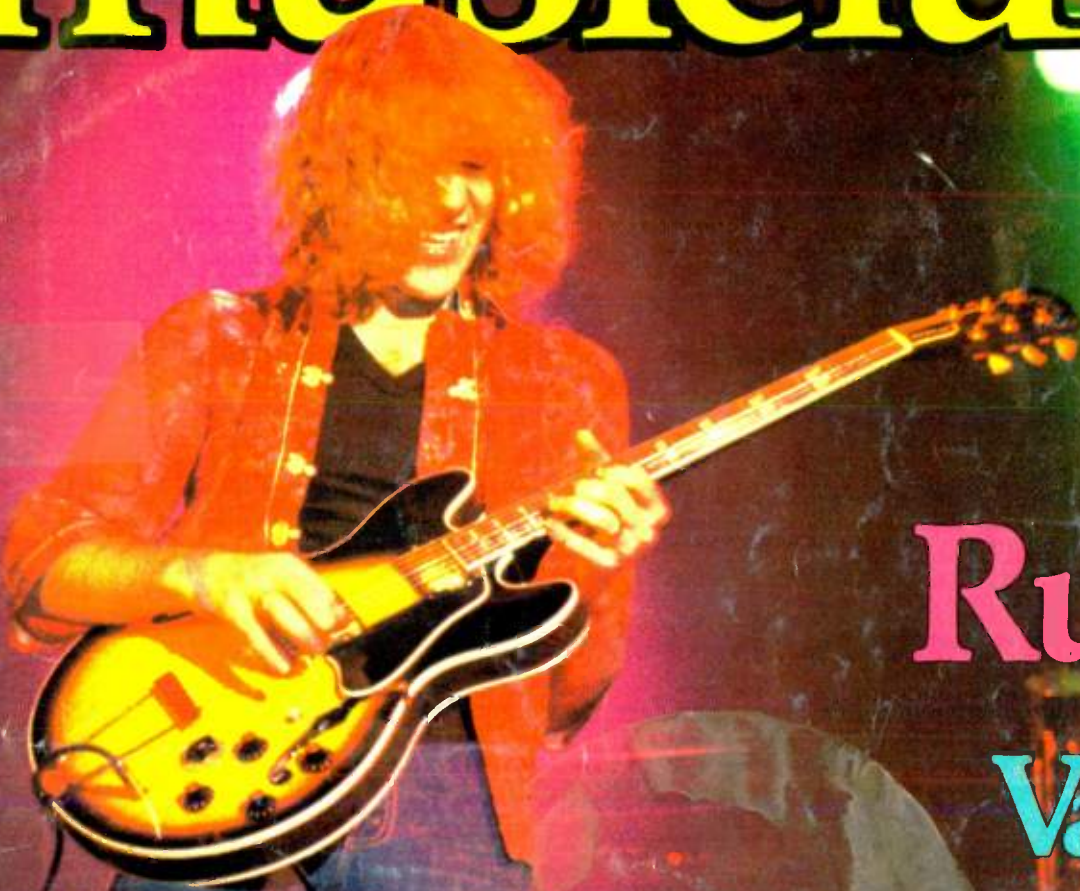


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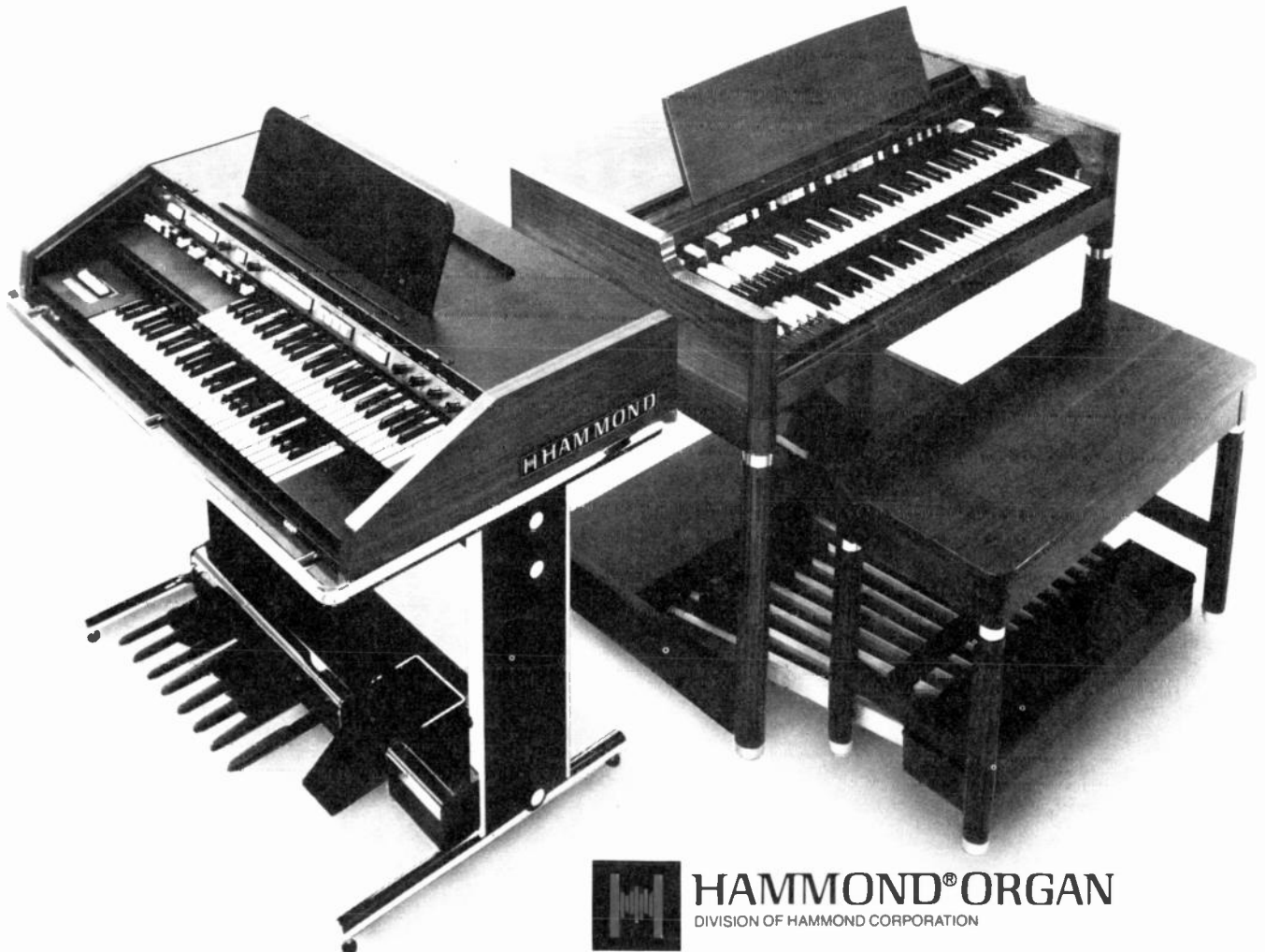
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Contents

