Phase Reverse, 48 v Phantom Power, 20 DB Pad, Mic/Line Switching and EQ Bypass on each input module.
- ◆ Two Auxiliary Returns on 100 mm Faders and Fader Reverse on all Subgroups. No need to use input channels for effects returns.
- ◆ Bar Graph Metering of all Subgroups, Mains and PFL. Switchable Peak/VU Response and Meter Trim Pots.
- ◆ 3 Slate Tones with separate output jack.
- ◆ Pre/Post Switching on all four auxiliary busses.
- ◆ Two Band EQ and AFL on auxiliary masters.
- ◆ Compact 32 Channel Frame with all faders and connectors in place making expansion a simple cost effective process.
- ◆ All Modules fitted to Mother Board rather than mother-loom for front and back module support.
- ◆ All Steel, Extremely Rigid Chassis Construction guaranteeing a long road life and lasting good looks.
- ◆ Three Different Submaster Module Options.
- ◆ Simultaneous — 12 and 0 db Operation.
- ◆ True 16 Buss Input Module Standard.
- ◆ Modular Construction makes many configurations possible in the same mainframe, eg. 16x8, 24x8, 32x8, 24x16, etc.

**The TAC SCORPION is now available in Canada at selected professional audio dealers.**



Distributed in Canada by: **S.F. Marketing**

312 Benjamin Hudon, St. Laurent, Quebec H4N 1J4 (514) 337-6113

● *You play rock and jazz equally well. Do you think differently when you're playing each of them?*

Yeah, it's more the sound of it - the sound of the instruments around me and the sound of the drums immediately puts me into that space. For that reason I tune drum sets differently, as you have to. If you go into the studio you obviously have to tune the drums certain ways for specific kinds of music. It's hard to get one sound that'll work for everything. A lot of guys do use the same sound regardless, but the way that a drum feels to me and the response from a drum head or the specific tuning helps me get into that feel. As soon as I hear the guitar player with all the latest paraphernalia, immediately I'm put into that space. From all the listening I've done and experience, I respond in a different way. If the drumset is tuned very low and very thuddy the very nature of that tuning prevents me from playing fast. Because the music (rock) doesn't require me to play fast, it requires that the placement of notes, the "feel", be right.

● *What about big-band versus small-band jazz playing? Do you think of those differently?*

Well, again, that's the sound. Contrary to what people might think, I'm not really a big-band drummer. I've never ever pursued that - I've never listened to big bands. I don't like the rigidity of big

bands, I don't like the sound of them. I've been put in that situation and so all I've done is bring small-group jazz feeling to big band. The only big bands I ever listened to were Gil Evans'. And after playing with him on a record date, I suddenly realized what he's trying to do. Ted Moses, another guy in this city, had a big band for a while that was closer to the way I feel a big band should be - a large small group. Gil Evans' groups always used to be jazz quintets with added horns and the feeling of it was always very loose. The drummers, I don't think, ever got any charts. Plus there was no piano and so the kind of blowing in that situation always made it sound like a small group to me. And because I am a small group player, I like to bring that feel to it. I really don't like to hear big bands because they make me play funny.

● *A lot of big-band drummers sound the same but you have your own sound - like Terry Clarke playing big-band drums.*

It's small group drumming with a lot of the frills taken off it. Again it's that lesson of getting it down to the essentials. I try to tell students that as the number of musicians around you grows, the number of notes you play should decrease. It's the same old lesson that keeps coming back to me: less, play less, play less, play less. I'm continually

overplaying and when I hear myself doing it, I just feel like throwing up. It's stupid - all it is is drawing attention to myself. If you play what's right, the music is going to happen. If you inhibit it by putting all your ego and chops in the middle of it, it's just going to destroy the music.

● *How does one get into studio work?*

There's no formula. If there was a formula, everybody would be doing studio work. It's very strange how the glorification of the studio as the star-making machine has come about. Obviously Steve Gadd has had a lot to do with that. He unconsciously has just gone in and done a great job. All of a sudden the media attention that he's gotten has been so great that it's turned people around into thinking that this is the glorified position to be in. But I'll tell you, it's a hell of a lot of work. The glory of it is only maybe in print somewhere, but my God it can be just such drudgery.

So much of the attraction of the studio is that people I think are readily attracted to the business of music and are really not thinking about the music as much. It's another way to glorify the ego. They think that, "If I get into the studios then I will receive X." What is X? Fame, wealth, power? I don't know. It's another climb to the top for what? If their heart isn't in the right place and the music isn't the most important thing, well...

## DO YOU KNOW THESE GREAT ARTISTS?

Alcatraz  
Bucky Barrett  
Carl Barry  
Beamer Bros.  
Peter Bursch  
Buddy Cannon  
Buffalo Chipkickers  
Bobby Cochran  
(*Bobby & the Midnights*)  
Marcel Dadi  
Donna Fargo  
Richie Furay  
Gatlin Bros.  
Ken Gradney  
Peter Grace

Richie Havens  
Bros. Johnson  
Henry Johnson  
Justus  
Volker Kriegel  
Griselda Ponce de Leon

Yngwie Malmsteen  
Jackie Martling  
Larry McNeely  
Bobby Messano  
Jim Messina  
Bob Moline

Micky Moody  
Jimmy C. Newman  
Juice Newton  
Yankee Rebels  
Preston Reed  
Rhythm Bros.  
Lee Ritenour  
Tom Rizzo  
Scorplions  
Truck Stop  
Mel Tillis  
Frank Vignola  
Charlie Walker  
Rick Whitehead  
Nancy Wilson

THEY ALL USE AND ENDORSE



AND NEVER PLAY OR GO ON THE ROAD WITHOUT THEM.  
INSIST ON THE FINEST



P.O. Box 3442  
So. Farmingdale, N.Y. 11735  
TEL. (516) 293-8733  
Telex: 230199 SWIFT-UR ATTN: DAG

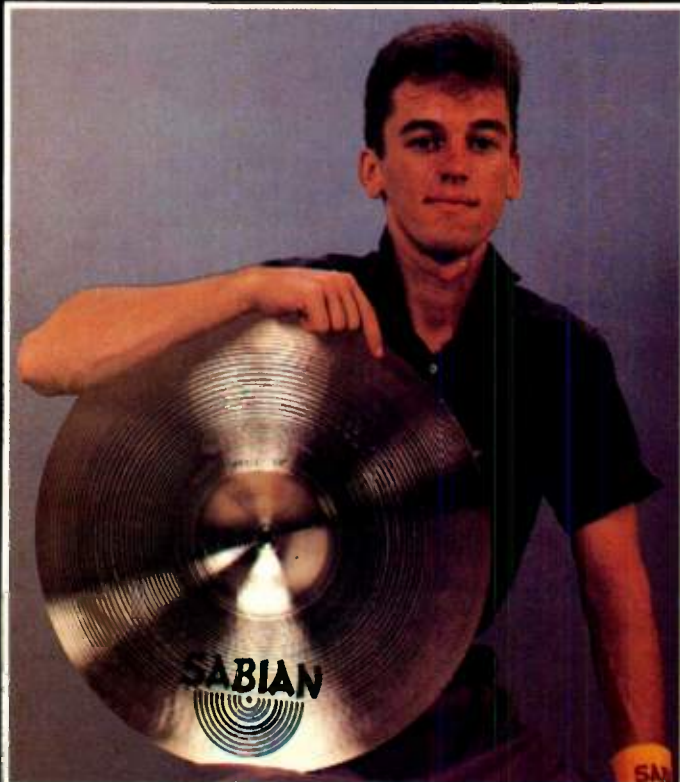
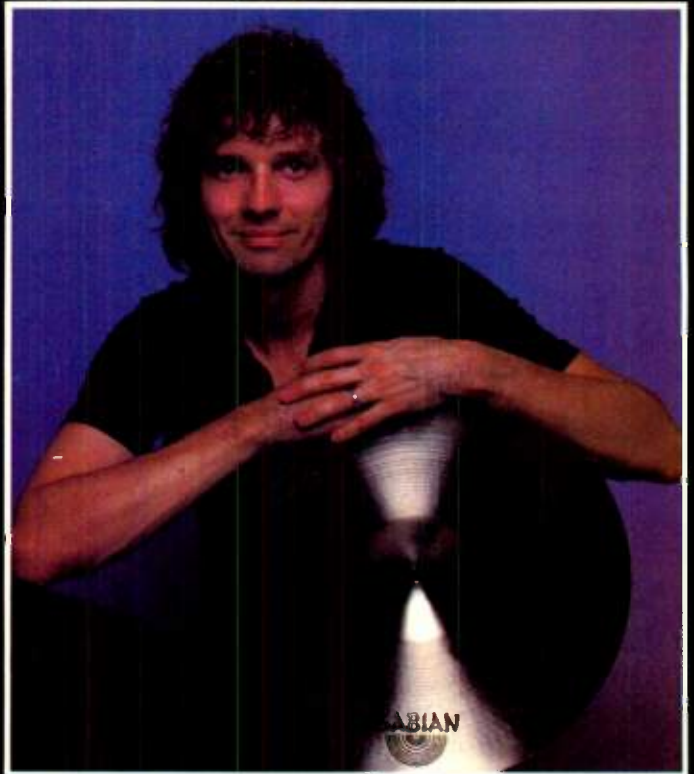




# SABIAN SWITCHERS

Barry Connors/Coney Hatch

Gil Moore/Triumph



Chris Taylor/Payola\$

Kevin McKenzie/Independent Artist

SABIAN

Sabian Ltd., 4800 Sheppard Ave. East, #115, Scarborough, Ontario, M1S 4N5, Canada Telex 065-26227

World Radio History

I can tell you that the reason Steve Gadd is there is because he *loves* music. And that his quest for finding that perfect musical moment - which is what we're all looking for - is at the root and the cream, the gravy has been the work - that he's gotten the work. He's a very conscientious, serious guy. He was just there in the right place at the right time, paid his dues, copped from everybody. He hung out with (drummer) Rick Marotta and those guys and learned how to play rock and roll because he didn't have that mind set.

I was reading something the other day about Robert Fripp in *downbeat*, where he said some really good stuff about,

"Put yourself in the place where music can play you, where the music can happen. You have to shift your thinking so that you are in the right place so that when the music hits, you'll be there for it." You know, some kind of Zen philosophy like that. I really think there's a spiritual quality to what he (Steve Gadd) does and to what any great player does. At its root there's a real spirituality to it. It's so much more than they're just there doing the gig and making ten thousand dollars. That's the last thing they're thinking of - they're going there to make the music right. If you're conscientious enough, if you know your shit, if you've got your act together, if you're there in the right place at the

right time and your heart's in the right place, it might happen for you. But you've got to be prepared. And if it doesn't happen for you then something's wrong - you're not supposed to be there and it's not supposed to happen for you.

● *What abilities or tools do you have to be a studio player?*

Well for me I think it was the culmination of all those years of playing in as many different contexts as possible and mastering as much as I could. You become a master of your instrument. If you're looking at it in a pure craftsmanship way, you begin by saying, "How can I become adept at all these different (musical) languages?" Well, you just find out all the stuff that you have to get together to play in all those different languages. Learn the craft of it, become a master craftsman. If that's what you want, then you have to find out what makes it tick and go out and get it. You have to know what you want to begin with.

The other question (people always ask me) is, "What music school should I go to?" Well Dizzy Gillespie never went to school, Charlie Parker didn't and Jimi Hendrix didn't. They just went out there and played and played night after night. You just keep going back on that bandstand. You blew it last night but tonight you're going to get it right and you're going to learn something. So it's just experience, experience, experience, experience. One of the byproducts of that is that you will naturally become a good studio drummer because you will have had a wealth of experience to draw on. The more different types of music you can play, the better a studio player you will be.

In some of my work I might be called upon in one tune - a theme for a TV show or something to play... Well *Hockey Night in Canada* for instance, we did that theme song six months ago or so. In one chart it's a march, it's funk and it's double-time jazz swing. So we have to shift gears three times in the theme song alone. So you get the right guys for the right job.

● *What about reading?*

Absolutely essential! You better have that together because you never know what they're going to throw at you. You can be confronted with in one day everything from just a rhythm chart to no chart - a singer coming in and saying, "Well, this is how the tune goes," and working it out over a ten-hour session - to a sixty-second jingle where everything's written out and you've got to play it right. It's nerve-wracking!

● *How do you feel about electronic drums?*

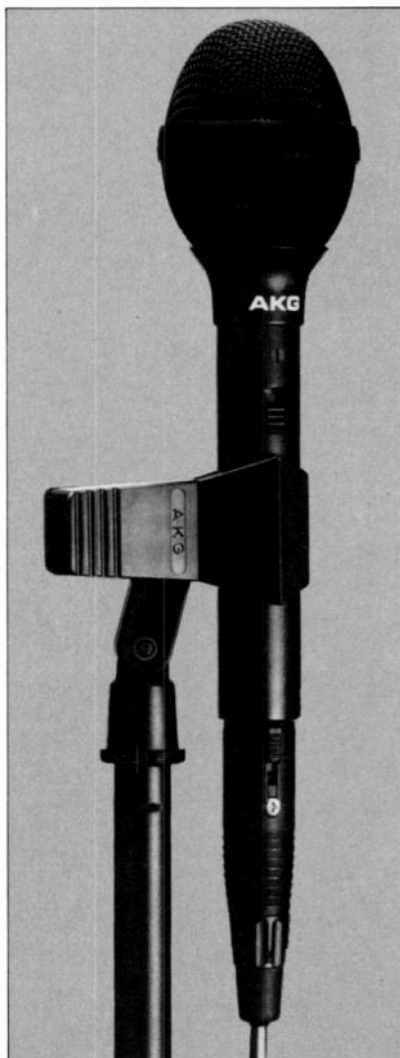
It has to do with the business of music, it really does. To my ears it doesn't have much to do with the music. I probably eventually will fool around with that stuff but I've spent so many years trying to

## The best way to get started in the music business.

AKG has long realized that equally as important as the content of any musical presentation, is the level of quality with which it is presented. This basic concept is the underlying reason for the development of the D80 dynamic microphone. The D80 offers the introductory level musician the best quality/value-for-the-money ratio on the market. At only \$110\* the D80 exhibits remarkable performance characteristics which one would expect of higher priced microphones. Inside and out the D80 is typical of AKG's exacting production standards. Ideal for vocals, drums or percussion the D80 will find great use by musicians at the entry level or where price is an objective. Complete with a 16ft. cable and universal stand adapter, the D80 also comes with a 16 page instruction manual containing many useful tips and ideas. See your nearest dealer and move up to the AKG D80 microphone.

## D80 Microphone.

\*Manufacturer's suggested retail price.



### 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



play the drum set. I just can't see myself giving it over to a box to play better than I could or to play something that I couldn't think of that somebody thought up in their head. I've yet to see the creativity in it. I really can't say for myself that I won't get into it but at this point I have not gotten into electronics.

In the kind of work that I'm getting these days, it's not required of me. I'm playing more and more acoustic music and acoustic jazz. And as I say, I think everybody's where they should be. For me there's no guarantee that if I go out and spend \$10,000 on the latest equipment that I'm going to get the work that's going to pay for it. I think there's some great things being done with it, but I don't think I'm the person to change that or harness it in a way that's going to benefit me in the long run. It has to do with the business - it has to do with the corporations finally getting us by the balls. We were the last acoustic instrument to bite the dust. They finally got us and ironically, it's at a time when all the hot tunes on the charts are that sound. So isn't it a strange coincidence that there's the popular sound and also this is the sound that you've got to get to make the hits? It's an incredible corporate manipulation and I hate being manipulated.

I'm a purist in many ways. I like to hear it being done right and I don't like

to dabble and dabble with something I'm not familiar with in order to just get a bunch of work. It's not in my nature - I'd rather leave it up to the experts. I'm expert at doing what I do. I'm the best Terry Clarke there is! (laughs)

● *What do you see yourself doing in the future?*

I just see myself playing more of the music that I want to play and I don't know exactly what that music is. I just know that I feel the need to find good people to vibrate with. I've been playing a lot with some guys in Montreal that play with UZEB. The guitar player and bass player and I have a trio which is unknown outside Quebec. I really like playing with them because they have that sort of fire and intensity that I really still have that I had when I was twenty. I still like to play and a lot of my contemporaries don't share that kind of energy. I can see why the Art Blakeys of this world hire young bands because I still have this incredible amount of energy that has to be channelled somewhere.

That's the kind of thing that interests me - to play with guys who really want to play - to stretch the boundaries. There's something else that I have to do and I don't know what it is. But it'll happen if I keep going - like all the other things. I can say now that if I lock into the flow of things, something will come along that's supposed to happen for me.

You just put yourself in the place where the music will happen, to coin a phrase. And if you let go, you're going to have an experience and the music will play you. That's what I'm looking for. □

#### TERRY CLARKE'S EQUIPMENT

Ayotte drums - 6-ply rock maple custom sizes: 22 X 16 bass drum  
10 X 9, 12 X 10 toms  
13 X 13, 15 X 15 floor toms  
18 X 16 bass drum for lighter jazz playing  
6 X 14 wood snare drum

Heads: coated Remo Ambassadors-top  
clear Remo Ambassadors-bottom

Tama tom mount  
Pearl floor tom mounts, bass drum spurs, cymbal stands  
Ludwig Speed King BD pedal and long

FT legs, old circular BD muffler  
Camco hihat stand

Cymbals: many-all brands  
Boss Brass setup: 18" crash  
20" A. Zildjian w/12 rivets  
20" A. Zildjian ride  
18" A. Zildjian crash/ride  
14" A. Zildjian hihats  
Chinese WuHan  
Powertip BBB sticks  
Slingerland Gene Krupa brushes  
Ludwig mallets



## 2 NEW LOCATIONS

**RICHMOND HILL**  
9201 YONGE ST.  
L4C 6Z2 (416) 889-6382

● **SCARBOROUGH**  
19 GLEN WATFORD DRIVE  
M1S 2B7 (416) 293-7739

- OVER 15,000 SQUARE FEET OF MUSICAL INSTRUMENTS
- \$5,000,000 INVENTORY
- WHOLESALE PRICES TO THE PUBLIC
- RENTALS - LEASE TO OWN
- WE HAVE IT ALL

# TECHNOLOGY TRANSFORMED INTO REALITY

Technics PCM Sound and Play Sequencer  
Open Up a New World of Musical Creativity.