May/June 1979
Vol. 1 No. 2

Features

- Rush** by Mad Stone 15
A "special combination of writing, recording, and performing" has made Rush successful hard rock musicians.
- Valdy** by Richard Flohil 18
An insight into one of Canada's top singer-songwriters
- Randy Bachman** by Bob Mackowycz 20
"Not punk, not new wave, not old wave - permanent wave"
- Making a Demo** by Mona Coxson 23
Canadian Musician talks to Michael Godin, a & r director for A & M Records
- Summer Festivals** by Richard Flohil 25
A guide to outdoor folk activities across Canada
- Drummer's Choice** by Kathy Whitney 27
Selected setups from several of Toronto's most discriminating drummers

Departments

- Feedback** 6
- Notes** 8
- On Tour** 10
- Books** 11
- Records** 12
- Profile** 13
- Marketplace** 49
- Product News** 50

Columns

- Guitar** by Bobby Edwards — *The Studio Guitarist* 34
- Keyboards** by Brian Harris — *Sight Reading* 35
- Percussion** by Paul Robson — *What Drum Head Do I Choose?* 36
- Bass** by Tom Szczesniak — *Attack and Release* 38
- Brass** by Don Johnson — *Realistic Thoughts on the Art of Practicing* 39
- Woodwinds** by Paul Brodie — *The 6th World Saxophone Congress* 40
- Synthesizers** by John Mills-Cockell — *On Stage and in the Studio* 41
- Vocal Technique** by Rosemary Burns — *Open Your Mouth and say AAAAAAAAAAAA-H* 42
- Arranging** by Jim Pirie — *The String Section* 43
- Recording** by Paul Zaza — *The Rhythm Section* 44
- Audio** by Paul Denyes — *A Buyer's Checklist* 45
- Taking Care of Business** by Mona Coxson — *Living on a Variable Income* 46

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Feedback

Thank you for a copy of the first issue of Canadian Musician. Not only is the publication professionally informative, but it also provides a good outlet for aspiring Canadian artists and their releases.

Terry McGee
 CBS Records - Toronto, Ont.

What better way can I express my views of the first issue of Canadian Musician, than by forwarding our subscription cheque. It's attractive, literate, full of news with very interesting approaches to a number of articles. Very best wishes.

Nancy Gyokeres
 PRO Canada - Toronto, Ont.

Enclosed is my money order for 10 issues of Canadian Musician. What a great and informative magazine! In addition to being a music therapist in the Timmins area, I am also a private vocal coach as well as the director of the Timmins Youth Singers & Stage Band. I will encourage my students to subscribe to your magazine as they will benefit from the numerous articles geared especially for them.

Rosanne Simunovic
 Timmins, Ont.

I received my first copy of Canadian Musician yesterday and was really impressed with it in every respect. There's no doubt this type of publication will be a 'boon' to musicians, performers and songwriters alike.

Susan Dimitrakopoulos
 Scarborough, Ont.

I purchased your first edition of Canadian Musician and thoroughly enjoyed it. Most interesting were the columns, which are of great value to any musician whether professional or amateur. Also, the ads are geared to the Canadian market. Please enter my subscription for 30 issues.

Brian Hawryluk
 Islington, Ont.

I just thought I would kill two birds with one stone, so to speak, and write a "congratulations on your magazine" and enclose my subscription request. Congratulations are in order because I enjoyed the magazine and I think it is about time a decent Canadian music magazine was made available.

Randy Piscione
 Weston, Ont.

Dear Jim:

I just received a copy of your new magazine from Fred Noch of Great West. Congratulations, you have done a great job. I have known you for a long time and I must admit there were a few instances when I thought you were pretty weird. Now when someone says to me "Say, don't you know Jim Norris?" I won't have to fumble in embarrassment. Thank you for that! Best of Luck.

Terry Fillion
 Toronto, Ont.

I picked up a copy of your magazine at the local newsstand and knew immediately that this is the magazine for me. I was very impressed with the quality and format, and found the features, departments and columns to be straightforward, interesting and entertaining. Being interested in electronic music I especially liked the article on "Shopping for a Synthesizer" and the column by John Mills-Cockell. I've been a fan of his ever since hearing Syrinx's Tillicum for CTV's Here Come the Seventies. I eagerly await more music from John as well as reading his column in this mag.

Dave Butler
 Woodstock, Ont.

I just consumed your new magazine and congratulations for making it happen. I didn't know Tom Szczesniak was Canadian. I believe your magazine is valuable to musicians. Optimistically.

Mendelson Joe
 Toronto, Ont.

Letters to the editor should be addressed to: Feedback c/o Canadian Musician, 2453 Yonge St., Suite No. 3, Toronto, Ontario M4P 2E8.

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Notes

Recording Course

This fall, the Recording Arts and Sciences Institute of Canada in co-operation with Dawson College offers a two year full time career training program in Record Production, Sound Engineering and Management. For further information and application, contact: Centre for Continuing Education, 485 McGill St., 9th Floor, Montreal, Quebec, H2Y 2H4.

American Song Festival

The American Song Festival presents its 6th annual song-writing competition. Entries in the contest are from around the world and are judged by recording artists, music publishers, music industry executives and record producers. Cash prizes are awarded and many past winners have secured recording contracts through the Festival. Deadline is June 4. For entry form, write to: The American Song Festival, P.O. Box 57, Hollywood, CA 90028.

International Music Day

October 1st, 1979 marks the annual celebration of International Music Day. The idea of International Music Day is to try to make everyone around the world think about the fundamental importance of music as a basic staple of mankind.

In many countries, the day is celebrated by radio and TV programs, concerts, operas, ballets, folk music events, exhibitions, school activities, magazine and newspaper articles and special publications.

For further information contact: Canadian Music Council, 36 Elgin St., Ottawa, Ontario, K1P 5K5.

Music Centre

Every year since 1953, Canadian Amateur Musicians (CAMMAC) has organized a bilingual Music Centre in the Laurentian Mountains in Quebec. Those who attend are helped and encouraged by teachers in the vast number of courses offered at any level. Special attention is given to families and a complete children's programme is offered.

Located about 65 miles north west of Montreal, the Centre enjoys a unique setting on Lake MacDonald and swimming, boating, tennis, hiking etc. are part of the programme. For more information, contact: CAMMAC, Box 353, Westmount, P.Q., H3Z 2T5.

Edmonton Jazz Report by Wyman Collins

CBC's Jazz Radio Canada people, who keep score, say something like 100,000 Canadians bent an ear to hear the locally-produced Stroup Street performance.

CBC Edmonton's producer of radio music, Richard Craig, believes this to be still another jazz milestone.

And, of course, Richard is right.

Craig is right on, not so much because the rest of the country has once again been able to tune in to - and doubtless be turned on by - the local sound. And not even because a similar 100,000-listener count was again looked to when the show went out over FM Stereo.

No, what's important here is that once more local artists are being turned loose, as it were, to play for Canadians as Edmontonians.

In the charts CBC keeps, The Edmonton Sound is shown as continuing to climb in

national prominence. It shares second place with Vancouver in ratings involving local participation, is next only to that jazz hot-bed Toronto in the country - and is ahead of a great cultural centre called Montreal!

Believe it? You better.

Musicians credit Craig with piloting much of this meteoric climb.

But the producer has his own thoughts on this.

"Just being part of the team is really what it's all about. We've climbed all right. But the teamwork is something else. The climb is significant. Even vital. But most rewarding to me personally is being able to know and work with city artists." Craig says.

Preparing the special 90-minute program Stroup Street was a high point, says the enthusiastic 31-year-old University of Alberta graduate.

Craig does little for the brash producer image, particularly as it relates to the role he plays. He speaks softly as he reflects on his time with the network.

Yet, as grateful jazzmen like to say, his contribution remains considerable.

A recording engineer at the outset, he's been into producing for seven years now, the last five as man-in-charge of all the albums CBC Edmonton turns out in the pop, jazz, folk, rock and country fields.

But Craig still gets his biggest boost out of playing intermediary between artist and the Canadian audience.

He sees himself and Jazz Radio Canada in the same light as local clubs might see themselves.

"Edmonton has a right to be proud of its musicians. People like Bobby Stroup and Tommy Banks and P.J. Perry and Big Miller. They are among the more-frequently-named stars. But there are so many others.

"And doing Stroup Street helps bring home this point."

He says there's so much fine talent here that "demands national exposure" that he feels he'd be falling down in his job if he didn't help provide this service - to artist and listener alike.

Craig has been involved in recording sessions with bigger names, of course. Men of world stature, like Oscar Peterson and Paul Horn and Paul Desmond. But, he'll quickly tell you, none has given him more satisfaction than those connected with this weekend radio "special".

The program featured original works by composer Bob Myers and arrangements by Blaine Dunaway. Part 1 was a special re-broadcast of Myers' suite Stroup Street, a work which has already received wide acclaim. The work is written for double string quartets, with the players chosen from the Edmonton Symphony Orchestra.

Hornmen are Perry, Rick Garn, special guest Bobby Shew of Los Angeles, and featured player Stroup on trombone, flute and soprano sax. Stroup's playing is only immense.

Rhythm work is by guitarist Bob Cairns, bassist John Sereda, drummer Tom Doran and pianist Charlie Austin.

Part 2 has percussionist Myers and Doran, bassist Cliff Minchau and trumpeter Bob Tildesley in full flight: Part 3 is Dunaway arranging Colors of Chloe and Crystal Silence for Perry, eight strings, and rhythm section comprising Austin, electric bassist Brian Newcombe, Minchau, percussionist Dennis Burke and Doran.

90 Minutes From Edmonton is hosted by Banks.

Craig beats the drums for the network. And, to repeat, he's especially proud of the

city's growing contribution to national jazz: from two half-hour shows yearly back in 1973 to today's place in the sum of three 90 minute specials annually for a 450 percent increase in local exposure time.

"Jazz Radio Canada is a unique service. And we keep hearing this in the letters we get from fans in the U.S."

Looking into the future?

The Palms Cafe and South Seas, please take note!

"I'd like to take the cameras into the clubs to do live shows," says Craig, recalling the spirit of last summer's production of the Banks Big Band at Montreux.