Technics  
PCM  
**KEYBOARDS**

Technics Computer Technology.  
A Wealth of Exciting Musical Possibilities

MIAC Booth A-20



GREAT WEST MUSIC CORPORATION 3331 Jacombs Rd., Richmond, B.C. V6V 1Z6 (604) 273-4976  
World Radio History



# THE ELECTRONIC DRUM JUNGLE PART II

## DRUM MACHINES

BY BARRY KEANE



Drumulator From E-MU Systems

Part I of this series on electronic percussion, in case you missed it, dealt exclusively with electronic drum kits. The hard work in Part I was getting my hands on the various kits available and then figuring out the pros and cons of each make and model. The easy part was knowing that the information could be directed almost exclusively at drummers, who in this area share common goals. We're all looking for a good sounding instrument that feels comfortable, wears well and is affordable. The difficulty in comparing drum machines is that they are used by such a wide range of musical personnel for so many different purposes. Drummers can and do use them, but they are by no means a "drummers only" device. Composers use them as a writing aid. Producers use them to get that certain feel in the studio. Single performers can remain just that by using one in the clubs. Arrangers, engineers, keyboard players and bandleaders use and abuse them every day at home, on stage and in session.

In choosing a drum machine, you first have to decide how you are going to use it. One that is well suited for studio recording is not necessarily the best one to use at home as a writing tool and vice versa.

The forerunner to the current programmable drum machine was the non-programmable "beat box". Solo organ players were looking to enhance their sound by adding a little percussive rhythm to it. While Lee Michaels had Frosty and Van Winkle had Teegarden, most others had a RHYTHM ACE. This, the granddaddy of drum machines would prove to be the pacesetter for the latter day "beat boxes" such as the MR10 and 55B, but more on those particular models later.

The "beat box" is easily identified by its snappy, pingy analog sounds and by its stock, push button rhythms, ie: fox-trot, mambo, samba etc. This early style of drum machine served its purpose well, but it didn't have too many drummers shaking in their Beatle boots. It wasn't until the late '70s, when Roger Linn introduced the LM-1, that drummers started getting nervous. The sounds were no longer cheap imitations, but rather tunable, digital samples of some of America's finest drummers and percussionists. Forget the old fox-trot and mambo buttons, because you now had the ability to program your own songs, complete with feel changes, fills and dynamics. No wonder drummers were nervous. For a few thousand dollars a bandleader could buy his very own drummer. It always sounds great; virtually never forgets an arrangement; has perfect time; doesn't noodle, chatter or complain and never gets tired.

Besides that, it doesn't need a plane ticket, or a hotel room; it doesn't eat, drink or borrow your cigarettes and it doesn't make time with your girlfriend or try to get your daughter's phone number. But nothing is perfect and without getting into the whole man vs. machine debate, suffice it to say that drum machines are certainly no exception. They are, however, very practical for many purposes and ever since the LM-1 proved its worth, companies worldwide have been scrambling to get into the game. Some have obviously been more successful than others, but generally the result to the consumer has been a wide range of excellent products from which to choose. Again, as we did with the electronic drum kit portion of this series, we will look at different aspects of the subject and com-

then analog is for you. The non-programmable analog machines, or "beat boxes" are relatively inexpensive and extremely easy to operate. You simply turn them on, select a rhythm and tempo and cha-cha your brains out. They can be used as light rhythm accompaniment for single performers, or as a composer's writing aid, or in place of a metronome as a more inspiring timekeeper for a woodshedding musician. The leaders in this department are the Korg 55B which has 48 rhythm pre-sets, plus a variation of each for a total of 96, a fill function and volume control and sells for about \$400.00 And the MR10 from Yamaha which has only 12 basic pre-sets, but offers playable finger pads for kick, snare, two toms and cymbal. It also has a master volume control, plus it

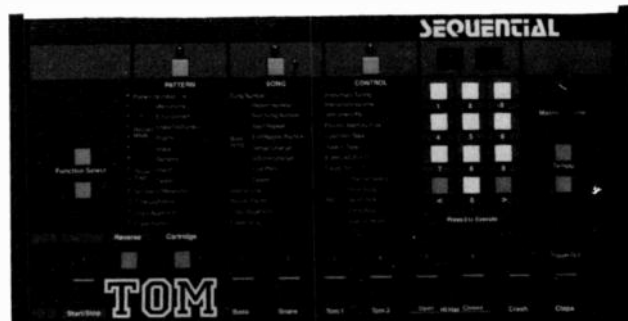
and Vanity in the studio. If you know Phil Collins', "In the Air Tonight" or "One More Night", then you know the sounds of the 808. It retails new for just under \$1,000, but you should be able to find a used one for about half that. It is a multi-output machine, with lots of usable, tunable sounds. However, neither it nor the 606 are MIDI. The 606 is basically a smaller version of the 808, with left and right output only, fewer sounds and a somewhat limited memory. It sells for about \$365.00 new. The 909 is MIDI and offers digital cymbals. The sounds generally on the 909 are punchier and harsher than the 808, but it's a matter of personal taste as to whether it's preferable. Phil Collins liked it enough to use it as the drummer on "Sussudio" so let your ears be your



Oberheim Stretch DX



Linn 9000



Sequential Circuits TOM

pare the various models within those boundaries. The major points of focus will be sound quality, sound changeability, dynamics and programmability. As price is always a main concern, it will be mentioned throughout where appropriate.

### Sound Quality

#### Analog

It is difficult to compare the machines soundwise without first dividing them into analog and digital. Traditionalists tend to feel that drummers should sound like drummers and drum machines should sound like drum machines. If you fall into that category,

has separate volume controls for the kick and cymbal. This unit sells for about \$135.00. Two other honourable mentions go to the semi-programmable CR 5000 and CR 8000 from Roland, which sell for \$495 and \$645 respectively. However, since these models are no longer in production, they might be hard to find.

If a programmable analog machine is what you're after, then look no further than Roland and in some cases look for a deal. The TR606 (Drumatix) and TR909 are both great products but my favourite, the TR808 has joined that ever growing discontinued list. All three feature the very identifiable and widely accepted Roland drum and percussion sounds. The 808 has been used by a great number of artists live and by people such as Prince, Marvin Gaye

guide. Like the 808, it is also a multi-output with lots of tuning capabilities and sells new for about \$1,300.00

These Roland analog machines sound great by themselves, but they also offer a sound alternative to someone with a digital machine. I bought an 808 a couple of years ago to complement my Linndrum and I've used the combination in the studio on several occasions.

#### Digital

In general, the current available digital machines offer a high standard in drum and percussion sound quality. The only way to make an objective comparison in this very subjective area is to listen for yourself. My personal opinion, is that the Linndrum sounds



more like real, studio drums than the others. The drum and percussion sounds are warm and rich, and the cymbals, though I wish the crash was a little longer in duration, are the best going. If it lacks anything, it is that it is not quite as punchy as some of the others for some more aggressive musical applications. The leader here is Oberheim with its DMX and DX. For high energy applications, such as rock'n'roll, the punch of the Oberheim kick and snare is hard to beat. Both the Linn drum and the DMX are priced in excess of \$3,500., so it's understandable that their sound should have more character than the others. The Yamaha RX-11 (\$1,100) and RX-15 (\$750); Sequential Circuits Drumtraks (\$1,750) and Tom (\$1,200); Roland 707 (\$750); E-MU's Drumulator

machine's flexibility in terms of alternate sounds and tuning. With the analog machines, tuning is the extent of your sound flexibility. Most of the digital machines now offer a wide range of alternate sounds through changeable chips or voice cards, or in the case of the Linn 9000 and the Drumulator II, your own sampling system.

Linn now has a library of some 200 alternate drum, percussion and sound effect chips for use with the Linn drum. The single chip sounds cost \$40 and the multi-chip and sets run upward from there. The chips are easy to carry, easy to change and offer you a great deal of versatility in sound. Though a trim pot located inside of the machine acts as a master tuner for all of the sounds together, practically

The Drumulator, Drumtraks, Tom and DX all use changeable chips which are available from a company called DIGIDRUMS which is quickly building up an impressive library of alternate sounds, including sounds from Linn drum and DMX. Their pricing structure is similar to Linn's. Digidrums advises you that certain chips will sound best when installed in specific chip slots and they give you a list of optimum chip placements for the various machines. The Drumulator has no tuning capabilities, while the Yamaha RX11, RX15, Roland 707, Korg Super Drums and Super Percussion have neither tuning nor alternate sound capabilities.

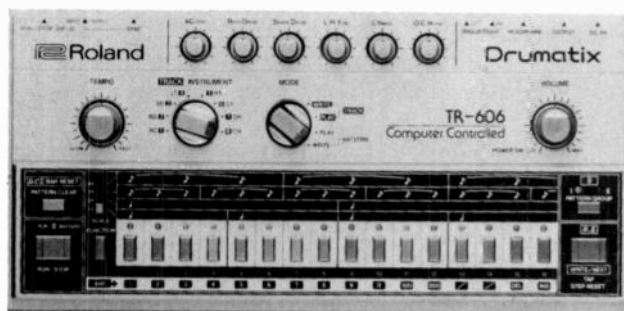
As I mentioned earlier, the Drumulator II is offering a built-in sampling module and the Linn 9000 is offering an optional floppy disk sampl-



Digidrums sound chips



Yamaha RX11



Roland TR-606

(\$1,400) and even the Linn 9000 (\$7,000) have a somewhat similar, rounder sound to them.

The edge here probably goes to Yamaha, but the stock sounds of all of these machines are pretty good. It should be noted here that it's a little unfair to bring the Linn 9000 in with the rest because it does so much more. It is a combination drum machine and sequencer and is a very attractive unit to an arranger, for instance, in a multi-synth situation. But unless you are planning on making big use of the synthesizer sequencer portion, it may be a little hard for you to justify the price tag.

#### Sound Changeability

This area deals mainly with a

speaking, tuning is only available by way of turn pots, for the snare, three toms and two congas.

Oberheim has a selection of alternate voice cards for their DMX. A disadvantage to the DMX is that it works on a rail system. That is, some sounds are stored on the same rail and in order to replace that one sound, you must replace the card for the entire rail. Each card costs \$140. An advantage to the system, is that each card carries its own set of filters, which have been designed specifically for those sounds and which allows them to speak to their maximum efficiency. The DMX tuning is a little awkward because it is by way of a pot that is located on the voice card itself, so in order to adjust the tuning, you must power down and open up the machine.

ing system for about \$1,000. Judging by the companies involved, I can guess that they will both be great systems, but since neither was available at the time of writing, that's about all I can say.

The Linn 9000, Drumtraks and Tom use an incrementor system of tuning. The positive side of this system is that it allows you to mark your tunings quite accurately but the negative side is that it doesn't allow you to get in the cracks for fine tuning.

There are a couple of features of the Tom which I think are worth mentioning at this point. Sequential Circuits offers a few alternate sound cartridges which plug right into the front of the machine. This serves to expand the number and types of sounds available to you at one time and each sells for

# ROAD WARRIORS



You can only begin to imagine the sounds you and your guitar can create with the FX 65 Stereo Chorus and FX 75 Stereo Flanger. And they'll sound just as good down the road as they do today.

Because they're built to be tough, gig after gig.

Check out the entire FX line from DOD.



**The largest line of signal processing equipment in the world.**

Exclusive Canadian Distributor:

Heinl Electronics Inc.

16 Mary St., Aurora, ON L4G 3W8

(416) 727-1951



## AUTHORIZED DOD DEALERS

### NOVA SCOTIA

Music Stop, Halifax  
Ken Davids Music (Dalcam),  
Bedford

### NEW BRUNSWICK

Moncton Music, Moncton  
Tony's Music Box, Fredericton

### QUEBEC

ABC Sonorisation, Montreal  
Atelier Electro-Acoustique,  
Trois Rivières  
B Sharp Music, Montreal  
Berger Sonorisation, St. Jean sur  
Richelleu  
Bissons Musique, Drummondville  
Boite a Musique Levis, Sherbrooke  
Centre Musical G.D., Jonquiere  
Centre Musical La Tosca, Montreal  
Champlain Musique, Quebec City  
Contact Coda, St. Jerome  
Denis Musique, Quebec City  
Diplomate Musique, Montreal  
Duson, Shawinigan  
Ecole de Musique Boisvert, Beloeil  
Gerald Musique, Victoriaville  
Lessard Musique, Quebec City  
Music Circle, Dollard des Ormeaux  
Musique Sonopro, Rimouski  
Perfecson, Hull  
Quebecson, Joliette  
Reflex Productions, Granby  
Rock's Music Stores,  
Montreal North

### ONTARIO

Alto II, Oshawa  
Broadway Music, Woodstock  
Domenic's Academy of Music,  
Ottawa  
G.B. Sound, Burlington  
Guitar Clinic, Sudbury  
Half Nelson Systems, Sudbury  
Handsome Dan, Kitchener  
Harmony Music, Belleville  
International Musicland, Ottawa  
J-Mar, Toronto  
Long & McQuade, Downsview  
Long & McQuade, Toronto  
Long & McQuade, Windsor  
The Music Shoppe, Thornhill  
Music Shoppe II, Toronto  
Music & Sound, Brantford  
Music 21, Bolton  
Phase Three, Toronto  
Phoenix Audio, Richmond Hill  
Pongetti's Music, Hamilton  
Sherwood Music, Kitchener

### MANITOBA

Long & McQuade, Winnipeg  
Oakwood Audio, Winnipeg

### SASKATCHEWAN

The Music Box, Regina  
The Music Box, Saskatoon  
Gordie Brandts Music, Prince Albert

### ALBERTA

Long & McQuade, Calgary  
Long & McQuade, Edmonton  
Mother's Music, Calgary  
Mother's Music, Edmonton  
Vintage Music, Calgary

### BRITISH COLUMBIA

B & B Music, Prince George  
Long & McQuade, Vancouver  
Long & McQuade, Victoria  
Mother's Music, Vancouver  
Richard's Rare Guitars, Vancouver



Heinl Electronics Inc.

(416) 727-1951

16 Mary Street, Aurora, Ontario L4G 3W8

about \$125. It also has a reverse sound feature which allows you, by the simple pushing of a button, to hear each and all of the sounds backwards. This, to my knowledge, is a unique feature of the Tom and it so impressed me that I ended up buying one. Tom sells for about \$1,200.

### Dynamics

The machine tracks that I appreciate the most are the ones that aren't so obviously machine-like. Two key elements that can really help to humanize a program are tuning, which we have discussed, and dynamics. The more flexibility you have in these areas, the better chance you have to impart a little character in each of your programs.

The best of the analog machines, the Roland 808 and 909 offer an accent for some of the sounds. As big a fan as I am of Linndrum and DMX, I must admit that they are surpassed by Linn 9000, Drumulator, Drumtraks, Tom, the RX-11, RX-15 and the Roland 707 when it comes to programmable dynamics. The Roland 707 offers two accent levels on all of its sounds. Both the Yamaha RX-11 and RX-15 offer a level adjustable accent for each of their sounds. The Tom offers eight levels of dynamics for each sound, while Drumtraks and Drumulator have sixteen levels for each, and Linn 9000 offers a wide range of dynamics for each through its touch sensitive finger pads. Linndrum and DMX have two or three levels and that's only for some of the sounds.

### Programmability

There are two factors to consider here and that's (a) a machine's programming flexibility and range (b) its ease to learn and operate on a regular basis.

A term you'll hear a lot from manufacturers and retailers is "user friendly". Basically, the more "user friendly" a machine is, the easier it is to operate. Yes, it's a proven fact that if you're willing to work long and hard enough, any and all of these machines can become second nature to you. But why waste your time and energy learning a complicated process when you could be spending it on something important - like the music. Get a machine that's "user friendly" to you. Remember too, that the same minds who devised the machine, probably had a lot to do with putting the owner's manual together. If the manual is well laid out and easy to understand, then it's likely that the machine will be as well.

Most all of the machines have both real-time and step-time programming and it's a good idea to learn both, because somewhere down the line you will need both. Roland more or less invented step-time programming so their machines are laid out accordingly. I

have always found real-time programming to be faster and easier but to each his own.

While most of the programming functions are common throughout, you can find some funny quirks from machine to machine. The DMX's outputs correspond to its rails, which means that certain instruments are combined and that certainly is not the most ideal recording situation. Drumtraks is limited in much the same way to its six channels and Tom and RX15 have left and right out only. The Linn-drum won't let its sidestick play on the same beat as the snare and no combination of congas or toms can play on the same beat. The Linn 9000 was having a nasty habit of dumping its memory, but I understand that a software up-date has rectified that problem. The Drumulator is laid out very simply, but because its buttons and lone fader are so multi-functional, I found it to be a little more tedious than the others to program.

By and large, though, the current crop of drum machines offer a great many more pros than cons and it's up to you to find the one that best suits your needs.