"It was monumental."

Ontario Half Back Program

Beginning May 1, Wintario ticket buyers will be able to take advantage of a new HALF BACK Program. Non-winning Wintario tickets will be worth 50¢ each for a maximum discount of \$2.00 off Canadian record albums and at least 50% off the price of admission to see Canadian feature films.

HALF BACK is an exciting new concept in arts support introduced by the Ministry last year for books and magazines. During the 12 weeks of that promotion, the public purchased hundreds of thousands of books and magazines using the HALF BACK discount.

The new HALF BACK for films and records will run for five months from May 1 to September 30.

There are currently over 1,000 Canadian performers and composers with record albums and tapes on the market and the public will be able to use the HALF BACK discount in an estimated 350 participating record stores throughout the province.

An unprecedented number of new Canadian feature films are currently being produced and many of them will be ready for release this summer. It is expected that HALF BACK will be of significant promotional benefit to them in building Ontario audiences. The discount should also encourage theatres to screen more of the existing Canadian films that have not yet been

shown in some parts of Ontario. Close to 300 theatres and drive-ins have been invited to participate in the program.

With the co-operation of members of the Canadian Recording Industry Association and the Canadian Independent Record Producers Association, a Guide to Canadian Recording Artists is being prepared for the HALF BACK Program.

This publication is expected to be the most comprehensive listing of Canadian recording talent currently available in Canada.

However, it will remain a guide only, and should not be considered as the definitive list. Hopefully, as a result of the guide, recording companies with eligible performers who are not included will approach the Ministry for listing in a subsequent publication.

The guide is designed primarily to assist record retailers, distributors and recording companies in identifying eligible albums and tapes for the HALF BACK Program.

For further information contact: Barbara McIntosh or Robin Farr, Ministry of Culture and Recreation, 77 Bloor St. West, Toronto, Ontario M7A 2R9. (416) 965-7690.

New Canadian Agency

ENTERTAINMENT CENTRE, the newest agency in Toronto opened its doors on January 1st, 1979. The main idea behind ENTERTAINMENT CENTRE is one of co-operation, says president George Hood. The music industry has always been noted for its *competitive atmosphere*, especially among the agencies. Entertainment centre believes that competition in any business is good but in the long run, if agencies co-operate with one another, the acts and clients will benefit, thus creating a better marketplace and at the same time advancing *Canadian talent* at a faster rate.

The staff at Entertainment Centre together make up over 50 years of experience within the music industry. Robby Tustin heads up the miscellaneous engagement department. Over the last three months he has secured many dates for

various attractions working through the centre. This included an extensive three week tour for *The Stampeders*.

Frank Scott, tour co-ordinator for Entertainment Centre, has worked in the past as an agent in both eastern and western Canada. With this experience, Frank has secured several eastern and western tours for Ontario based bands. locally, Frank works with concert promotion and clubs. To date, he has successfully negotiated concert dates on acts such as *Goddo*, *Max Webster*, *Teaze* and *Long John Baldry*.

Richard Vansteenburgh has two years agent experience. Richard works with Robby in the one nighter department and also is responsible for numerous club accounts throughout Ontario and Quebec.

The Entertainment Centre is at 2281 Kingston Rd., Scarborough, Ontario M1N 1T8. (416) 266-4476.

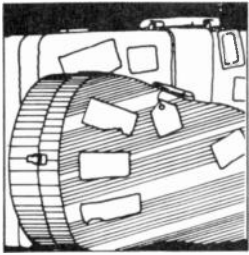
Canadian Lineup for Ontario Place

Ontario Place's ninth season, which runs from May 19 to September 16, features an enormous lineup of Canadian performers. Following is a list of Canadian talent appearing:

- May
- 18 Hamilton Philharmonic
 - 19 Hagood Hardy, Catherine McKinnon, Don Harron, Good Brothers, Valdy, Ian Thomas, 48th Highlanders, Bobby Gimby
 - 20 Hagood Hardy, Frank Mills, Alma Faye Brooks, Shirley Eikhard, 48th Highlanders, Bobby Gimby.
 - 21 Hagood Hardy, Dave Broadfoot, Lisa dal Bello, The Raes, Bob McBride, 48th Highlanders, Bobby Gimby.
 - 22 Hamilton Philharmonic
 - 24 Hamilton Philharmonic
 - 26 Rheingold
 - 27 Rose
 - 28 Hamilton Philharmonic
 - 30 Boss Brass
 - 31 National Arts Centre Orchestra
- June
- 1 National Arts Centre

- Orchestra
- 2 Madcats
- 5 Mendelssohn Choir, Canadian Brass
- 6 Prism
- 8 Oscar Peterson
- 9 Bond
- 10 Sweet Blindness
- 13 Downchild Blues Band
- 14 Nick Gilder
- 16 Irish Rovers
- 17 Humber College Jazz Band
- 19 Zon
- 22 Humber College Jazz Band, Kathryn Moses
- 23 Moe Koffman, Boss Brass
- 28 Canadian Brass
- 30 Murray McLauchlan, Hellfield