### Conclusion

In researching this article, I came across two drum machines that I haven't yet mentioned - the Simmons SDS6 and the Korg MR16 - because they aren't really drum machines at all. Each, however, represents one of the two key elements that make up a drum machine - a sequencer and a sound unit. I know from my own experience that people are wanting as much sound versatility as possible, and more, sometimes, than one machine can offer. The problem with using a multi-machine system is that you often run into microprocessor delay disparity between the machines which causes them to sound out of sync. The other problem, of course, is that your workload is multiplied by the number of machines that you are using, because each one must be programmed. I know that Roland is coming out very shortly with MIDI drum pads, so I have a feeling that we are going to be seeing more and more sound unit type products. Companies may soon be competing to come up with the ultimate, affordable drum sequencer that would trigger these various sound units. We could very well see drum machines go the way of the stereo and evolve into a more component type of system.

In closing, I'd like to extend my personal thanks to *Newton Garwood* of Long & McQuade Ltd., Toronto and to *Dave Smith* of Steve's Music, Toronto for their time and assistance in helping me compile the information for this portion of the article.

At any rate, happy programming and stay tuned for the thrilling conclusion next issue, when we will talk about electronic percussion accessories and find out who shot DR. CLICK. □

# The Canadian Musician Lighting Guide - Part 2

BY JAN ELLIOTT

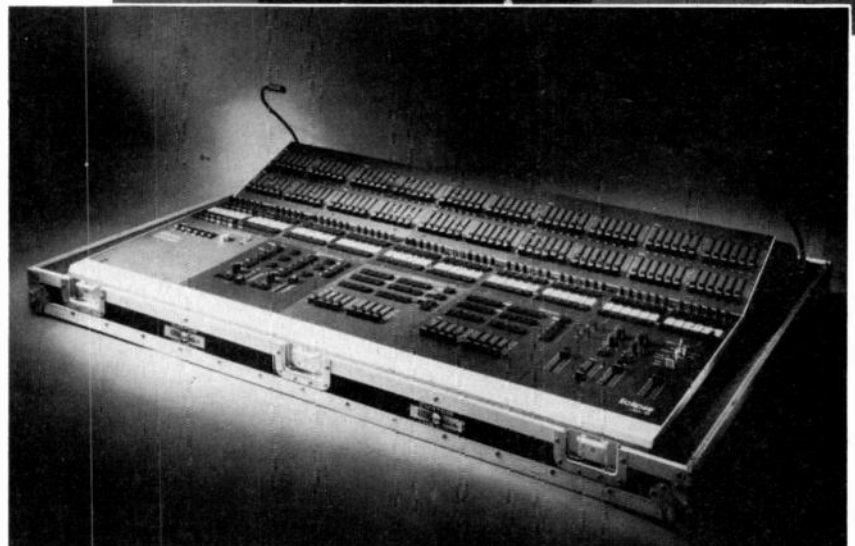
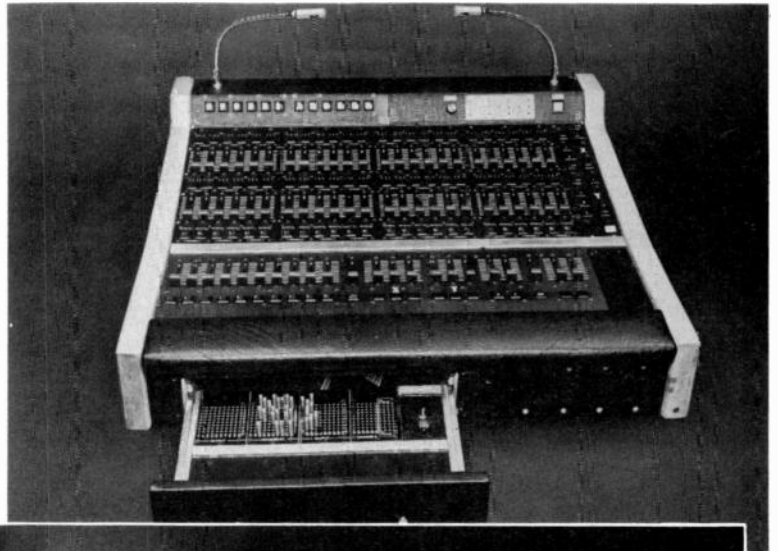
I trust by now all of you have read the material I suggested in my last article and have come to some conclusions as to whether you want to purchase or rent equipment. In case you haven't, this article is intended to give you some idea as to what is on the market for you as a designer.

Let's start by talking about the types of instrumentation you, as a designer, have to choose from. There are three main types of instruments which I will be describing. Included in these three main types are several specific kinds of instruments that are very important for you to know about in order that you are able to put together a functional and efficient design.

The three types of instruments I will be talking about in this article are focusable, non-focusing, and specialty. Included in these three areas are the specific types of instruments appropriate to you in the music industry.

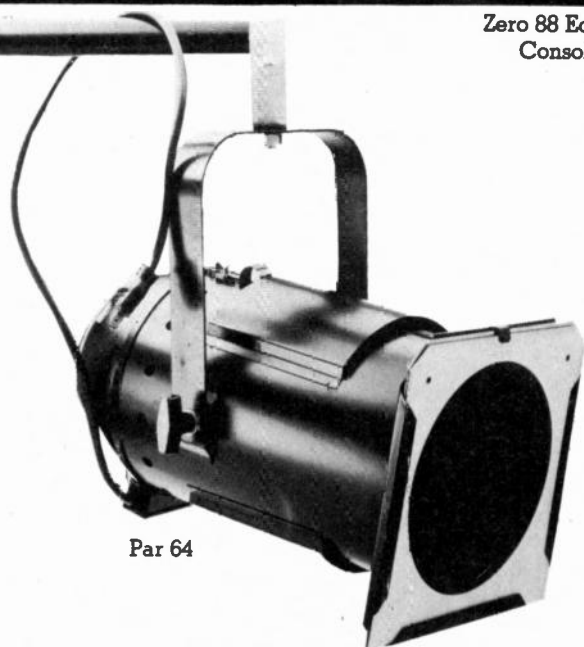
Alright, let's get started by talking about the focusable instruments. What is a focusable instrument you ask? Well, OK, since you insist, I'll tell you. A focusable instrument is an instrument that has a lamp, may or may not have a reflector, has a framing device, i.e. shutters, and/or barn doors, and a single or compound lens system that allows it to be aimed in a very specific area. Within that definition, there are two specific types of instruments that are most often used in the music industry. The first and most frequently used of the two is the ellipsoidal spot light. It has a lamp (bulb), a reflector, shutters and a compound lens system for aiming it in a very specific direction. The piano convex lenses, which look like this, are placed at different distances from the reflector and in different combinations to allow you the flexibility of smaller or larger areas, depending on how far away you hang your instruments.

There are literally 40 or 50 different types of ellipsoidals on the market today. They all come down to the three oldest and most basic. However, they are the 6 x 9, 6 x 12 and 6 x 16. Everything else is a variation on a theme. The first number refers to the size of the lens, in this case 6 inches, and the second number refers to the focal length of the lens in inches, in this case 9, 12 & 16. You should also be made aware that, in general, the longer the focal length of the lens, the smaller the angle of the beam. What that



Zero 88 Eclipse  
Console

Top: Select 24  
Channel Logic  
Console



Par 64

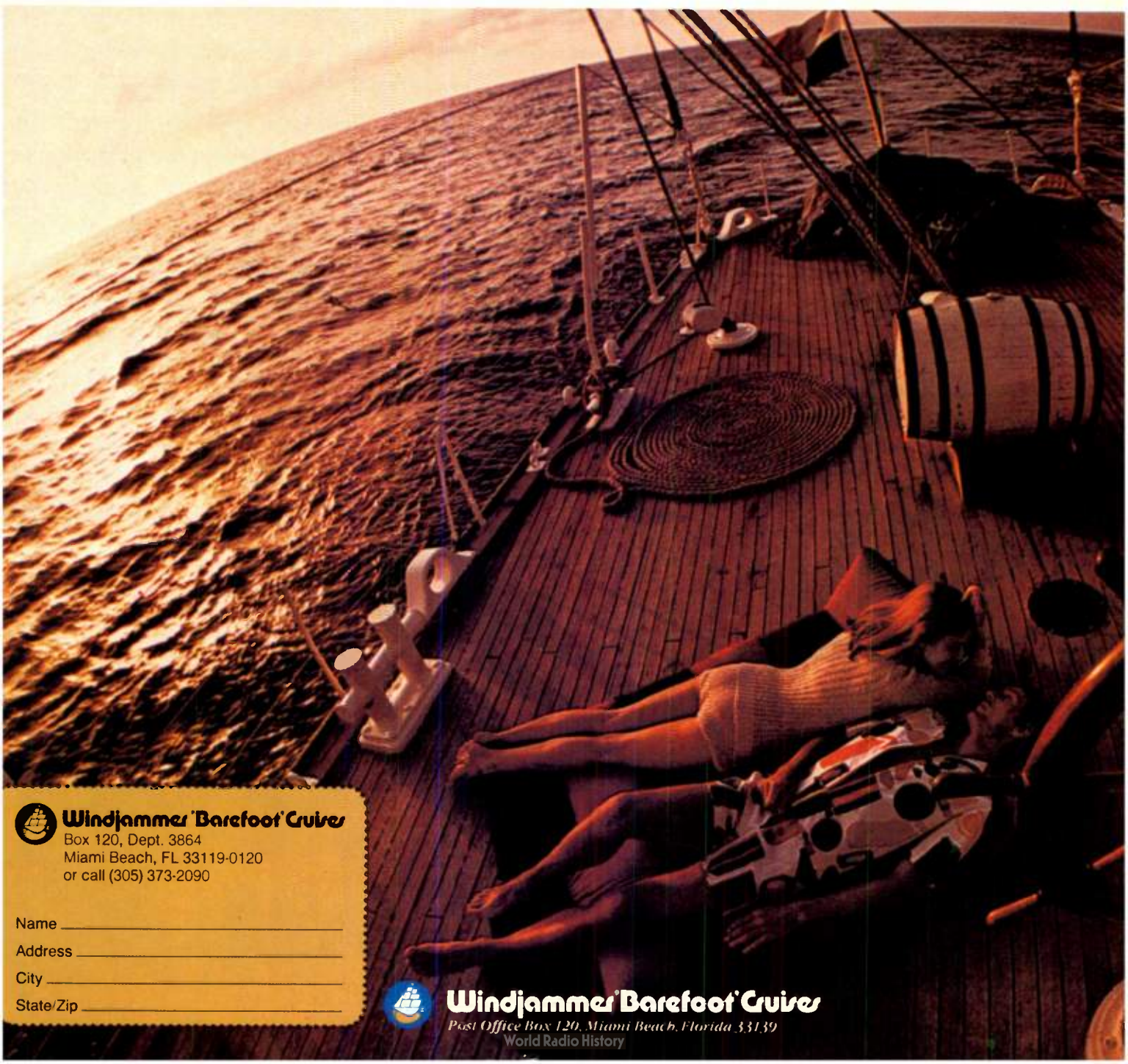



**Put the World  
on Hold!**




**Cast off your  
cares and come  
sailing in the  
exotic Caribbean.**

Not a dress-for-dinner floating hotel...but "barefoot" sailing & beachcombing for those with adventure in their souls. Lend a hand...or feet on the rail. Six exciting days from \$425. Write for your free Great Adventure Book.



 **Windjammer Barefoot Cruises**  
Box 120, Dept. 3864  
Miami Beach, FL 33119-0120  
or call (305) 373-2090

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_  
State/Zip \_\_\_\_\_

 **Windjammer Barefoot Cruises**  
Post Office Box 120, Miami Beach, Florida 33139  
World Radio History



means in English is, the larger the second number the smaller the circle of light on the stage. For instance, if you hang a 6 x 9 and a 6 x 12 side by side 20 feet above the stage, the size of the circle of light emitted by the 6 x 9 would be 14 feet in diameter and the circle emitted by the 6 x 12 would be 9 feet in diameter. What all of this means, is that depending on how far you are from what you want to light and how big an area you want to cover you choose the appropriate size instrument.

Another characteristic of the ellipsoidal is its ability to focus with a hard edge. That means, when you focus that 6 x 9 it will make a definite circle on the stage floor, with crisp sharp edges to the circle. This is opposed to the soft edge focus I will talk about later.

Something else about the ellipsoidal is its ability to be shuttered. What that means is, when you hang your 6 x 12, 20 feet in the air and your 9 foot circle is still too big an area, you can use the four metal plates built into the instrument to make that area smaller. You must remember that the shutters, as they are called, have flat edges, so your circle is no longer that. It becomes one of any number of shapes, depending on how you use your shutters. These are a few examples of the shapes you can make.

Now let's take a minute to talk about the soft edge focus I mentioned earlier. Using this technique in combination with shuttering, you can still get a circle of light instead of having to settle for some odd shape, unless you want that shape. A soft edge focus is just what it sounds like. There is a very definite bright spot in the center of the beam, but instead of a sharp edge, the circle is less defined. In a hard edge focus, one is either in the light or out of the light. Using a soft edge focus, that is not the case. The light spreads itself out over an area, and one gradually walks out of the light.

The soft and hard edge focuses are achieved by using the focus knob on the instrument and moving the lens system either closer to, or further away from the lamp and its reflector. Now, by using the combination of shuttering and soft edge focus you can create the illusion of a circle in a smaller area. This will take some practice and maybe a few burned fingers from hot shutters, but the effect is worth it.

An ellipsoidal also has the ability to hold a pattern, or gobo, as it is often referred. A gobo is a piece of metal with a design of some kind cut into it. It fits into the instrument and allows you to project that pattern on the stage floor, a backdrop, or anywhere you choose. The patterns come in hundreds of precut shapes. If you can't find one you like you can make your own out of an old pie plate. They are a simple and inexpensive way to add some great visual effects to your show.

I should also make mention of the fact

that there are several different size lamps you can choose from depending on your dimming capabilities and the particular ellipsoidal you are using - for instance in a 3½ x 6 (Remember what that means). A 1000 watt lamp generates entirely too much heat for an instrument that small, so a 300 or 500 watt lamp is recommended by the manufacturer. In the 6 inch series of ellipsoidals, a 750 or 1000 watt lamp is recommended. As the size of the lens increases so does the ability to use a higher wattage lamp. For those of you that are asking yourself, a watt is a unit by which electrical power is measured. The higher the wattage the more powerful the lamp is.

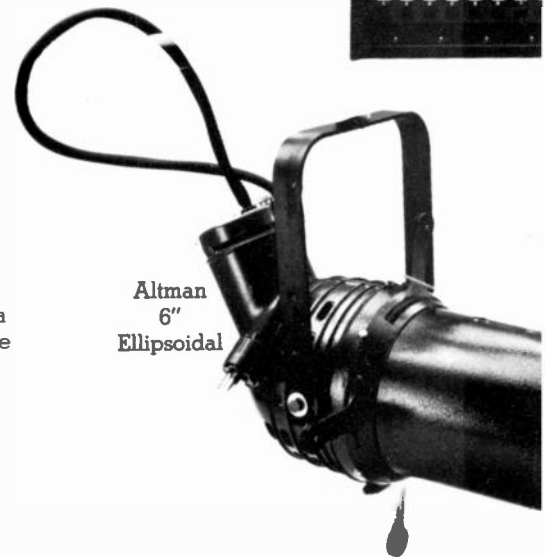
There is one more thing that you should know as you are becoming familiar with the ellipsoidal family. You will note that not all ellipsoidals are referred to as 6 x 9, 6 x 12, 3½ x 6; they are 20°, 30°, 40°, etc. Don't be alarmed, this is just another way of saying what you already know. The number in degrees refers to the beam angle or size of the circle on your stage. The higher the number, the larger the circle. A 40° ellipsoidal is roughly equivalent to a 6 x 9, a 30° = 6 x 12 and 20° = 6 x 16. When you see the size given in degrees, don't let it fool you.

Now let's go on to the other type of focusable instrument used in the music industry. It is a fresnel. The "s" is not pronounced. A fresnel has a lamp, a fresnel lens, may or may not have a reflector, and has a soft beam edge. The fresnel does not have the capability of a hard edge focus. It can however, be focused in a spot and wide angle beam position. As with the ellipsoidal there is a focusing knob that enables you to change the focal distance so you can light a smaller or larger area on the stage.

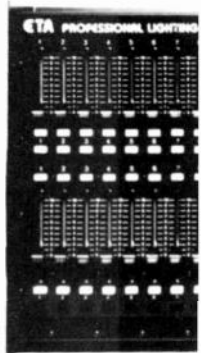
In the spot position there is a very definite-bright spot in the middle and the light gradually tapers off toward the edge. The wide angle gives you a nice even wash without the bright spot in the middle. The advantage to this instrument is that they can overlap each other and not create shadows when walking from one focus area to another. Fresnels are most often used as general wash lighting. Because of their ability to focus in a spot position, one can wash and highlight a particular area with only one instrument. Fresnels work well especially in club applications, as the 6" fresnel is smaller than both the par 56 and 64. The number in front of the word fresnel refers, as in the case of the ellipsoidal, to the lens size of the instrument. There are 3", 6", 8", 10" and 12" fresnels. Here too the larger the lens size the higher wattage lamp the instrument can take. For example, the 6" takes a 750 watt lamp maximum, 8" - 1000 watt etc. However, with today's technology, things are changing rapidly. Eight inch instruments are now in some cases using



6" Fresnel

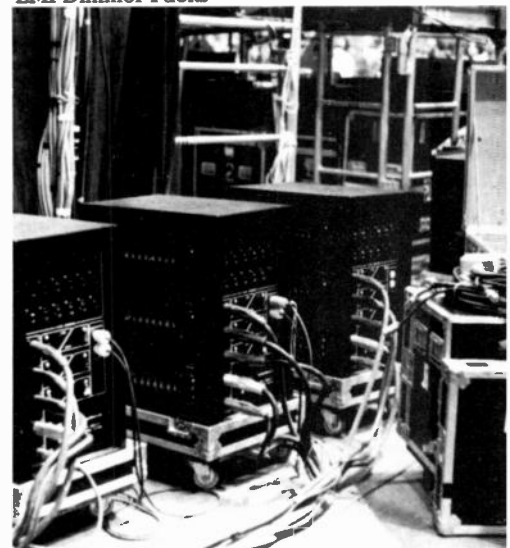


Altman  
6"  
Ellipsoidal



ETA Control  
Desk

LMI Dimmer Packs





These are the two major types of focusing instruments used in the music industry today. I'm sure there are those of you out there saying that you can think of others. I'm sure you can, and so can I. It is simply that these are the two most common and often used.