- July
- 1 Toronto Symphony, Ronnie Hawkins
 - 2 Colleen Peterson
 - 3 Toronto Symphony
 - 4 Hot Roxx
 - 5 Toronto Symphony
 - 6 Ginette Reno, Fable Manor
 - 8 Carlton Show Band, Garnett Ford
 - 9 Toronto Symphony
 - 10 Chilliwack
 - 11 Toronto Symphony
 - 12 The Stampeders
 - 13 Toronto Symphony, Ray Materick
 - 14 Eugene Smith
 - 15 Maynard Ferguson, Doc Savage
 - 16 Toronto Symphony
 - 17 Bruce Cockburn
 - 18 Toronto Symphony
 - 19 Good Brothers
 - 20 Toronto Symphony
 - 21 Andre Gagnon
 - 23 Toronto Symphony
 - 24 Cooper Brothers
 - 25 Toronto Symphony
 - 27 Toronto Symphony
 - 30 Toronto Symphony
 - 31 Royal Winnipeg Ballet
- August
- 1 Toronto Symphony
 - 2 Royal Winnipeg Ballet
 - 3 Toronto Symphony
 - 4 Royal Winnipeg Ballet
 - 5 Kim Berley Band
 - 6 Toronto Symphony
 - 7 Royal Winnipeg Ballet
 - 8 Toronto Symphony, Canadian Brass
 - 10 Toronto Symphony
 - 14 Trooper
 - 15- National Ballet
 - 19
- July 29-Sept. 3 Central Band
- September
- 4 Moe Koffman
 - 6 Liona Boyd
 - 7 Boss Brass



On Tour

RUSH/MAX WEBSTER

May

- 4-7 Hammersmith Odeon
London, Eng.
- 9 Coventry Theatre
Coventry, Eng.
- 10/ Birmingham Theatre
- 11 *Birmingham, Eng.*
- 13 Southampton Gaumont
Southampton, Eng.
- 14/ Bristol Colston Hall
- 15 *Bristol, Eng.*
- 17 Stadium
Paris, France
- 19 Maekelblijde, Poperinge
Nr. Kortrijk, Belgium
- 22 Chateau Neuf
Oslo, Norway
- 23 Concert House
Göteborg, Sweden
- 25 Tivoli Gardens
Stockholm, Sweden
- 27 Stadhalle

- Nuernburg, Germany*
- 28 Stadhalle
Frankfurt, Germany
- 29 Musikhalle
Hamburg, Germany
- 31 Rosengarten-Musensaal
Mannheim, Germany

June

- 1 Volkshaus
Zurich, Switzerland
- 2 Circus Krone
Munich, Germany
- 4 Pinkpop Festival
Holland

BURTON CUMMINGS

June

- 8 Beban Park Arena
Nanaimo, B.C.
- 9 PNE Coliseum
Vancouver, B.C.
- 10 Memorial Arena
Victoria, B.C.
- 12 Coliseum

Prince George, B.C.

- 14 Memorial Arena
Kamloops, B.C.
- 15 Memorial Arena
Kelowna, B.C.
- 17 Sportsplex
Lethbridge, Alberta
- 18/ Jubilee Auditorium
- 19 *Calgary, Alberta*
- 20 Jubilee Auditorium
Edmonton, Alberta
- 22 Centennial Auditorium
Saskatoon, Sask.
- 23 Agroplex
Yorkton, Sask.
- 24 Centre of the Arts
Regina, Sask.

PAUL BRODIE

May

- 9 Baycrest Center
Toronto, Ont.
- 10 Barrie Collegiate
Barrie, Ont.

- 13/ Casa Loma
- 15 *Toronto, Ont.*

June

- 28 6th World Saxophone
Congress
Evanston, Ill.

TRIUMPH/ZON

May

- 4 *Regina, Sask.*
- 5 *Yorkton, Sask.*
- 6 *Saskatoon, Sask.*
- 7 *Prince Albert, Sask.*
- 9 *Medicine Hat, Alberta*
- 10 *Lethbridge, Alberta*
- 11 *Calgary, Alberta*
- 12 *Edmonton, Alberta*
- 14 *Prince George, B.C.*
- 16 *Castlegar, B.C.*
- 18 *Kamloops, B.C.*
- 19 *Kelowna, B.C.*
- 20 *Vancouver, B.C.*
- 21 *Victoria, B.C.*

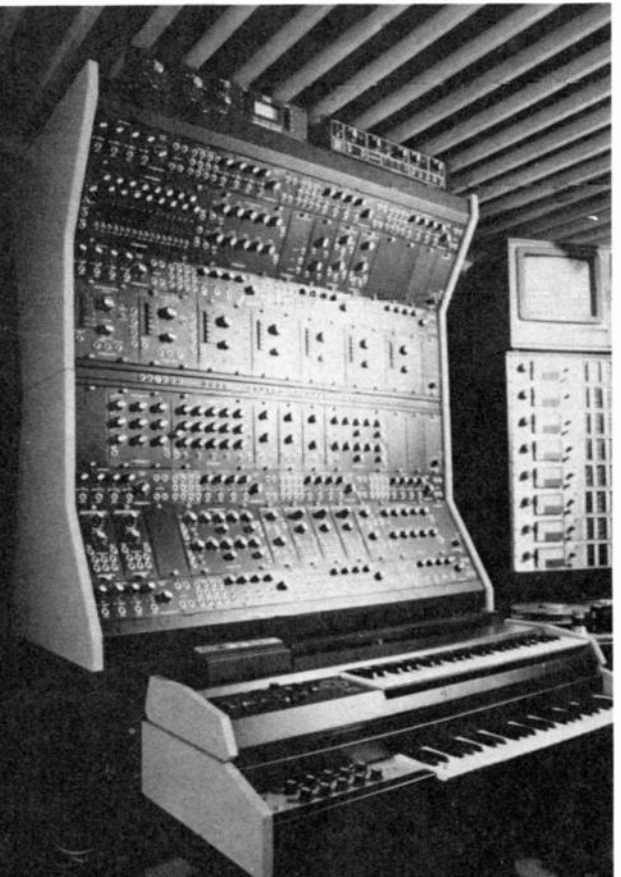
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Books

THE BUSINESS OF MUSIC

by Sidney Shemel and William Krasilovsky
Both authors have legal backgrounds and have a long history of working in the music industry. The book's 38 chapters are divided into 3 main sections.