Let us press on to the non-focusing instruments. By non-focusing I mean instruments that have no external focusable lens system. The most common of these are the par lamps. A par lamp has the bulb, reflector, and the lens put together as one unit. The letters p.a.r. stand for parabolic, aluminized reflector, and the number indicates the diameter of the lamp in eighths of an inch. A par 64 lamp is 8 inches in diameter. For our purposes, I have chosen three of the most common. They are the par 64, par 56 and par 46.

Before we get into this however, I want you to remember two things. One, par lamps are not the only non focusing instruments on the market today. Two, there are more than just these three sizes available to you as a designer. As I've said before, these are the most common. Now, let's begin.

The lamp to which rock and roll owes its life, is the par 64. This is the workhorse of the industry. The par 64 comes in two parts, the par 64 lamp and the par 64 can. The can simply serves to house the 64 lamp and has virtually no effect on the focusing capabilities of the lamp. The lamp, however, is a different story. It comes in five beam widths ranging from aircraft landing lights, a very very narrow beam to a wide angle beam that washes much like a fresnel. I will briefly go through the characteristics of each of the beam sizes.

The aircraft landing light, or ACL, is the special effect light of the par 64 series. It is different than all the other 64 lamps. It is, first of all, a low voltage lamp running at 24 volts per lamp. It is also a low wattage lamp at 250 watts or 600 watts. So without getting into a lot of electrical detail, they are wired together in a series (when one goes out they all do) of four in order to run off a 1.2 kw dimmer in the case of the 600 watt lamps. The structure of the lamp makes the 250 watt ACL brighter than the 1000 watt very narrow. The lens in front of the lamp is clear and allows the beam to be projected as a narrow shaft of bright light. You know those wonderful shafts of light coming down in fan shapes all over the stage at your favourite garden show! Well, most of those are created by using the ACL. Oh, by the way, yes it is the same lamp airplanes use to land.

Now on to all the other 64 lamps. The 64s come in two wattages, 500 and 1000 watts. It is up to you to choose the appropriate wattage according to your dimming capabilities and the distance the light has to travel to hit the stage. The 1000 watt lamps come in four beam widths ranging from very narrow to wide

flood.

The very narrow beam is wider than the ACL but not as wide as a narrow beam. It is used most often as a solo special when you want to focus on a performer and not much on the area around. It can be used from both the back and front with equal effect.

The narrow beam is just what the name indicates. It is wider than a very narrow but is in no way considered a flood lamp. A narrow works well for back lighting & front lighting areas without lots of spill. When used in combination with an ellipsoidal or very narrow, the effect can be quite spectacular.

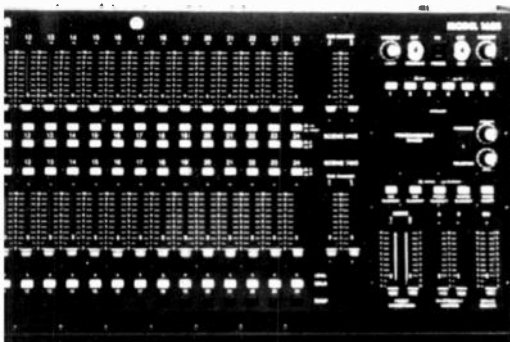
The last two types of par 64 lamps are the medium and wide floods. They are used mostly for washing the stage with light and focusing on backdrops to get maximum coverage. Mediums and wides are also a big help when you have to cover a large area from a very short distance. The beam is diffused much the same as a fresnel.

That is the full range of 1000 watt par 64 series lamps. They make lots of sense when you have the dimming capabilities and the space available to use them.

If you don't have the dimmers or the space, let me suggest an alternative to the 64, that being the par 56. The 56 is about a third smaller than the 64 and makes good sense when playing small clubs. It has 200, 300 and 500 watt sizes, the 500 being the most common in use. The 56 also comes in various beam widths. The narrow medium, and wide used as one would use a 64. The difference is that the 56 has a very wide instead of a very narrow. This makes for great washes in clubs with 10 or 12 foot ceilings. It also makes an excellent wash when used on a back-drop. Experiment with your angles and create your own effects.

The last par I want to talk about is the par 46. It is more of a specialty instrument than anything, but it is becoming very popular, even in concert settings. The 46 is a small instrument, however, when used correctly, it can pack a great punch. The 46s are also low voltage, low wattage lamps like the 64 ACLs. They are connected in series in groups of 4 or 8 depending on the voltage and wattage of the lamps. They make great overheads, rainbows, and floor specials around keyboards and drum kits. These little instruments can be lots of fun and can add lots of splash to your show. I can't stress enough - be creative.

Remember to choose the instruments that are appropriate for your needs. What I have talked about are the basics in lighting instruments. These particular instruments do 99% of the work in the music industry. Before we leave the subject of instrumentation and move on to dimming, I would like to talk about a couple of new products on the market. They are at opposite ends of the price scale, but fun nevertheless.



2000 watt lamps, and 6" are being made to handle 1000 watt lamps. Make sure you know what the maximum wattage is for your particular instrument. Putting an oversize lamp in a fresnel does the same thing as it does to an ellipsoidal and at \$40-\$80 per lamp, who can afford to overheat them.

A fresnel can also be shuttered, not in the same way as the ellipsoidal, but with an external shuttering device called a barn door. It has two or four flaps that are placed in front of the lens where the colour frame goes. The flaps can be adjusted up or down, side to side, depending on which flaps you move. This allows you to isolate your areas if you choose.

I myself really like the nice even wash one gets with the fresnel when used in the club or proscenium stage applications. Experiment with them, and I think you too may find them a very useful tool when you want to create that nice even wash or a wash with highlights.

The first of these is the Ray light. It consists of two parts, the reflector and the lamp. It will fit into any par 64 or 56 can. As many of you know, a par 64 lamp can cost anywhere from \$60-\$80 depending on where you purchase it and how desperate you are. The initial cost of converting par cans to Ray lights is about the same as purchasing a new par 64, 1000 watt lamp. Once that is done, the cost of relamping is about one half.

The Ray light is not only efficient to operate, it looks good and can serve many uses. It is a 600 watt lamp, therefore allowing you the use of two on a 1.2 kw dimmer, whereas only one par 64 1000 watt can be used. It emits a

beam between the very narrow and narrow, so it can be used as solo specials, area specials, and back lighting. They are a very interesting new product, worth your time and effort investigating. Any sound and lighting company should be able to get you the information.

The second specialty instrument is the Vari-lite. No doubt many of you have seen and/or heard about this new product. For those of you that are light years behind the times, let me tell you a little about just what this instrument can do. It pans (rotates) 360°, tilts up to 270°, and can change up to 60 colours almost at an instant. Fifteen Vari-lites can replace up to 300 conventional lighting instruments. Even though it may

be a little out of your reach now, you should be aware that such a product exists and how far the lighting industry has come in the last few years. If you and your band have lots of money, this is the toy for you.

So now that we have taken a look at what is available to you in the way of lighting instruments, let's move on to the subject of dimming these wonderful units you have just picked for your band. Dimming is pretty basic. The music industry uses two sizes of dimmers for 90% of its productions. There are the 1.2kw dimmer and the 2.4kw dimmer. The 1.2kw or 1200 watt dimmer is capable of handling any combination of lamps whose wattages add up to 1200 watts or less. For instance a 1.2kw dimmer will hold two 600 watt raylights, two 500 watt par 64 or 56s, four par 64 or 46 size ACLs at 250 watts each, or one 1000 watt par, fresnel, or ellipsoidal, 1.2kw dimmers are nice because they usually come in small lightweight packages that are easily moved from place to place. Most of them are rack mountable and a 24,000 watt dimming system fits nicely into one rack without being too big or bulky.

The 2.4kw dimmer is exactly what it sounds like. It has twice the capability of the 1.2kw. It can handle any combination of instruments whose wattages add up to 2400 watts or less. Now, I don't think I have to list combinations again, do I? The thing that makes the 2.4kw dimmer so handy is that the package it comes in is not necessarily twice as big as the 1.2kw. I have seen 48,000 watts packed into almost the same space as 24,000 watts of dimming power.

When I started in the music industry, back in the dark ages, 2kw dimmers were the standard. As the industry progressed, 1kw dimmers moved in and took over. Now the trend is moving back toward the 2kw packs. With their becoming lighter and more portable, designers seem to be using them once again. For my own purposes, and this is also true of many of my colleagues, it is up to you as a designer to choose the size that best suits your needs in accordance with their availability on the retail and rental market.

Let me take a minute to tell you about the latest packaging techniques for 1.2kw and 2.4kw dimmers. They are called high density dimmer racks. Several companies have put together anywhere from 48 1.2kw dimmers to 96 2.4kw dimmers in one package that is not much bigger than a rack containing 24 2.4kw dimmers. For major tours, the racks are a great advantage. They have multicable adaptability or single sockets, a matrix system for patching so it doesn't matter which dimmer you plug the lamp into. The high density racks, like the Vari-lite are a great toy if you've got the money. However, unlike the Vari-lite the high density racks are available to rent or purchase through dealers here in

## Your Recordings Can Only Sound as Good as the Cables Used to Record Them



Introducing Prolink™ High Performance Studio Cables by Monster Cable.

Many people in the recording business used to think that cables were just cables. And in fact, many of us still do.

**A Sound of their Own.** Many engineers have found that the opposite is true. They are discovering that ordinary cables have "a sound of their own" and distort music recording and reproduction in ways that we were never even aware of. Critical areas such as clarity, depth of bass response, quickness

of transients, and the "naturalness" and "presence" of voices and instruments, are all lost through conventional cables.

**A Monster New Technology in Cable Design.** Monster Cable has shown music *listeners* worldwide that the sound of their playback systems could be significantly improved simply by changing their cables to the Monster. Now you can obtain an improvement in the sound of both recording and playback that will sur-

prise the most critical and skeptical of engineers, simply by switching from your current connecting cables to Prolink by Monster Cable.

### Come Hear the Monster.

We invite you to hear our entire line of microphone, speaker, and studio hookup cables. Put them through your most critical listening and durability testing. You'll discover just how good your recordings can really sound.

*Prolink*™

DISTRIBUTED EXCLUSIVELY IN CANADA BY AKG ACOUSTICS

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



*Juice Goose*



**Juice Goose**

- Electronic Voltage Regulator
- Prevents spikes, surges, and dips
- Prevents brownouts
- Stops voltage fluctuation
- Diminishes MIDI interface problems
- Output 120 volts AC 60Hz
- Input 80-140 volts
- Sizes 3 to 300 amps
- Creates perfect operating environment for any equipment

**Options:**

- Switchable input 80-140 or 190-260
- 50/60 Hz models usable worldwide
- Rack cases at low prices
- Funny looking T-shirts

**The Juice Goose has toured with:**

- The Jacksons (Victory Tour)
- Madonna (Virgin Tour)
- John Kay and Steppenwolf

*Juice Goose*



Voltage Control Products

**Juice Goose**  
 5218 Beechnut  
 Houston, TX  
 77096 (713) 933-5121

Canada. Again, talk with a sound and lighting company and they should be able to give you any information you request.

The last subject I'm going to talk about in this article is control. The control desk you choose is probably the most important piece of equipment in your system. If you are not comfortable with it and have problems operating it, your show can go downhill with the speed of light. Before you choose a console go around and get a hands on demonstration from the company, so you know what you are getting before it surprises you at your first gig.

There are two types of consoles being used. The most common for small clubs and arenas is the manually operated board. You can get them as simple as a two scene board with a crossfade between scenes, or as complicated as five scenes with submasters for grouping channels together, pin or keyboard matrix, and chase units built into the board. There are some very reliable two scene boards on the market, built here in Canada, and an excellent choice for the beginning designer and operator. I can't urge you enough to make sure your console does what you want it to.

The second type of console is the memory or computer board. There are almost as many types of memory boards as there are lighting instruments. Some of these boards are compatible with the IBM and Apple computers, others contain their own on-board computers and store programs on disk and cassettes. When you get to the point in your career that you and your band are seriously considering a computer board, call me. I'd love to work for you. Seriously, go to your sound and lighting company and get a demonstration of all the board's capabilities. The age of computers in the music industry is definitely here, and unless you as a designer/operator are prepared to meet the challenge you could be left standing in the dark.

I hope this article has given you some idea what is available today for your designing and operating needs. I realize we have not touched on ground and air support systems, cable, gels and many other things involved in putting together a lighting system. Maybe in the future.

There is one more article to come in this series. I will be talking design technique. Taking all the information I have given you in these two articles, put them to practical use designing systems of various sizes from the small club to the major rock touring system. Until then keep reading and check out the equipment.

By way of a footnote, you can get Vari-lite information from Showco in Dallas, Texas. As yet, Vari-lites are not on the market to the general public. Rental is only through the U.S.A. There are no rental dealers in Canada. □

©1985 STEINBERGER SOL.ND

Pat. No. 4,192,213  
 INTL. PATS. PEND.

*Now within reach!*

**XP-2**

**\$995**  
 LIST  
 U.S.



**STEINBERGER**

475 OAKLAND AVE. • STATEN ISLAND, NY • 10318  
 (718) 447-7500 FREE BROCHURE

**ANDY KREHM**

**is taking a limited number of students:**

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

**HARMONY & ARRANGING:** using the Gordon Delamont method

*Andy Krehm is a member of the Imperial Room Orchestra (Royal York Hotel) and has played on many jingles, albums and film scores. His arranging credits include work on many theatre and recording projects.*

# Tips

## FROM THE PROS

### GUITAR

AN EQUIPMENT OVERVIEW FOR THE  
CONTEMPORARY GUITARIST –  
PART 13

BY ANDY KREHM



**H**ere are some more useful effects in the "not so used category":

1. **Compressor** – Compressors even out variations in the dynamic range of a signal by amplifying the soft signals and pulling back loud signals to make them softer. The result is a very smooth signal. The words limiter and compressor are often used interchangeably but the difference is that the limiter can be set to stop, or limit, a signal from exceeding a certain level whereas the compressor affects both extremes of the signal. Limiters are standard equipment in recording studios where the need to control a suddenly loud signal automatically (like a high, intense note in a vocal track) is important to prevent unwanted distortion. Guitarists use compressors to increase the apparent sustain of a note; i.e., it can't make your guitar sustain any longer than the string actually vibrates but by minimizing the attack and boosting the decay of the original signal, you seem to have more sustain. This can add to the usefulness of volume control effects as well as help a moderately-set distorted sound seem to last longer than it normally does. Studios use compressors for a related reason. If a single track, or whole song is compressed, the softest parts become louder and therefore "jump out" at you. This is why some jingles seem louder than the program material that surrounds them – they are compressed. You should try a compressor to see if it can help your sound; as for me, the com-

pressor is the first box that I leave at home when I want to travel light.

2. **Equalizers** – These are devices that will give you much more tonal control of your sound than the average amp's tone controls – sometimes simple bass/mid/treble controls are not sufficient to compensate for a frequency deficiency in your system. An equalizer (e.q. for short) can also help you to make the tonal adjustments necessary to get your sound in a room that doesn't have the right acoustics. The most common type of e.q. is the graphic equalizer. They have several boost/cut slide controls that allow you to more specifically pick the frequencies that you need to emphasize, or lower. A 5 band e.q. gives you control of about 2 octaves for each band. This is fine for rough frequency tuning, but more bands are better. Guitars do not need the extreme low and high bands. For example, the guitar doesn't generate notes below 90 Hz, so the 60 and 30 Hz ("hertz" is a unit of frequency measurement) aren't useful (except if you need to cancel 60 Hz hum). For the average guitarist, equalizers such as the MXR 10 band, or even the Boss GE-7 (7 bands), are probably sufficient. Rack mountable e.q.s with many bands, each covering as little as a third of an octave, are available if you wish to carry this idea to its ultimate conclusion. Graphic e.q.s are so called because you can see a visual representation of the sound you are getting. For example, if the treble is boosted and the bass cut, the slide controls will be higher on the treble bands than the bass bands, thus a visual approximation of the sound. Parametric e.q., another approach to the equalization problem, is more useful for solving specific tonal problems, whereas the graphic is better for general changes throughout the audio spectrum. I don't want to tackle the technical difference here but would advise you not to buy a parametric e.q. unless you are prepared to learn the frequencies of the notes and do a reasonable amount of research and experimentation. Besides being able to make your overall sound more suitable for each specific room, an equalizer can be pre-set for a particular tonal colour and kicked-in when desired. Furthermore, an e.q. with a gain control can be pre-set for a specific tonal response and volume level. Supposing you want your solo sound to be different from your rhythm sound, simply set the e.q. for the solo response desired, raise the volume to the right level, and you can instantly have your pre-set solo sound without touching volume or tone controls. An equalizer can be a very useful device,

particularly if your amp has only two tone controls.

3. **Tremolo** – When Fender amps with built-in tremolo units were the most popular recording amp, it was not unusual to find "tremolo" marked on guitar parts. In MOR music it was used for chords (which were strummed once or twice a bar) or melodies to create a pulsating, shimmering type of sound. In older rock music, guitarists such as Bo Diddley used tremolo for a strong, rhythmic effect. Now a couple of manufacturers have made pedals which sound just like the built-in Fender tremolo units. If you want tremolo, but don't want the extra pedal, certain digital delay units are able to achieve a modern version of this sound. A phase shifter can also get the same feeling but doesn't really sound the same as the original effect. Authentic electronic tremolo is a rare effect but can be quite effective.

There are even more obscure effects that may be useful, so carry on your research if you are interested in more sounds.

In summation, I would like to observe that the popularity of any effect, in any era, is determined by the guitarists who play on the hit records – the fact that phasing isn't common on current recordings doesn't negate its usefulness in today's music. A creative player will find an interesting use for all of the effects, sooner or later.

You need the standard effects if you are going to take a "cover" approach to your guitar playing (i.e. approximate the sound and actual notes of the original recording). If you decide, for a change, not to take a cover approach to a particular song, or if there was no guitar on the original recording, try treating your performance as if you were the guitarist on that session. Use your ingenuity to come up with a different or unexpected sound that will enhance the song. In fact, unless the arranger, producer or other folks involved with the recording had a specific idea that worked, that is exactly what the original guitarist did anyway!

Next issue I will discuss a few more digital delay effects, and finish this series with a look at two or three different ways to combine effects into a workable system.

As we are winding down this series, I would appreciate knowing what topics interest you so that I may plan future columns (besides equipment, I actually know a fair bit about reading, improv, the business side of being a musician, etc., etc.). Please send your ideas to me care of *Canadian Musician*.





concentrate on consistent, even time with the other player. Guitarist Herb Ellis and bassist Ray Brown have been known to practice time-playing after the gig until the early hours just to perfect this art.

For the young, aspiring jazz player, listening to older jazz recordings is very important. The era from the mid '50s to the early '70s as documented on Blue Note, Riverside, Prestige, Contemporary, Emarcy, Atlantic and Columbia records is a must for listening and learning. You can learn a great deal about phrasing, relaxed playing and a good time feel from listening to pianists such as Wynton Kelly, Red Garland, Bill Evans (early '60s), Sonny Clark, Kenny Drew, Phineas Newborn and not to mention the master, Art Tatum.

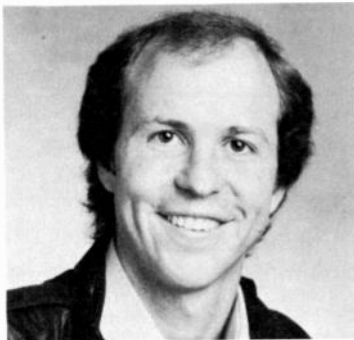
Our latest tour has put me in touch with many young players in Canada who are working very hard at carrying on the jazz tradition. They are all enthusiastic and energetic about jazz improvising and have contributed very much to the wider popularity of jazz in Canada especially amongst the young people. To them I say thank you, for supporting the music that many of us have played and enjoyed over the years. See you the next time.

---

## PERCUSSION

YOU, TIME AND THE REST OF THE BAND

BY BARRY KEANE



No, it's not a sixties folk-rock group. You, time and the rest of the band is an ongoing situation that really only drummers can fully understand. Ever since God created drum kits and blame, the battle for solid time within a band has raged. But what is solid time? To some musicians, it means consistent meter with a laid back feel; to others it means feeling ontop but not rushing and to still others it means metronomically perfect. For every musician, there is an individual definition that can sometimes vary for different musical styles or even from song to song. I believe that every musician has their own internal clock in their head. As you progress through your musical career, you are constantly, with the help of both internal and external forces, adjusting that clock (and you thought the "Son of Getting a Drum Sound" column was weird!) Some clocks have been adjusted to run better in straight eighths time, while others seem to function better in swing. Some clocks slow down while most seem to want to speed up. Some clocks seem to run extremely well if they have to function at a high rate of speed, but those same clocks seem to go a little haywire in ballad mode. Drummers have to deal not only with the maintenance of their own

internal clocks, but also have to act as referee for the rest of the clocks in the band, which is sometimes like mission impossible. If you are having problems with time in general or just with time as it relates to your band, here are some things to consider. First, make sure that you are not the main cause of the problem. When you practice (if you don't, that might be a clue), try to do so on your own, with a metronome; a click, a drum machine or a good record. I suggest records because it's a lot less boring and can, in many ways, be a more realistic test. The key is to play with the same intensity that you would on stage and to be extremely critical of your own time. Listen for how many times that you have to slow down, even if it's only slightly, to let the record catch up to you. Figures and fills are common trouble spots for rushing, so try to get those to feel "in the pocket". Remember, be extremely critical. If you can do this successfully with different tempos and feels, then you're off to a great start. It means that you either feel good time well, or that you have good ears and can follow good time well. If it's the latter, then you are liable to follow bad time just as well and that is a problem, especially if your band has any chronic rushers. The more you practice playing with good records, the more you're adjusting that internal clock of yours to keep good time and it should make it easier for you to recognize when the band starts wanting to lead you astray. In order to fight that, you have to work on your confidence and your ability to concentrate. For a real acid test of your powers of concentration, try this. Take a good record and figure out the tempo on a mechanical timekeeper. (metronome, click or drum machine). If the tempo is, say 120 beats per minute, set your mechanical timekeeper to 119 beats per minute. Start the record and the timekeeper together and play along with the timekeeper. The record will tend to pull you ahead with it, just as a rushing band will. Concentrate and try to stay with the timekeeper. If you can tackle that successfully, then you should be able to ride herd over your average band of rushers.

By this point, you have every reason to feel confident about your own timekeeping abilities. Start bringing that quiet confidence with you to rehearsal and to the stage, and pretty soon the rest of the band should start relying on you for good time rather than blaming you for bad.

Lastly and most importantly, the whole trick to making this work for you, is to always remember to play with the band and not against it. Some songs perform better if they're allowed to breathe a little around metronomic perfection. If you have confidence in your feel for time, then also have the flexibility to be able to follow individual players and their internal clocks, if it works best for the band as a whole. Strict, rigid time doesn't always supply the best feel. Drummers should act as timekeepers, but the really good ones are also musicians with open ears and a sense of team spirit.

Here are some interesting thoughts from one of the busiest studio guys in the country, on the concept of time as it relates to musicians:

"Musical time" happens when recurring sounds appear to be based on a constant pulse. Time on the drums is the feeling generated by playing some sort of pattern based on a constant pulse. The pattern may vary but the momentum or sense of motion is sustained - this is called a "groove". Whether it is an eighth-note or swing feel, the quarter-note basic pulse should not appear to speed up or slow down.

Because time is a perception of constant

pulse, it seems or appears to be steady. We must understand it is still a relative phenomenon. Good time is not necessarily perfect or metronomic time. A groove set up by a rhythm player may be great and at the same time move around relative to a metronome.

Time in music appeals to the listener's own innate sense of time. If you don't have a sense of time, you won't appreciate good time. As a listener, our own sense of time seems to be controlled by the infectious groove of a good musician. His time becomes our time.

In short, play whatever you want but don't destroy the groove!

Bob McLaren  
Drummer, Toronto Studios

---

## WOODWINDS

FOUR MAJOR AREAS OF PRACTICE

BY EDDIE SOSSIN



### Tonal Concept

The concept of tone on a woodwind instrument must grow out of a concept and control of the instrument. Bad technique and a lack of understanding of the musical ideas before playing them will surely affect your sound. Emulating good sound on your instrument relates largely to your natural musical abilities, awareness, emotional and physical make-up and a desire for continuing self-improvement. The first and foremost method of attaining good sound is the listening experience. The serious musician will listen to live and recorded wind performances and try to incorporate the qualities of sound which he likes into his own. Playing along with a recording and trying to get the various inflections of different players will greatly enhance your sound. The saxophone tone heard in a rock and roll band is certainly different from that in a big band and then again in a concert band situation. All are characteristic saxophone sounds, each appropriate to a different situation. The flute should sound as clear and alive as a human voice. The traditional clarinet sound should be a clear, ringing tone without vibrato, as contrasted with commercial clarinet playing requiring a more open flexible sound with vibrato. The ear can learn to detect change in the quality of a tone and follow this change in relation to change of embouchure, breath control, and other physical factors. Proper mouthpiece set-up and a good vibrant reed will enhance your sound.

### Reading Skills

One who is a poor reader is one who spends most of his time practicing without music or memorizing everything he sees. While it is important to be able to play by ear and fake tunes, being a good reader is of great importance. You must have a good sense of time while



reading therefore you should practice with a metronome at various tempos. There are a wealth of books out on the market today. One should build up a library of various books such as jazz etudes, legit studies and swing rhythms – especially the latter; young players brought up in the traditional band area where everything is played straight find it very difficult to conform to swing playing and phrasing. Constant reading in all areas of your practice routine cannot but help and improve your reading skills.

### Technique

The woodwind musician must keep on top of his technical studies, especially for doublers. Daily routines involving major and minor scales, major, minor, dominant, diminished, and augmented chords as well as modal scales are essential. The different characteristics of each horn regarding fingering patterns and alternate fingerings require a lot of practice time. Working on mechanical exercises and etudes are essential for developing good technique. Practicing technique for hours and hours can be very boring, frustrating and unrewarding unless you understand why you are putting in all this time. The answer is simple; think of performance. You should be thinking of your time, sound, rhythmic feel and dynamic levels while practicing technique, all

the ingredients required for a good soloist and sectional performer performing in all the areas of the music industry. Whatever amount of time you put in practicing whether it is one hour or eight hours, it must be meaningful, concentrated and enjoyable.

### Improvisation

For the musician who wants to be a good improviser, his mastery of technique on his horns must be established. This is why you practice all your major and minor scales and chords. Improvisation is made up of these very basic fundamentals. The listening experience is very important. One should begin to listen to the early innovators of jazz such as Lester Young, Johnny Hodges, Benny Carter, Coleman Hawkins, Ben Webster to name just a few. One should develop a good swing feel and a melodic sense of creativity. Try lifting some of the solos and then analyse what they are doing with respect to the chord changes. So many young players coming up in jazz lack the understanding of what to do with chord changes and chord scales. They are great at learning patterns but when it comes time to play a good creative solo, very little happens in the way of a well-constructed solo. The saxophone soloist, with the various stylists that have appeared on the scene over the past 50 years, have a wealth of jazz recordings to listen to, to help develop one's jazz technique.

steps to take, and these steps or instructions, we call software.

Yamaha provides four standard software packages for their CX5M, DX7 voicing and FM voicing are both involved with modifying and storing sounds. (The DX7 program requires a DX7 keyboard to be plugged into the MIDI IN on the computer). FM voicing program allows you to create sound within the CX5M itself. The computer has a built-in 8 voice FM synthesizer, and in this case you can play that many different sounds at the same time. Additionally, any of the eight parts, while playing, may jump to one of the 94 internal voices. When you first hear the CX5M you'll likely get only the first 46 factory voices which are in fact, pretty bland. (Ask to hear a different set). FM Music Composer is the obligatory 'notes on the screen' software. There have been many approaches to this software over the last few years but I doubt the features incorporated into this program will be superseded for quite some time. MIDI commands within FM Composer are brilliant. Volume, accent, transpose, channel, sync, ritard, crescendo, are but a few of the MIDI controls available at the push of a button. (If you specify MIDI OUT these commands are sent to any MIDI unit).

The fourth software package is FM Music Macro. This is the most fascinating program of all. In essence, it gives an additional set of commands between the CX5M computer and the built-in FM synthesizer. With FM Macro the synthesizer is really put under computer control. This software asks you to design your own computer music system. You can access the synthesizer, program drum patterns, combine sound with colour graphics, do micro-tonal composition then save these programs as personal music software. Computer music is software based. Suppose you wanted a drum machine snare to trigger a certain type of note on a synthesizer. We would probably run a MIDI cable between the MIDI OUT on the drum machine and the MIDI IN on the synthesizer. In other words, we would physically do something with hardware – the MIDI cable. Using the computer, we could do the same thing by simply typing a code indicating these units should now be connected. The interfacing is inside the computer. If you were to take even a simple computer program and attempt to duplicate it with physical wires, you would find yourself up to your ears in hardware. The speed of the computer allows it to tackle probabilities all but impossible in human terms. For example the notes on a regular synthesizer are usually set up in increments of semitones: C, C#, D, etc. But these are not the only pitches. In fact, if the synthesizer has a pitch bend controller you hear the 'in-between' notes. This effect is termed portamento. These notes play a crucial role in expressing certain feelings in sound. What if we wanted to have accurate control of these notes? We could build a custom keyboard adding extra notes, but even adding an extra four pitches per semitone would give a keyboard over 350 notes long, and then we'd have to play it!

The computer gives us this type of resolution and it's far less painful. Imagine practicing scales that were 350 notes long!

NOTES: CX5M owners may receive the X-PRESS newsletter. Contact Yamaha Canada Music Ltd, 135 Milner Ave., Scarborough, ON M1S 3R1. Compu-Musics fear not. The CMU800 lives. Users contact Don Patterson (416) 690-1048.

## COMPUTERS & MUSIC

YAMAHA CX5M

BY GREG STEPHEN



As mentioned previously, the CX5M music computer from Yamaha emigrated to Canada in January of 1985. It had been living in Europe for about a year and for some two years in Japan. Migrations are crucial for the vitality of a computer because the longer a computer remains useful in a particular area the more software it accumulates. A software-based musical instrument may seem confusing for music because we've been taught to feel there is no escaping the tyranny of "next year's model". It is all the more intriguing when the goliath, Yamaha, looks at creation and declares "We will build a computer for music". And it came to pass that the CX5M computer was born. But the CX5M is a child unlike any other – this one has a mind of its own.

Sometimes we feel awkward approaching music computers and in the majority of cases the difficulty is in the concept. The term 'musician' invariably invokes feeling a tactile performance. Even conductors get to flail their hands

in the air and we certainly play keyboards and pluck guitars, so it is with some understandable consternation that one confronts what for all the world looks like a typewriter and a television – especially when a friend says "Go on, you play it, you're the musician". Well, we have a dilemma so we start with the known. First there is the television (sorry, monitor). Our three big moments with a television – we turn it on, we can adjust the volume, and we change the channel. But a monitor has no tuner. Computers generally need only one video channel so the tuner has been left out. But wait a moment. There is a music keyboard in front of the computer, real black notes, real white notes and it is plugged into the computer. All right, pull up a chair. Now here is the disaster waiting to happen. Your hands descend to the keyboard, fingers aligned in the shape of that familiar old minor seventh – and out from the speaker comes a frail, singularly uninteresting monophonic peep. Humiliating. Worse, as we touched the keyboard, the picture on the television/monitor went into a convulsion and then displayed a tiny solitary F# note. Not impressed, we rise from the chair. Unfortunately, for many, that is computer music.

Back to the beginning. Yamaha's CX5M is a bona fide computer music system. It can be a sequencer; it can be a drum machine, and it can even be a synthesizer. But if the CX5M could speak, it would likely tell us that it finds all of that rather tedious, and besides, it's been done. Computers like to do new things. A music computer has a personality – no different than the bond that exists between a guitarist and an old faithful instrument. Yet more fascinating the CX5M has a brain. It's a bit picky about syntax but otherwise it loves to communicate and it's a fast talker – 1.5 million instructions per second. Once the computer has expressed its opinion, you can generally bank on it; CX5M calculations are accurate 99.99999% of the time. In any case, the point is the computer is willing to help, provided you tell it exactly what

# VOCAL TECHNIQUE

EXPOSING YOURSELF

BY ROSEMARY BURNS



## Auditions

**T**he performer is always being asked to audition, whether it is for the local school play, the music college, a local band or even the super star rock group who has lost one of its best players. Auditions are a way of life for the performer.

You must realize very early that if you don't make it in one audition there can always be another. **DON'T FEEL REJECTED.** Well, look at it this way. If the producer or group had what they were looking for they would not be out there looking. So each and every time a performer or musician subjects themselves to an audition, the performer is doing the auditioners a favour. So walk in with the attitude that you owe me because I came. Don't be nervous. Stars get paid to audition. There are several famous stories about this but let me repeat one. Angela Lansbury was up for the part of *Mame* in the Broadway production. She would fly in from California to audition; they would pay her to do it. As in many Broadway productions, the directors and producers kept changing, but the writer of the show wanted Angela. For two years she auditioned and she was never expected to be right for the part and when she

finally made it, she became the toast of Broadway. Also, another factor that many people don't take into consideration is that you are getting experience with each audition, and after a while, you might even be recognized so that perhaps at some audition in the future you may be exactly what the producer is looking for.

This is a true story. Back in the '50s the Broadway show called *My Fair Lady* was looking for summer replacements. A *cattle call* was sent out. Now for those of you who don't know what a *cattle call* is, it means an advertisement is placed in the newspaper giving the time and place and specifying the type of person required, i.e. male or female, dancer, singer, young, old, etc. If you feel you fit the bill, you are welcome to come.

Imagine, if you will, six or seven hundred females in the theatre waiting to be called to audition. The place was packed.

The organizers took them row by row, twenty at a time, lined across the foot lights and told to walk across the stage. The producer and director pointed to several and said "you stay, you stay" and "thank you ladies". This went on all day until at the end of the day the "you stays" were asked to come back the next day at 10 a.m.