Part 1 - *Recording Companies and Artists* - explains artist contracts, foreign record deals, independent producers, record clubs, cover and liner notes, labour agreements, agents and managers, permits for foreign artists, counterfeiters and pirating, payola, video player systems and copyright aspects of sound recording.

Part 2 - *Music Publishers and Writers* - covers performing and mechanical rights problems, songwriter contracts, foreign publishing, arrangements and abridgements, show music, jingles, movies, loans to publishers and demos.

Part 3 - *General Music Industry Aspects* - explains names and trade marks, protection of ideas and titles, privacy and publicity rights, contracts with minors and taxation.

Included are charts, a bibliography and a section of various forms used in the business.

published by *Billboard Publications*
1 Astor Plaza
New York, N. Y. 10036

DICTIONARY OF AUDIO AND HI FI

by Howard W. Sams Editorial Staff

Although the book is basically a dictionary of audio terms, many of the included terms would seem equally appropriate in a dictionary of electronics or a dictionary of physics. This is inevitable because these sciences are closely overlapping.

The book's purpose is to acquaint the reader with standard audio terms so that he can communicate intelligently about products and techniques. Accompanying many of the definitions are illustrations, charts and photographs to make explanations clearer.

published by *Howard W. Sams and Co. Inc.*
Indianapolis, Indiana 46268

MAKING TRACKS

by Charlie Gillett

The author also wrote the classic history of rock and roll *The Sound of the City* and is a disc jockey with the B.B.C. in London. He contributes regularly to

Rolling Stone, *Creem* and other publications.

Making Tracks focuses on the formation of Atlantic Records and gives us a behind-the-scenes-look at what has become a multi billion dollar industry.

The company was formed in 1947 by Herb Abramson, a former dentist and Ahmet Ertegun, the son of the Turkish ambassador to the United States. They decided to form the company to release several jazz records in their spare time. They later switched their attention to rhythm and blues and Atlantic became a full time business, growing into one of the world's most successful record companies.

The author interviews many of the people who founded and built up Atlantic and details the search for artists, materials, and session musicians and the disputes over royalties, rights and payola. He also gives interesting profiles on the artists themselves, from Ray Charles to Led Zeppelin.

published by *E.P. Dutton & Co.*
New York, N. Y.

THE FOLK MUSIC SOURCEBOOK

by Larry Sandberg and Dick Weisman

A comprehensive guide to every aspect of folk music; records, composers, instruments, books, films and various folk music centres. The book not only lists valuable sources but also evaluates, reviews and recommends.

It is divided into four sections:

1. *Listening* - Reviews of more than 5,000 records listed with label and number and profiles of artists in various categories.

2. *Learning* - Detailed reviews of songbooks and instructional books on different styles of music and the various related instruments.

3. *Playing* - This section covers the instruments, their selection, construction and repair, manufacturers and methods.

4. *Hanging out* - Centres for the preservation and promotion of folk music, organizations, societies, stores, festivals, films and magazines.

The book also includes articles by folk authorities on a variety of subjects and a glossary of folk terms.

published by *Random House*
5390 Ambler Dr.
Mississauga, Ontario

THE PHYSICS OF MUSIC

by Alexander Woods

There are many instances, when musicians wish that they had a better understanding of the physical aspects of music. This knowledge is especially helpful in understanding principles of recording and sound reinforcement.

The Physics of Music deals with the interface between physics and music in a non mathematical way and provides an excellent introduction to the subject.

The book starts with an exposition on the nature of wave motion, the generation of sound by vibrating systems, its reception by the ear and its comprehension by the brain. The following section deals with the musical instruments and the characteristic sounds obtained from each.

The next section deals with the theories of consonance and dissonance and the four main systems of temperament used in musical scales.

The author also discusses the reproduction of music through recording and broadcasting and the behaviour of concert halls and attempting a correct tonal balance.

published by *John Wiley and Sons*
New York, N. Y.

MUSIC THERAPY

by Juliette Alvin

The author is a world renowned music therapist and the founder and chairman of the *British Society for Music Therapy*.

The book details history and case history to show music's value for both diagnosis and cure of patients, ranging from the mentally disturbed to the physically handicapped. It traces the development of music therapy, showing how magic, religion, and rational thought have been applied to the healing processes of music. The author shows how music's pitch, intensity and rhythm can stir up feeling or calm it, can evoke associations and provide channels of self expression. She shows how constructive activities can be encouraged and mental problems can be revealed and faced.

Finally, the present position of music therapy is examined, with a discussion of the work of organizations and the value of a therapist's training, and a survey of the personality and work of the therapist.



Records

DALE JACOBS Cobra/Epic/PEC 80008

Producer: Dale Jacobs
Engineer: Dale Jacobs
Recorded at: Total Sounds West Ltd. - Vancouver
Mixed at: Manta Studios - Toronto with use of Aphex Aural Exciter

Roland Micro-Composer programming done by Ralph Dyck. *Cobra* is an excellent example of progressive and innovative jazz. Very well executed.

GARNETT FORD Under the influence... WB/KWSC 65000

Producer: Ian Thomas
Engineer: Mick Walsh-Ian Thomas
Recorded at: Phase 1 Studios - Toronto

Ian Thomas plays a major role in the production and overall arrangement of this album, which at times appears drawn out and redundant.

LONG JOHN BALDRY Baldry's Out/Capitol/ST 6459

Producer: Jimmy Horowitz
Engineer: Tim Sadler
Recorded at: Sounds Interchange - Toronto Marquee Recording Studios - London, England.
Mixed at: BeeJay Studios - Orlando FLA.

Outstanding vocals by Kathi McDonald. All superb tunes including "A thrill's a thrill" written by Bill Amesbury.

IAN THOMAS BAND Glider/GRT/9230-1082

Producer: Ian Thomas
Engineer: Ian Thomas
Recorded at: Phase 1 Studios Toronto

Overdubs and mixing - Ians house via Filtroson Truck, Montreal.