This time the "you stays" were asked to sing the last four bars of any song they wanted. After the "thank you ladies" and the "you stays" were over, about two hundred ladies were still left. And again, they were asked to come back the next day.

This time the music director appeared and all were asked to sight read a page of music. This eliminated about one hundred and fifty. Yes, you guessed it, the "you stays" were asked to return the next day.

This time the dance teacher came forward and asked the ladies to follow his instructions in the dance. By the time he was finished four were left as "you stays".

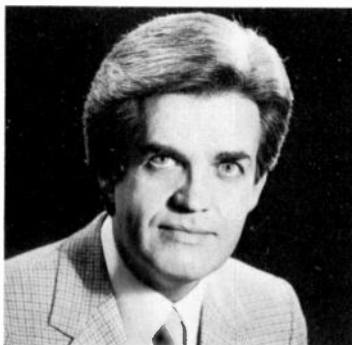
Out walked the wardrobe mistress and asked, **WHO IS A PERFECT SIZE 12?** Guess which "you stay" was a perfect size 12. It was a fun summer.

Next: Word of Mouth

# ARRANGING

THE MALADY LINGERS ON

BY JIM PIRIE



**T**o become a truly professional arranger, one must learn to wait for inspiration. Nobody knows when this will occur, so we have developed and perfected, over the years, a technique that will better enable us to handle this situation. It is called "how to put off getting those first notes down on paper whilst

waiting to be inspired".

The very best way to accomplish this is simply to sit and stare at a blank page. This method seems to be preferred by most, although there are several other methods that are used quite extensively. I find that taking the dogs for a run in the park is quite good, while others may prefer washing the car, cleaning the basement, vacuuming the carpets, tidying their offices, updating their files, telephoning a friend, watching a baseball game on T.V. or at the very least, brewing a fresh pot of coffee.

Russell Garcia, in his book *The Professional Arranger Composer* (Criterion Music Corporation, 6124 Selma Ave., Hollywood, California, 90028) has one of my very favourites. He suggests doing a Walter Mitty: "The wildly applauding audience is shouting Composer! Composer! Think about the royalty checks soaring to insane figures". Mr. Garcia also informs us that Schiller put himself in a creative frame of mind by smelling rotten apples that Balzac drank poisonous quantities of coffee that Turgenev put his feet in a bucket of hot water. Obviously, it is best left to you, the individual, to determine which method best suits your needs.

Once you have mastered the art of avoiding, you will find that it is indeed possible, with sufficient practice, to misspend several hours or even days before a single note is committed to paper. This is good since believe it or not, (and this is the truly amazing part) it decreases, proportionally, the amount of actual writing time necessary to meet your deadline.

Having now extricated tongue from cheek, I shall try very hard to get on with the rest of the column in a normal manner.

Over the past few years, I have been approached several times by young, apparently eager, students who all expressed a desire to become arrangers. Although their individual situations varied, they each shared a common malady, in that none of them really had any idea of how to become such an animal. This is disturbing to me, since some of them were actually involved in some form of music study, apparently memorizing a lot of unnecessary facts and a great many birth dates. Perhaps the time has come for us to stop teaching children to hate music. I don't feel that it is essential to know the exact date of Mozart's birth, but I do feel that an analytical study of any one of the so-called ten famous quartets of Mozart would make learning an exciting adventure.

Notwithstanding, if it is your desire to become an arranger or composer, I would suggest the following course of action. If you have not done so already, begin a study of harmony and counterpoint. Ideally, this should be effected with a teacher who is currently occupied as an active and competent composer and arranger. This may not be such an easy task, practically, financially, or geographically, but all too often, the scientific musicologist or the teacher who cannot compose or arrange tends to encumber the student with unnecessary material, making the itinerary tedious and boring, and twice as long as necessary. I am fully aware that we can not all attend classes at Juilliard, and that living in Esterhazy, Saskatchewan may present a few more problems than living in Los Angeles, but during my years of study with Gordon Delamont here in Toronto, I remember being singularly impressed by a fellow student who never once showed up for a lesson but whose homework assignments arrived regularly by mail, from Hawaii.

Next, there should be made a concentrated study of form, composition, and orchestration. This will ultimately include actual composition (under supervision) for solo instruments, quartets, chamber groups and orchestra in the different forms i.e. three-part song form, rondo forms, sonata forms, contrapuntal forms, and the variation forms.

Your study should also include a tonal counterpoint and the twelve-tone technique. In fact, since a working composer/arranger these days needs to be comfortable in all styles of music, you should learn to write in every style. Unless you are independently wealthy, you may not be able to afford either the luxury or the snobbism of only writing in the style of your choice, be that futuristic jazz or modern symphonic or whatever.

In addition to your formal education, there should be a never ending supplementary study that can be done on your own. Learn as much as you can about every instrument, copy records, study pocket scores and records, and read every book you can find on the subject. There are many books available, some of which I have mentioned in past columns, but I shall again list a few here that I have found to be particularly illuminating. They are listed in a random order and **not** in any order of impor-



tance.

*The Shaping Forces In Music* - Ernst Toch

*Principles of Orchestration* - Rimsky-Korsakov

*Sounds and Scores* - Henry Mancini

*The Contemporary Arranger* - Don Sebesky

*The Professional Arranger Composer* - Russell Garcia

*Orchestration* - Cecil Forsyth

*Orchestration* - Walter Piston

*Craft of Musical Composition* - Hindemith

*Form in Music* - Stewart Macpherson

*Music and Imagination* - Aaron Copland

*The Definitive Cycle of the 12 Tone Row* - George Tremblay

*Composing Music* - William Russo

The whole series of *Modern Techniques* books by Gordon Delamont

A cone speaker moves in and out with a piston action pushing a column of air in waves in front of it.

A larger surface area will move a larger column of air, creating a larger wave more easily. Thus a larger speaker will reproduce bass frequencies more easily.

A smaller speaker can be used for bass, it simply has to move further to move an equivalent volume of air. This requires more power and more power handling capabilities.

Under typical operating conditions there are two ways of overpowering a loud speaker:

1) THERMAL FAILURE: Excessive power applied over a long period of time will heat the voice coil to the point where some part of the structure melts and breaks or literally burns up.

2) MECHANICAL FAILURE: This occurs when excessive power input moves the cone so far that the surround or the spider rip or the voice coil assembly rips apart or jumps out of the gap and gets stuck. At this point it burns up because there is no longer any heat dissipation being provided by the magnet assembly.

At the other end of the operating range, a good speaker should exhibit even response over frequency until the point when the diameter of the cone is equal to the size of the wave being created. A 15" speaker will have a 12" to 14" diameter cone. (The surround doesn't count). The equivalent wave form will be about 1000 Hz. This can be calculated with the following formula:

WAVE LENGTH = VELOCITY OF SOUND IN AIR DIVIDED BY THE FREQUENCY.

VELOCITY OF SOUND AT 1130 FT/SEC. FREQUENCY - 1000 CYCLES/SEC. = 1.13 FT. x 12" = 13.56".

Above this frequency the sound is generated by a smaller diameter of the speaker causing a narrowing of dispersion (beaming).

There is also increased distortion as parts of the cone are actually conflicting with the overall motion of the cone in an attempt to reproduce the higher frequencies simultaneously with bass frequencies. This is called inter-modulation distortion (I.M. distortion). Of course guitar players love that sound.

It's always good to crossover below the critical frequency, thus a 15" speaker performs optimally to 800 Hz.

Enclosure design will play a very critical role in the operation of the speaker. There are also many variables from the shape of the cone, the compliance of the suspension and the length of the excursion (how easily and how far the cone moves).

If we establish that we want maximum output with a smooth frequency response and a fairly even dispersion pattern then we can define an optimum operating range for the various sizes of speakers. The bass can be extended in some cases with suitable equalization but this requires more power. You never get something for nothing.

Size	Equalized	Normal	Optimum	Maximum
18"	30 Hz	45 Hz	600 Hz	800 Hz
15"	40 Hz	55 Hz	800 Hz	1200 Hz
12"	53 Hz	75 Hz	1100 Hz	1500 Hz

Next issue we'll look at how the enclosure affects the speaker's response.

Thanks to Electro-Voice for use of their speaker diagram.

NOTE: Essential reading - E/V P.A. Bible  
Electro-Voice Inc.  
Box 186  
Buchanan, Michigan 49107  
(Send \$2.00 for postage and handling)

## SOUND & LIGHTING

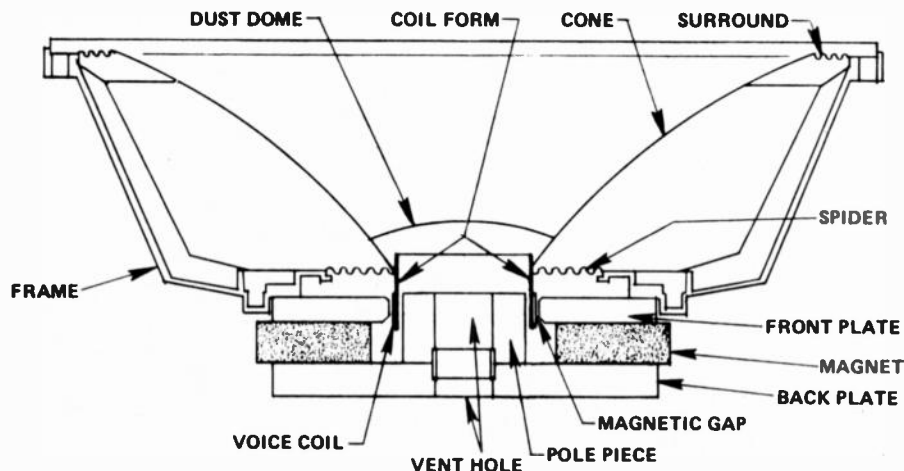
ANATOMY OF THE SPEAKER

BY DON BARBER



A speaker is a transducer. It converts electrical impulses into sound waves. The signal from an amplifier is sent through a coil of wire which is suspended within a magnetic gap; this causes motion back and forth in the gap. The corresponding vibration of a diaphragm or cone attached to the coil creates sound waves.

For live P.A. purposes there are essentially two kinds of transducer devices; cone loudspeakers and compression drivers. We'll look at the cones first:

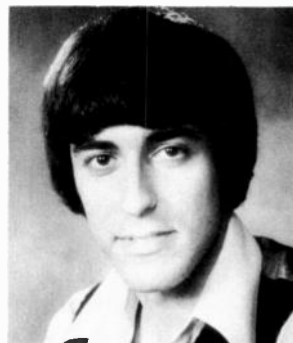


Parts of a Cone Loudspeaker

## RECORDING

OBSERVING SOUND QUALITY

BY PAUL ZAZA



This particular subject is one which will undoubtedly raise controversy. Nonetheless, I intend to proceed with my views, despite the fact that sound quality really cannot be argued because of its subjective character.

The popular school of thought adopts the philosophy, "about taste, there can be no dispute." The old, "I know what I like" scenario seems to suggest that almost any sin can be excused in the name of art. But we know that the human ear will accept sounds that it is used to hearing. An untrained listener will be unable to hear faults in production, i.e. distortion, unevenness, poor tone, etc., only as long as those kinds of faults are hitting him day in and day out. Conversely, the more one knows about sound quality, the harder it becomes to attain it, or find it in the many productions that are bombarding us every day. While I will concede that the situation is improving due to the increasing sophistication of the technology, it still amazes me how countless music programs still get away with poor sound.

With today's highly "synthetic" music programs, it becomes extremely difficult to measure sound quality. This is because the traditional yardsticks we use do not apply for the first time in music history; sounds are being created with electricity instead of acoustical manipulation of air. Whether you beat a drum, pluck a guitar, or blow into a flute, we observe the quality of the sound by our ear's reaction to the displacement

of air. The time and space it takes for the source to travel to our ear determines how we perceive it. On the other hand, it is difficult to imagine a digital chip creating a sound, although we know it does. Since the engineers that created the chip have gone to great lengths to remove the irregularities and imperfections, we no longer criticize sound quality emanating from the chip because it is always perfect. If one were to listen to a recording of electronic drums and keyboard synthesizers, it would be extremely difficult to fault the technical quality of sound. It has been argued that it is in fact the slight "imperfections" in recordings that make some musical works sound "warm and human."

To compensate for the fact that today's music is too perfect our friendly technical engineers very nicely invented gadgets that would conveniently re-arrange a perfect signal, and make it human and imperfect. Consider the following:

- (1) Fuzz boxes for guitars that take a perfectly clear electric guitar sound and add distortion to it. (This is exactly what earlier engineers tried to avoid).
- (2) Flangers and phase shifters that take a

perfectly in phase signal and put it out of phase relative to itself. (It took years to develop electronic circuits that would keep a signal's phase from shifting).

(3) Digital delay units that electronically repeat that which was designed to be played only once. These things have the remarkable ability to take a sound that was recorded acoustically one way, and make it sound like it was recorded another.

Generally, most outboard gear is used to change a pure sound into an impure one. This "processing" of sound creates more interesting music which almost always must be different in order to get noticed. This is precisely where the element of taste comes into the picture. Since it is nearly impossible to define taste in absolute terms, one must examine the marriage of music and technology and explore the interaction thereof. Sounds that we often hear on radio, film, and T.V. are almost always a composite of some musical mind collaborating with some technical one. One without the other isn't as effective. Today when we observe sound quality, we are noticing musicianship and technical expertise rolled into one.

that you have arrived. Your next stop should be the club or concert hall where you are playing. There you should do a soundcheck and meet with the promoter or owner to discuss your upcoming show. While at the venue you should talk with the security staff or bouncers at the club about what is normal security for that city; that is do they allow people in the front rows to stand during the show, do they allow them to rush the stage in the aisles or do they have to keep the aisles clear because of some local fire code? If it is a club engagement talk to the bouncers there and find out what kind of crowd you'll be playing for and if, for some reason, things unfortunately become difficult what the best thing is for you to do to help the bouncers calm the situation.

Also you should discuss with the promoter how many entrances there are to the concert hall and if they will all be policed by security to stop gate crashers. At this time you should also make available to the club owner or promoter your guest list including the names of local reviewers, radio people, guests and the like and obtain from him any back-stage passes that you may need.

After your soundcheck, your next stop should be the radio station to do a live on air interview so that people planning the evening's entertainment can plan it around you.

#### Ticket Counts

Something you should be aware of on a daily basis in the weeks before your engagement is the daily ticket counts. You or your representative should contact the promoter two or three times per week and find out how many tickets have been sold, if of course, they are available in advance. This will let you know how effective the promoter's advertising is and if it should be increased. It will also give you a general idea as to how your concert dates are going. For example, if you are playing in a five-thousand seat arena and three days before the show you've sold only four hundred tickets, you have an important decision to make. Will it be more costly to actually perform the concert for a small number of people or should you consider the possibility of cancelling, thereby saving, in some cases, a great deal of expense. If, however, you feel that the concert date should be played then be sure to discuss with the promoter the problem with the ticket sales, the possibility of him increasing the advertising and promotional spots at the radio station and also additional newspaper or other types of advertising and promotion.

These things are important parts of live performance for your reputation for working dates in advance will make promoters and clubowners realize that you are very serious about your appearances and you demand that they do the best job possible as well. □

*Joe Owens is Senior Vice-President of Marketing for Musicon Management, managers of Triumph. A fifteen-year veteran of the music business, Joe has spent a great deal of time on the road as a manager. This column and the next one are excerpted from his forthcoming book, How To Make And Market Pop Music or So You Wanna Be A Star.*

## TAKING CARE OF BUSINESS

### TOURING PART 2

BY JOE OWENS



#### Advancing the Date

If you are signed to a record company, you should contact the local promotion representative a couple or three weeks before the show and ensure that he has contacted the radio stations and newspapers about your show and that the sales department has put your record(s) into the stores and has erected displays as well. If you are not yet signed to a contract you should do this yourself. Let radio stations know where you will be appearing when and any other pertinent information. You should try to arrange to have them broadcast your concert information on their calendar of events programs and include it on their concert phone line if they have one. You may also wish to set up contests at the radio stations to give away tickets to the show, your album (if you have one), T-shirts or other promotional material on the air to promote your show.

As well, you should arrange a telephone interview with the radio station at least one week prior to the show, talking with whatever announcer appeals to the audience that will be attending your concert. For example, if you are a rock act, you'll want to talk to the 6 to 10PM jock on the local AOR FM rock station. If you

are an easy listening or country act you will want to talk to the midday audience of the radio stations that play the kind of music that you make. On the day of the concert you should arrange for an interview so that people listening to the radio who might be making their plans for the evening can include your performance in their list of things to do.

Also you should contact the local newspaper after having sent them your press kit with an announcement of your upcoming engagement. Talk to them, or have your representative talk to them, and arrange an interview to appear in the paper prior to your engagement. This kind of free advertising is invaluable and generally results in increased attendance. Furthermore, someone from your organization should contact the promoter or the club owner and discuss with him what kind of advertising is being done for your engagement. As you are the artist who is appearing, you have the right to know where they are advertising and how much they are spending, as these things will directly affect attendance and, if you are appearing for a percentage of the gate, will affect how much you will be paid. Promoters in general are happy to provide this information and are willing to discuss with you any alterations or suggestions that you might have for the ad schedules.

Also when talking to the promoter or clubowner you should discuss such things as how and when you can bring in your equipment, available sound and lights at the venue, how many stage hands are available to help you load in your gear and the like. If you have a road crew, check with the promoter or clubowner as to whether a meal will be provided for your crew on the day of the show as they work to set up your gear. In many cases this meal and a meal for the band members will be contained in your contract rider; that is, an addendum to the contract that stipulates things that you require that are not covered by the actual AF of M contract.