Overall good production and fine performances by the band. *Glider* includes "Pilot" and "Time is the Keeper", both are clean, catchy songs.

THE WADE BROTHERS Which Wade?/Epic/PEC 80024

Producer: Dale Jacobs
Engineer: Dale Jacobs - Carlton Lee
Recorded at: Toronto Sounds West Ltd.
Mixed at: Manta Sound - Toronto using Aphex Aural Exciter System

The Wade Brothers are a very vocal duo. Somewhat of a cross between Gino Vanelli and Stevie Wonder. Very easy listening.

MAX WEBSTER A Million Vacations/Anthem/ANR-1-1018

Producer: John deNottbeck-Max Webster
Engineer: Mark Wright
Recorded at: Phase 1 Studios - Toronto
Mixed at: Soundstage - Toronto

Title cut "A Million Vacations" good commercial tune, however the album on the whole appears suppressed.

THE GUESS WHO All this for a song/Aquarius/AQR 522

Producer: The Guess Who
Engineer: Ralph Watts
Recorded at: Roade Recording - Winnipeg
Mastered at: JAMF

Lead vocals reminiscent of original Guess Who. Album contains all original material that never seems to get off of the ground.

THE RAES Dancing Up a Storm/A&M/SP 4754

Producer: Harry Hinde
Recorded at: Manta Sound - Toronto
Disco Mixes: John Luongo
Mixed with Aphex Aural Exciter

Quite simply - Disco, to the last drop.

WIRELESS Positively Human, Relatively Sane Anthem/ANR-1-1016

Producer: Michael Tilken
Engineer: Mark Wright
Recorded at: Phase 1 Studios - Toronto

By today's standards, an average interpretation of rock with above average competence.

CHRISTOPHER WARD Spark of desire/WB/KWSC 92000

Producer: Jack Richardson
Engineer: Fred Torchio - Jim Frank - David Greene
Recorded at: Soundstage - Toronto
Mastered at: JAMF

A fresh collection of tunes with fine performances by Tom Szczesniak, Danny McBride, Brecker Bros., Moe Koffman and Paul Hoffert, to name a few.

DOUCETTE The Douce is Loose/Mushroom/MRS 5013

Producer: John Ryan
Engineer: Bill Drescher
Recorded at: Sound City Studios - Van Nuys, C.A.
Lou Blair's Refinery - Calgary
Mastered at: Crystal Sound - Hollywood.

Definitely Doucette - "The Douce is Loose" in no way refers to Jerry's style of guitar playing. "Before I Die" and "All Over Me" are powerhouse tunes brimming with solid guitar lines. Indicative of the quality of the entire album is "Further on Up the Road"; these guys have a real feel for the blues.

BOBBY HALES BIG BAND One of my Bags/Center Line/0975

Produced by: Dave Bird Sound Productions
Engineer: Geoff Turner
Recorded at: Little Mountain Sound - Vancouver

Here is a combination of jazz and a taste of the big band era. Contained within "One of my Bags" are some of the west coast's finest. To name a few: Don Clark, Fraser MacPherson, Tony Clitheroe, Oliver Gannon. All selections arranged and composed by Bob Hales.

(Not available through retail outlets, the above album can be purchased from: Center Line Music Productions Ltd., 7762 Kerrywood Cres., Burnaby, B.C., V5A 2G1. PRICE: \$7.50 includes handling).



Profile

Georgina Johnson

by Kathy Whitney

Toronto's Q107 FM recently held their annual HOMEGROWN contest. Out of approximately 400 demo tapes submitted, they selected five winners, one of which is Georgina Johnson.

Georgina is presently involved in session work, the making of jingles, private vocal teaching 2 days a week and at the point of writing, was organizing a band to perform with her at the *El Mocambo*, May 3rd. This date is the outcome of her standing in the HOMEGROWN competition.

At age eleven, Georgina began guitar lessons after much pleading with her parents for their consent. Coming from a not-so-musical background, she found them hesitant at first. She took lessons from Lou Neveu for four years, but says, however, "I'm not a guitar player". At one time, Georgina owned an Espana classical guitar as well as a flute but these, along with other personal items, were stolen while touring in a show band. An unfortunate incident echoed by too many in the industry. Today, in a remote corner of the dining room is a *brand x* acoustic guitar.

In July 1971, Miss Johnson was one of thirty-five accepted from over 1000 applicants to participate in the now defunct Ontario Youth Theatre. From there, she was also accepted by several theatrical schools but wanted to prove to herself that she could survive on her own as an actress. This proved to be a successful time for Georgina and in 1974 she began performing with SECOND CITY. Today in her musical career, Georgina feels the benefit of the theatrical stage in that it has helped her to relate to the audiences as well as the stage itself. After SECOND CITY, Georgina began touring with the showband mentioned earlier. They remain nameless because she insists no one would have heard of them. They primarily toured the United States for about two and a half years. After much deliberation over her career and its future, she decided to pour her concentration into one main location - Toronto.

Georgina is not one to sit idle and wait for the phone to ring offering her the *golden omelette*. On the contrary, she stays "on top of the scene" by "keeping her ear to the ground" and being prepared



BRUCE COLE

for any opportunity. She is a very dynamic, personable and all too humble entertainer. Her energy can be measured by the doors she's knocked on and the people she has contacted in the last year or so. Interested in jingles, Georgina literally went from A-Z in the studio listings, inquiring if there was any work available. Perhaps daunted at times but certainly not discouraged she approached Zaza Sound on Scarlett Road. At the time she called, Paul Zaza's secretary said that if Georgina could be there within five or ten minutes there would be time to listen to one of her demos. She was and they did. Paul, obviously impressed, asked whose tape it was and Georgina spoke up. It was at Zaza Sound that the demo was done for the HOMEGROWN contest. As a point of interest Georgina didn't submit the tape until the final day of the contest. Talk about last minute decisions.