#### When You Get To Town

The first thing you should do, if time allows, is go to the hotel, drop off your baggage and make your phone calls to the newspapers, radio stations, television stations and to the venue where you are playing to let them know



# calato & remo

**Two great companies with lots of  
great products.**

**Available at great music stores  
everywhere.**

Regal Tip Drumsticks  
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  
Muff'ls  
Ebony Series Drum Heads

**...Go Get'em!**

For further information, contact:

**calato canada**

1 - 8407 Stanley Ave.

Niagara Falls, Ontario L2E 6X8

# Product News

## DEAN MARKLEY "RM-100-MT" ALL-TUBE POWER AMP

Designed for exceptional punch, warm tone, and a broad dynamic range, the RM-100-MT is a complement to any Dean Markley speaker outputs for each of 4, 8, or 16 ohm impedances, 1/4 in. input and 3-pin true-balanced jacks, corresponding balanced



guitar or bass pre-amp in a compact, rack-mountable design. A number of features, including a built-in ground lift and 3-pin XLR studio output, have been designed to meet the varying demands of stage and studio performance.

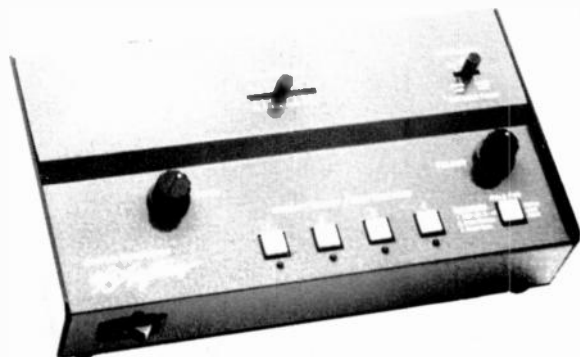
An active presence control for the RM-100-MT helps to transmit the intensity of the original signal and provide musicians with the flexibility to shape the edge and brightness of their sound. Other standard features include two

outputs to slave the RM-100-MT with other power amps, built-in 2-speed low-noise fan, and a ground lift switch to isolate the input ground and reduce "ground loop" potential.

The unit's 5 1/4 in. height is compact for amps in the 100-watt range, and is a standard 19 in. wide for rack-mount installations.

For more information: Great West Imports, 3331 Jacombs Rd., Richmond, B.C. V6V 1Z6.

## 360 SYSTEMS MIDI BASS



Digitally recorded or "sampled" sounds have become hot properties in the world of keyboard instruments. Among the most

popular are many electric bass sounds of the last few years. 360 Systems' new MIDI Bass plays these and many other digitally

recorded sounds, stored on plug-in memory chips.

The MIDI bass can be played by any keyboard, guitar or sequencer having MIDI (Musical Instrument Digital Interface) connectors. A single cable connects the two, and the MIDI Bass is driven by the controlling instrument.

The MIDI Bass can be set to follow only one of a performer's hands, by programming a "limit point" within the keyboard range. And programmable key priorities extract excellent bass lines by following only the lowest note, last note, or highest note played within a chord.

Touch sensitive keyboards will fully control the dynamics of the MIDI Bass, which also follows

pitch bends. As a companion piece to sequencers, the instrument adds usefulness by being able to play on MIDI Channels 1 through 14, or in the Omni mode. A MIDI-Thru connector makes it easy to daisy-chain a music system together.

Four patches can be selected by front panel buttons, or through MIDI. Current sounds in the library include Jazz basses with roundwound and half-round strings, P-Bass, Ripper, Rickenbacker, Mini-Moog, Half-speed Guitars, Stand up Bass, and various exotic sounds such as Clavinet, DX7s, Best of Handclaps, and more.

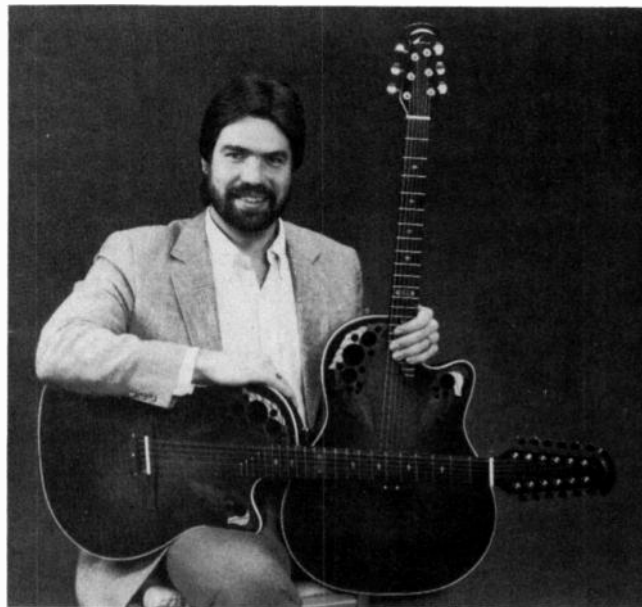
For further information: 360 Systems, 18730 Oxnard St., #215, Tarzana, CA 91356.

## NEW OVATION COLLECTOR'S SERIES GUITAR

The 1985 Collector's Series is the first supershallow twelve-string that Ovation has produced. In addition, this twelve-string features the powerful OP-24 on-board active equalization system. Jumbo

counterpart, including the autumn sunburst finish, unique to this Ovation.

The 1985 features the year inlay at the twelfth fret and comes with a certificate of authenticity.



frets, satin neck and cutaway make it a guitar that is easy to play as well as collect. The 1985 Collector's Series is also available as a six-string model with the same features as its twelve-string

For more information: Ovation Instruments Inc., Blue Hills Avenue Extension, P.O. Box 4, Bloomfield, CT 06002-0004.

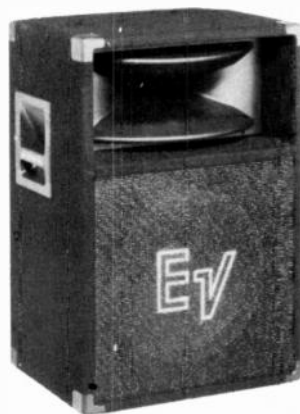


## ELECTRO-VOICE SH-1512 SPEAKER

The SH-1512 is a two-way, full-direct-radiator speaker suitable for vocal and instrumental stage system reinforcement.

The high-frequency section of the SH-1512 combines a constant-directivity horn and titanium-diaphragm driver for smooth, extended high-end performance. Directional characteristics of the horn and woofer are carefully matched to provide uniform coverage with no sonic "hot spots" or "dead zones".

The bass section of the SH-1512 uses Thiele-Small parameters for efficient performance to below 55 Hz with provisions for adjusting the cabinet's tuning to extend low-frequency performance below 50 Hz. In the step-down configuration, output below 60 Hz is increased by 30 percent, yielding a "flatter" frequency response. This feature allows the system to be custom tailored to match or enhance the low-frequency requirement of different program material. Conservatively rated at 200 watts, the SH-1512 features a 15-inch



woofer with extended-length voice coil and high-temperature materials for dependable, high-power performance.

The high-strength shell is covered with densely-woven black carpet that won't chip, crack or scratch. Strong steel corners plus a rugged, perforated steel grille give added protection during transit.

For further information: Gulton Industries (Canada) Ltd., P.O. Box 520, 345 Herbert St., Gananoque, ON K7G 2V1.

## ILP POWER AMPLIFIERS

ILP Electronics, has introduced the PROFESSIONAL SERIES of power amplifiers for commercial, industrial, and professional sound applications. Both models are available factory assembled or in kit forms.

The PROFESSIONAL SERIES features the ILP modular amplifiers in a 19" rack size, combined with ILP-wound toroidal power transformers. These amplifiers are totally user-serviceable, and repair, if required, simply consists of replacing a module with a few simple solder connections.

ILP Amplifier Modules are rugged, stable, and reliable under difficult operating conditions. The integrated heatsink ensures long-term cool operation. Utilizing the most advanced bipolar circuitry, these modules have short-term circuit protection, current limiting output protection, and will operate safely down to half rated output im-

pedance. Both models are available in 4 ohm or 8 ohm versions.

ILP Toroidal Power Transformers operate with reduced noise compared to normal transformers. They are also smaller in size and weight, and operate with greater efficiency at lower temperature.

Model RB54 (4ohm) and RB58 (8ohm) provide 180 watts per channel and feature a twin power supply using a special toroidal transformer with electrostatic shielding. These models are remarkably light weight (21 lbs) due to the use of toroids and the efficient amplifier heatsink design.

Model RB44 (4ohm) and RB48 (8ohm) provide 120 watts per channel. Total weight is only 15 lbs.

For more information: EDG Electronic Distributors Inc., 3950 Chesswood Dr., Downsview, ON M3J 2W6.

## ROLAND DSD-2 DIGITAL SAMPLER/DELAY

Incorporating a 12-bit A/D/A converter, the DSD-2 offers a frequency response ranging from 40 Hz to 7 kHz.

The sampling time is variable 200 to 800 milliseconds. There are two operating modes, Rec/Play and Play. In the Rec/Play mode, recording and replay can be achieved simultaneously. By setting the Feedback control at the maximum position, you can overdub another sample sound on a pre-recorded sample sound. In the Play mode, only replay can be achieved. The recorded sample sound is replayed by depressing the DSD-2 pedal or by feeding an

external trigger signal into the DSD-2. The pitch of the replay can be varied using the Time control.

When used as a digital delay, the DSD-2 offers delay ranging from 50 to 800 milliseconds. The delay time is set by selecting S (50 to 200 milliseconds) or L (200 to 800 milliseconds) mode, and by adjusting the Delay Time control. It is also possible to control the delay time via external trigger signals.

For more information: Roland Canada Music Ltd., 6691A Elmbridge Way, Richmond, BC V7C 4N1.

## OVATION LEGEND ELITE

Ovation Instruments developed the 22 sound hole configuration when Kaman engineers began applying aerospace technology to guitar construction. The Adamas guitar continues to be Ovation's top-of-the-line instrument.

Ovation now brings that technology, with its unique sound hole pattern and bracing pattern, to a lower price range with the Legend Elite.

The Legend Elite features a solid spruce top, chrome Schaller machines, rose-wood fingerboard, unique inlay pattern and the new OP-24 on-board active equalization system. The ornate sound hole pattern is decorated with a two piece epaulet of padauk and teak.

For further information: Ovation Instruments, Inc., Blue Hills Avenue Extension, P.O. Box 4, Bloomfield, CT 06002-0004.

## WASHBURN HM-20 GUITAR

Constructed from ash and rock maple, the HM-20's 24-fret neck is outfitted with jumbo nickel-silver frets and a fingerboard made from an inert, synthetic material developed exclusively for this application. With a smoothness and density unlike any natural substance, the fingerboard virtually eliminates dead spots and allows faster play with more sustain.

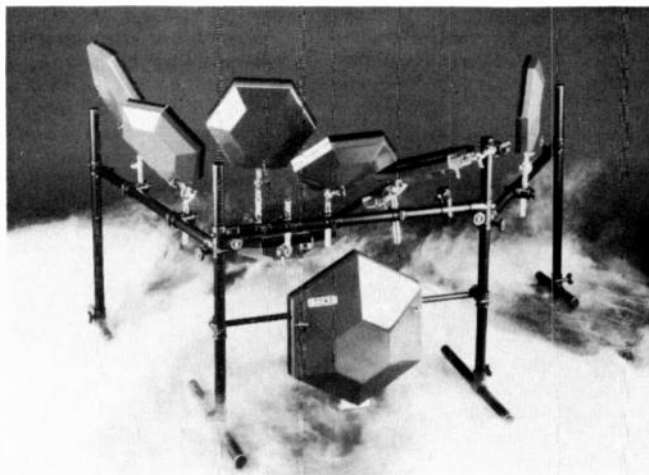
For added high-performance, the HM-20 is also equipped with Washburn's fine-tuneable Wonderbar tremolo/locking nut system and humbucking "Eliminator" pickups. Developed to cure commonly-experienced tremolo headaches like limp-wristed string response, lack of sustain, and string bending problems, the Wonderbar incorporates a torsion bar design that always keeps the guitar in tune.

The HM-20 is finished in either black with a red binding or white with a black binding.

For more information: Boosey and Hawkes (Canada) Ltd., 279 Yorkland Blvd., Willowdale, ON M2J 1S7.



## ULTIMATE SUPPORT SYSTEMS MODULAR ELECTRONIC DRUM RACK



Ultimate Support Systems Drum Rack is a portable, stable and modular stand compatible with 7/8" hardware such as Simmons and Pearl. Another version of the Drum Rack, engineered to accommodate both 7/8" and 7/16" hardware such as Gretsch, Dynacord and Tama, will be introduced later this year.

Constructed of aluminum alloy tubing with glass-reinforced polycarbonate parts, the USS Drum Rack provides lightweight, yet strong support. Its sturdy T-legs are adjustable from front to back and sit securely on any flat surface. A three foot drum tier slides up and down the leg system for easy height adjustment, and adjustable clamps slide anywhere along the tubes for nearly unlimited versatility in equipment mounting. Tom-tom and cymbal arms are also secured with these clamps through a unique collar-

ing device activated by large T-knobs.

Due to its modular design, the basic Drum Rack can be expanded to accommodate additional equipment. Through the use of the optional Bass Drum Tube, a bass drum can be attached to the legs of the stand. With the addition of Drum Rack Extensions - which attach to the stand to create a wrap around effect - extra equipment can be mounted on all three sides of the system.

The Drum Rack is available in black or silver scratch-resistant anodized aluminum. It is easily assembled through the use of USS fittings, and includes a custom zippered nylon carrying case for true portability.

For more information: Roland Canada Music Ltd., 6691A Elmbridge Way, Richmond, BC V7C 4N1.

## ROLAND DIGITAL DRUMS

Roland's Digital Drum System consists of the DDR-30 Digital Drum Module and two kinds of drum pads designed exclusively for use with the DDR-30 - the PD-10 Bass Drum Pad and the PD-20 Snare Drum/Tom Pad.

The DDR-30 has six drum voices - Bass Drum, Snare Drum, and four Toms. Four different PCM digital sounds are provided for each voice. The Edit function allows the preset sound to be freely modified over 13 parameters, such as the voice, pitch, attack, or EQ. It is also possible to store the modified sound in the DDR-30's

memory up to 8 kinds per voice. In addition, the DDR-30 can memorize 32 combinations of the sound of each voice - especially effective for live performance.

The DDR-30 is touch sensitive with loudness tone and attack changing according to the drummer's hitting force.

A 16-digit display indicates the patch number and program number. It also spells out the parameter name when it is modified for easy, accurate sound modification.

Featuring the MIDI In and Out Jacks, the DDR-30 can also be us-

ed as a drum sound source for a MIDI sending unit.

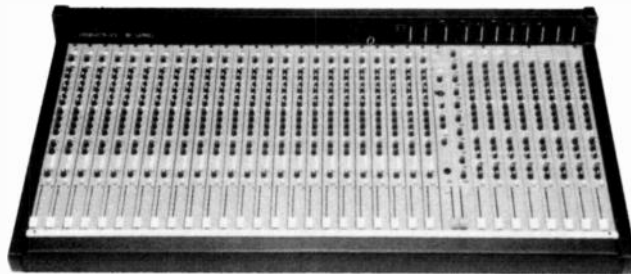
These features are packed within a rack-mountable EIA-2U package.

The PD-10 Bass Drum Pad and the PD-20 Snare Drum/Tom Pad give the drummer natural

elasticity and bounce, because the hitting surface of each pad consists of three layers of particle board, rubber, and film.

For more information: Roland Canada Music Ltd., 6691A Elmbridge Way, Richmond, BC V7C 4N1.

## NEW FROM SOUNDTRACS



The CM4400 is a 32-12-24-2+2 mixing board which can be fitted with optional patchbay and linked to a 24-track tape machine via a SMPTE/EBU clock. In conjunction with a Commodore 64, the CM4400 can be used in the following formats:

- Automated muting on re-mix using SMPTE recorded onto one of the 24 audio tracks.
- Video synchronisation using SMPTE/EBU.
- Programming of the CM4400 using an external keyboard to command routing and muting.
- Memory address by SMPTE synched signals in one track of the 24 audio track.

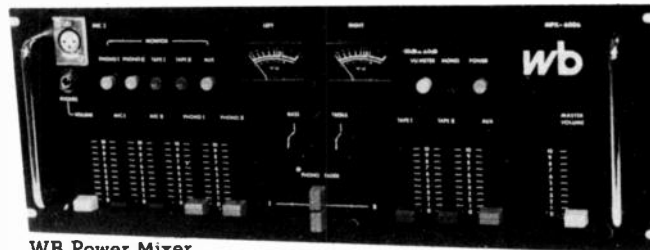
The 'M' Series modular range provides a solution to PA and eight/sixteen track recording.

Available in up to 24 or 32 input formats with eight sub-groups plus masters. The equalization is four individually-swept frequencies. Six auxiliary busses, 100MM faders and master routing and standard. Additionally, on the 'M' Series a x 4 Maxtrix on the sub groups makes the mixer ideal for theatre applications.

The new M-R Series has a 16-track monitor with three-band EQ and fader reverse on eight of the tape returns. Full 16-track monitoring is available visually by an LED display, with six rotary monitor controls across all sixteen returns.

For more information: Omnimedia Corporation Ltd., 9653 Cote de Liesse Rd., Dorval, PQ H9P 1A3.

## NEW FROM WB



WB Power Mixer

**WB Model M-800 Power amplifier.**

Output power 400 RMS per channel, into 8 Ohms. 550 into 4 Ohm load, also has built in active crossover for easy bi-amping. Suggested list \$1,598.00.

**WB Power Mixer.**

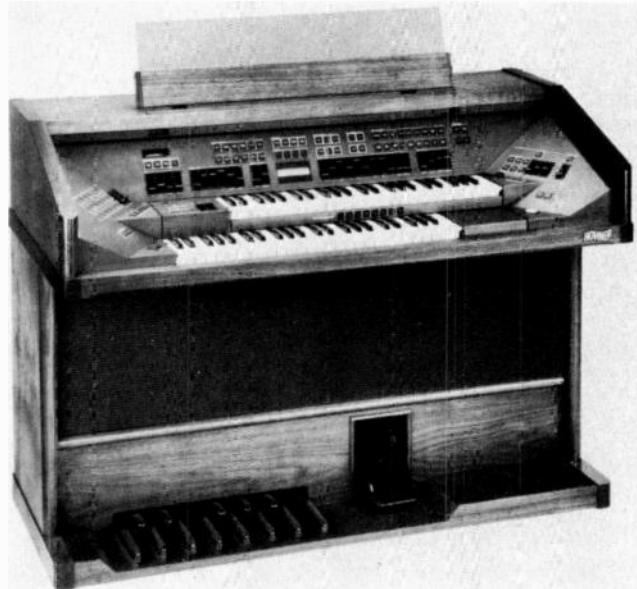
Producing 100 watts RMS at 8 Ohms per channel, the new Action II is the latest addition to the

WB line up with inputs for two mics, two phonos, two tapes and one aux, and a total of twelve channels: two mono and five stereo. It also has a phono cross-fader.

For more information: D.J.U. Canada Limited, 8041 Kennedy Road, Markham, Ontario L3R 2E5.



## NEW FROM HOHNER



Hohner D-200.

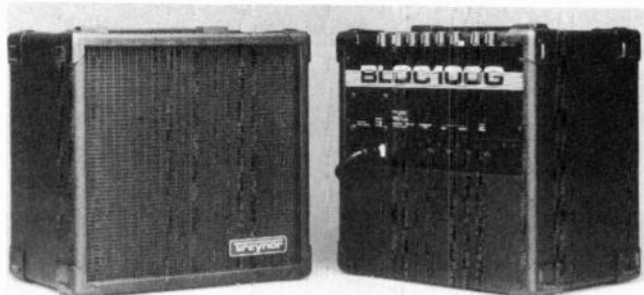
The Hohner D-200 is a new top-of-the-line digital/MIDI home organ, with all the latest electronic wizardry to challenge the advanced organist, as well as the beginner. The PK-200 portable keyboard is a computerized keyboard featuring the MEG Sound System (Multiple Event Generator). It produces a 32 voice digital synthesizer, controlled by a new micro-processor. The PK-200 is MIDI compatible

and is packed with special complete digital and 'live' voices. Hohner announces the Canadian introduction of the Helios traditional home and studio pianos, from their new facilities in Finland.

Available in four models and various finishes.

For further information: Hohner Canada Inc., 1969 Leslie St., North York, ON M3B 2M3.

## TRAYNOR BLOC100G GUITAR AMPLIFIER



This guitar amplifier features channel switching, effects patching, reverb, a headphone jack, a custom-designed 12-inch speaker and 100 watts of RMS power, all contained in a unit which displaces around 1½ cubic feet and weighs 30 pounds.

Other units in the BLOC series include the BLOC 20G, 50G and 100GT guitar amplifiers, the

BLOC 40B, 80B, and (soon) 150B bass amplifiers, and recently, the BLOC 100K, a 3-channel keyboard amplifier with a 2-way speaker system, a built in limiter, dual effects loops, reverb, a headphone jack, a balanced line output and 100 watts of power.

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

## AKAI MG1212

The AKAI MG1212 is the world's first ½ inch cassette tape 12-channel mixing recorder. Integrating the mixer and the recorder into a single unit has greatly shortened the recording time.

The tape deck section features Akai's Lambda loading system, and the newly developed SGX multi-channel tape head ensures unprecedented sound quality and performance stability. The computerized central control system, such as the programmable channel/track selector that enables the single-switch recording, completely replaces the forest of patch cords traditionally associated with studio recording. The MG1212 also features other performance functions, such as the absolute time counter which is

precise to within 1/10th of a second, the multi-track auto punch-in/punch-out control, and the auto PB mute, which can be used to mute the sound during track-down or ping-pong recording without having to operate the fader controls. To accommodate the wide variety of effects that are popular in modern recordings, the mixer section of the MG1212 is equipped with independent A/B effect loops for each of the 12 channel modules and the master module as well. The modules also feature a 3-stage parametric equalizer that enables the gain of each frequency range to be controlled by ± 15 dB.

For more information: Akai Audio Video Canada Inc., 121 Watline Ave., Mississauga, ON L4Z 1P2.

## WASHBURN PEDAL BOARD FOR EFFECTS SERIES



The board, which comes self-contained in its own hard-shell case, offers players a clean, organized, and accessible method of effects selection and convenient 110V AC operation. Any combination of up to six Washburn pedal effects - which include the Stack In A Box, Chorus, Flanger, Compressor, EQ, Analog Delay, Distortion, and Phaser - can be used individually or in conjunction with each other on the pedal board.

Pre-wired and designed to

eliminate the hassles of battery drain and owner maintenance, the pedal board features a line driver that cancels any potential battery hum or other unwanted noise. The board also allows players to pre-set the levels of individual effects and selectively engage them or override them with the push of a by-pass switch.

For more information: Boosey and Hawkes (Canada) Ltd., 279 Yorkland Blvd., Willowdale, ON M2J 1S7.

## NEW FROM TECHNICS

The DP-50 is a PCM digital drum/percussion unit featuring 23 PCM presets with arrange percussion, real time manual rhythm, sequencer, MIDI, digital memory pack, and musical display. The Technics DP-50 captures the authentic sounds of 24 different drums and percussion instruments through the advanced technology of PCM digital L.S.I. recordings.

The SX-E8L is a new low-

priced, 44-note home organ for first-time buyers. The E8L features 14 PCM percussion sounds program chord computer, 6 poly presets, tremolo/chorus and auto play chord. Other features include click, rhythmic orchestra, sustain as well as rhythm fill-in and intro.

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

# Win a Custom Lado Guitar and Hiwatt Amp, and Record with Honeymoon Suite

Prizes Worth \$3,600!

Here's your chance to win a custom-made Lado guitar, identical to Honeymoon Suite's Derry Grehan's valued at \$1,350. You also have an opportunity to pick up a Hiwatt amplifier (value: \$2,140) to go with your new guitar. If you're the lucky winner you'll be taking your new gear into the studio with Honeymoon Suite during Toronto sessions in October for their next album. You will record a track with the band and receive a fully-produced tape of your session.

You will receive airfare and accommodation if you live outside the Metro Toronto area. You will also be able to attend the annual Canadian Music Show free of charge.

The prize package includes two dozen sets of Sfarzo Super Screamers guitar strings, the only strings Honeymoon Suite uses.

You will have the opportunity to play live with Honeymoon Suite next time the band performs in or near your hometown. Prizes for the runners up include Honeymoon Suite LPs, tapes, posters, T-shirts and sets of Sfarzo strings.

Derry's custom Lado guitar is constructed of Birdseye maple and features an Ebony fingerboard, mother-of-pearl custom inlays, air-brush paint job, Lado signature pick-ups, Floyd Rose tremolo and 24 frets.

All you have to do to enter is send a one-song demo (solo or with band) on cassette to Honeymoon Suite Contest, c/o Canadian Musician, 832 Mount Pleasant Rd., Toronto M4P 2L3. Members of the band and Canadian Musician will review the tapes. The winner will be chosen in a draw from the best 20 tapes. Entries must be received by September 30, 1985.

The Hiwatt Model DR103 amplifier has 100 watt output with bass, treble, middle, presence, normal and bright input channels, master volume control. The 150 watt speaker cabinet, Model SE4122-C, features four 12" Celestion speakers in a tuned port enclosure.

## Honeymoon Suite Contest

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Province \_\_\_\_\_ Postal Code \_\_\_\_\_

Phone \_\_\_\_\_ (for notification only)

Send to: Honeymoon Suite contest, c/o Canadian Musician, 832 Mount Pleasant Rd., Toronto M4P 2L3.

Coupon and tape must be received by Sept. 30.



# Market Place

## FOR SALE

### GUITARS - FREE CATALOGUE AVAILABLE.

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

**TIGER STRIPE** and Leopard skin S-p-a-n-d-e-x jeans, etc. Satin Sales Co., Dept. 16, 7 South 5th St., Minneapolis, MN 55402. Catalogue \$1.00, refundable.

### ROCK 'N ROLL T-SHIRTS.

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

**FAIRLIGHT CMI 1983: (ALL SOFTWARE).** Music writing, sample to disc, waveform drawing, etc. Includes complete

library, all manuals, and personal instruction. \$22,000.00 firm. (705) 924-2142.

**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.

## WANTED

**CANADIAN DISTRIBUTOR** of professional brand of microphones, headphones, headsets and wireless systems, is looking for sales representatives. All territories available. Non-conflicting lines acceptable. Send resume in confidence to: Canadian Musician, Box 444, 832 Mount Pleasant Rd., Toronto, ON M4P 2L3.

**ALIEN\*HEIRS** play future Pop. Group needs exciting guitarist preferably with voice to promote record "TO HEIR IS DIVINE" immediately. Singing electronic drummer/percussionist also needed if guitarist without vocals. Modern, Fresh,

Marketed. Call Twin for details: (604) 985-2224, 11:00 pm Vancouver time.

## CREATIVE SERVICES

**BAND PROMO PHOTOGRAPHS** - 100 Black and White 8 X 10 Prints \$99.00, 100 Colour 8 X 10 Prints \$155.00 from your supplied negative. Please call or write for price list. Ontario residents add P.S.T. & F.S.T. 10%. Other provinces add F.S.T. only. Call Janice Williams at (416) 535-5227, Plum Laboratories, 259 Dufferin St., Suite #209, Toronto, ON M6K 1Z5.

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

## SERVICES

**"THE TWELFTH FRET GUITARIST PRO SHOP:** offering highest quality repairs and restoration of stringed instruments for eight years. Sales of vintage guitars, parts,

pickups, luthiers supplies, woods and books. Handmade electric and acoustic guitars built on premises, plus courses taught in guitar construction. Canadian Gibson-Fender repair centre. Full refinishing facility, repairs shipped-received from across Canada." Write: 920 Kingston Rd., Toronto M4E 1S5 (416) 694-8162.

## ASSOCIATIONS

**CHRISTIAN musicians.** We are a resource network providing encouragement and prayer support for you and your music ministry. C.F.C.M. 9917-79 St., Edmonton, AB T6A 3G2 (403) 466-1240. C.M.A. PO Box 574, Brampton, ON L6V 2L6 (416) 791-9950.

## SONGWRITERS

**"SONGWRITERS"**- \$12,000 in cash prizes - enter the Canadian Songwriting Contest (open to songwriters worldwide) - for an entry blank contact David Stratford, c/o Bag Service, Bag #510, Postal Station "G", Calgary, AB, Canada. T3A 3K7 (403)

## 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.

**SO, REACH OUT AND GRAB SOMEONE WITH...**

# CANADIAN MUSICIAN

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

# • Market Place •

258-0892 - Contest closes Aug. 31, 1985.

**ONTARIO ELECTRONIC MUSIC TAPE PROJECT:** Compositions needed, all styles, for limited edition cassette. To be released October 1985. For more info contact:- Cedar Creek Sound, PO Box 1296, Woodstock, ON N4S 8R2.

## VIDEO

**PERFORMERS, MUSICIANS -** Avoid the high price of making a video. Award winning video photographer available for demos, concerts, etc. Professional quality, reasonable rates. (416) 785-3509 Pauline.

## RECORDING

**ATTENTION SONGWRITERS!** Let us produce and record your next demo. Standard demo - drums, bass, lead guitar, piano, and male vocal - \$55.00. We offer a full range of services. To order send - rough cassette, lyric sheet, and cheque or

money order. Please add \$2.50 for postage and handling. Send for our FREE sample cassette. Your Success is Our Success! Order Today: T.A.M. Productions, PO Box 73, Windsor, NF A0H 2H0.

**WHY PAY MORE?** Quality 16-track demo and pre-production recording at under \$20 per hour. Including 2 digital reverbs and 3 digital delays. We're located near the Yonge-Finch subway. Future-sounds (416) 222-8198.

## WANTED

**WANTED.** Original factory (still sealed) cassette tapes of "Woman Love" by Burton Cummings (Epic XPECT 80040). Top prices paid! Mirek Pawlik, 74 Parkway Ave., Toronto, ON M6R 1T5.

## PUBLICATIONS

**HEAR FOR YOURSELF!** You can develop PERFECT PITCH-- the one skill to im-

prove everything you're doing with music. Find out how from world famous expert David L. Burge. The incredible ability to know any note or chord heard can be yours! Send your name and address today and request FREE PERFECT PITCH BROCHURE. American Educational Music Publications, Grand Lake Headquarters, PO Box 14-C4, Presque Isle, MI 49777, (517) 595-2000.

## SOME STRAIGHT TALK ABOUT THE MUSIC BUSINESS.

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

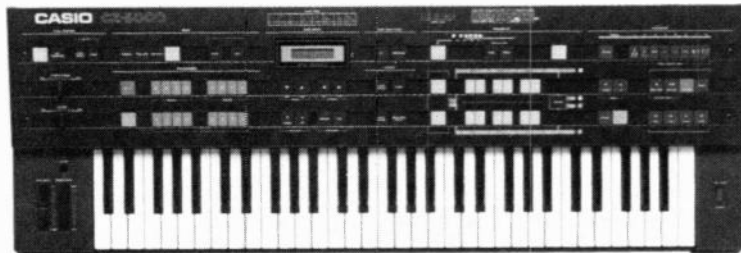
**Marketplace Rates: 50¢ per word. Minimum \$10.00. Frequency discounts: 3 ads - 4%, 6 ads - 8%, 12 ads - 12%.**

**Visa and Mastercard accepted.**

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

# COSMOSYNTHESIZER

## CZ-5000 *NEW*



The king of the CASIO synthesizers! 61 full size keys and a built-in 8-track digital sequencer. 64 preset voices can be modified to produce an unlimited array of sounds. Newly created sounds can be stored on an optional RAM pack or cassette tape.

## CZ-1000



A standard synthesizer with 49 full-size keys and 8-note polyphonic. 32 preset voices provide realistic original effects. Modify these and create your own sounds for storage on an optional RAM cartridge. Battery powered for outdoor play and unlimited portability.

EXCLUSIVE MUSICAL PRODUCTS CANADA LTD.

CASIO

*EMP*

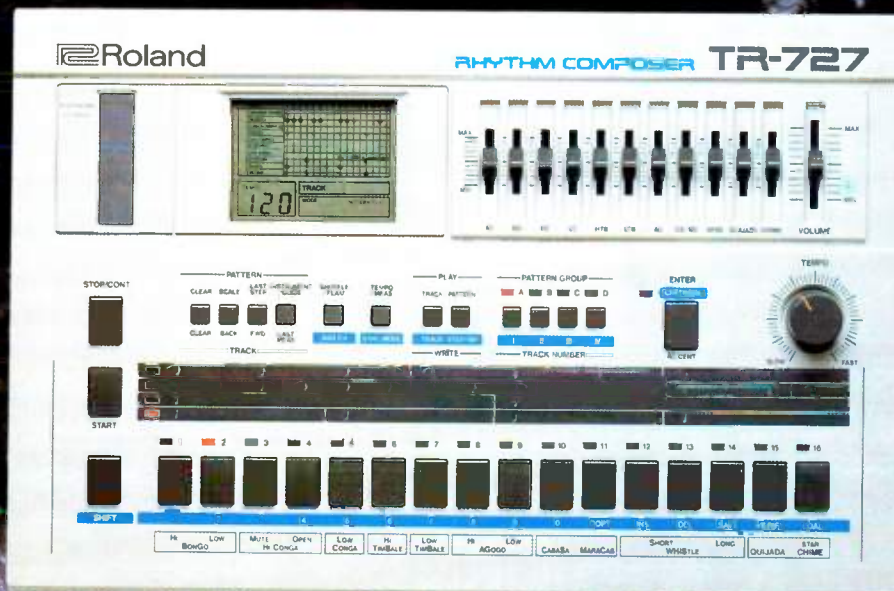
2100 Ellesmere Road, Suite 211  
Scarborough, Ontario  
M1H 3B7

Telephone (416) 438-7770  
Toll Free 1-800-268-4086  
(in B.C. 112-800-268-4086)



**ROLAND: the leader in electronic instruments for the musician announces the rebirth of rhythm:**

- 1. TR-727 "LATIN PERCUSSION"    2. PAD-8 "MIDI CONTROLLER"  
FOR THE DRUMMER AND    3. FULL MIDI DRUMS WITH  
UNBELIEVEABLE POWER AND RESPONSE**



**for full details contact your nearest Roland Percussion Centre or  
Roland Canada, 6691A Elmbridge Way, Richmond, B.C. V7C 4N1**

# READY TO MEET THE CHALLENGE!

## The NEW AT-RMX64 Recorder/Mixer from Audio-Technica

It's ready to prove that nothing is impossible when it comes to letting you venture beyond the present boundaries of your creative spirit. Absolutely nothing. The AT-RMX64, a professional quality and complete recorder/mixer, with no compromise on performance, because it's from the masters of sound, Audio-Technica! The AT-RMX64, **priced under \$2,000**, is a unique tool that will enhance your creativity in sound without shattering your budget.

The AT-RMX64 is ready to meet the challenge  
...your challenge!



audio-technica.

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

World Radio History