All of her tunes are original. Being

well disciplined, she sets aside time to write or at least initiate tunes, leaving them to gel until she returns to them again. She originally took her vocal instruction from Bill Nair and later Garth Allen, both of Toronto. Her practicing is now centered around the private lessons she gives. Georgina feels it's not so much the scales anymore as it is listening to other singers to gain insight into technique, styles etc. Her influences range from Mahalia Jackson, Billie Holliday, Bessie Smith to Aretha Franklin and Chaka Khan. Pinpointing Bette Midler as a leader in the "show and panache" category.

To her credit, Georgina has MacDonalds jingles, the Italian Section - Newcomers, Tempest-CBC and various others, most of which is material heard out of town. The winning tune for HOMEGROWN is suitably titled "Bank on It". This is one singer who has put her money where her mouth is.

SINCERE CONGRATULATIONS

BABY BLUE

Bill Henderson
Makers Music Ltd./Sunfish Music

BREAK IT TO THEM GENTLY

Burton Cummings
Shillelagh Music Company

COWBOY FROM RUE ST. GERMAIN

Adam Mitchell
Ten Speed Music (co-publisher)

COWBOYS DON'T GET LUCKY ALL THE TIME

Dallas Harms
Doubleplay Music of Canada

ENTRE NOUS

Peter Alves/Georges Thurston
(co-writers)
(Published in Canada By Musclee Shoals Sound Publishing Co. Inc.)

HEY COUNTRY GIRL

Terry Jacks
Gone Fishin' Music Limited

HOLD ME, TOUCH ME

Carolyne Bernier/Tony Green
Cicada Music Publishing/Felsted Music of Canada Ltd.

HOME ALONG THE HIGHWAY

Lee Bach
The Mercey Brothers Publishing Company

HOMEFOLKS

Charlie Russell
Dunbar Music Canada Ltd./The Mercey Brothers Publishing Company

HOT CHILD IN THE CITY

Nick Gilder/Jim McCulloch
Beechwood Music of Canada

I DON'T WANT TO BE ALONE

Ken Tobias
AboveWater Publishing/Gloosecap Music Publishing

I WONDER WHAT YOU'RE DOIN'

Al Foreman/Bill McBeth
Casino Music

IS THE NIGHT TOO COLD FOR DANCIN'?

Randy Bachman
Survivor Music

LIGHT OF THE STABLE

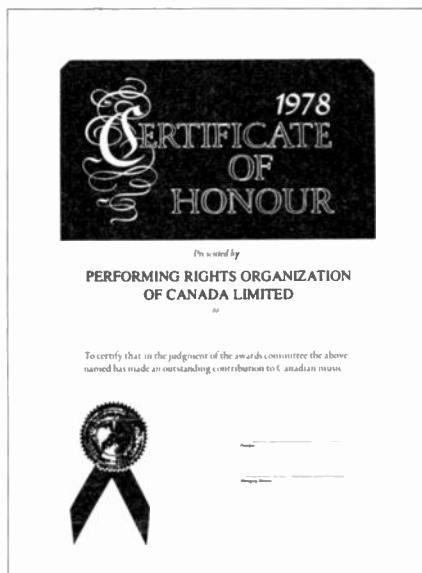
Elizabeth Rhymer/Steve Rhymer
Tessa Publishing

LIGHT UP YOUR LOVE

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to these P.R.O. Canada-affiliated songwriters and publishers who have distinguished themselves through their creativity.

Certificates of Honour were presented April 19 at P.R.O. Canada's 11th Annual Awards Dinner for Canadian music creators.



LOVE IS AMOUR IN FRRRENCH

Kevin Gillespie/Jean Robitaille
(co-writers)
Editions D' Août/ Editions Musicales Triangle (co-publishers)

MAYBE YOU BETTER RUN

Bill Misener
Medicine Wheel Music

MUSIC BOX DANCER

Frank Mills
North Country Music Ltd.

MY OWN WAY TO ROCK

Burton Cummings
Shillelagh Music Company

MYSTERY LADY

Mary Bailey
Dunbar Music Canada Ltd.

NEVER SEEM TO GET ALONG WITHOUT YOU

Ronney Abramson
Castor Island Music

NEW YORK CITY

Ken Tobias
AboveWater Publishing/Gloosecap Music Publishing

OH PRETTY LADY

Ra McGuire/Brian Smith
Little Legend Music

OLD MAN AND HIS HORN

Dallas Harms
Doubleplay Music of Canada

ONE WAY OR ANOTHER

David Bradstreet
Irving Music of Canada Ltd.

PRENDS TON TEMPS

Kevin Gillespie/ Jean Robitaille
(co-writers)
Editions D' Août/ Editions Musicales Triangle (co-publishers)

ROCK 'N' ROLL IS A VICIOUS GAME

Myles Goodwyn
Slalom Publishing Co.

SPACESHIP SUPERSTAR

Jim Vallance
Corinth Music Limited/ Squamish Music

TAKE ME TO THE KAPTIN

Jim Vallance
Corinth Music Limited/ Squamish Music

THEME FROM THE MOVIE

OF THE SAME NAME
Dick Damron
Sparwood Music

UNE CHANSON

Bernard Blanc
Crisch Music

WELCOME SOLEIL

Bertrand Gosselin
Les Editions Sarah Porte

WOMAN BEHIND THE MAN BEHIND THE WHEEL

Gordon Grills (co-writer)
(Published in Canada by Fort Knox Music)

YOUR BACK YARD

Burton Cummings
Shillelagh Music Company

The Wm. Harold Moon Award presented to The Irish Rovers



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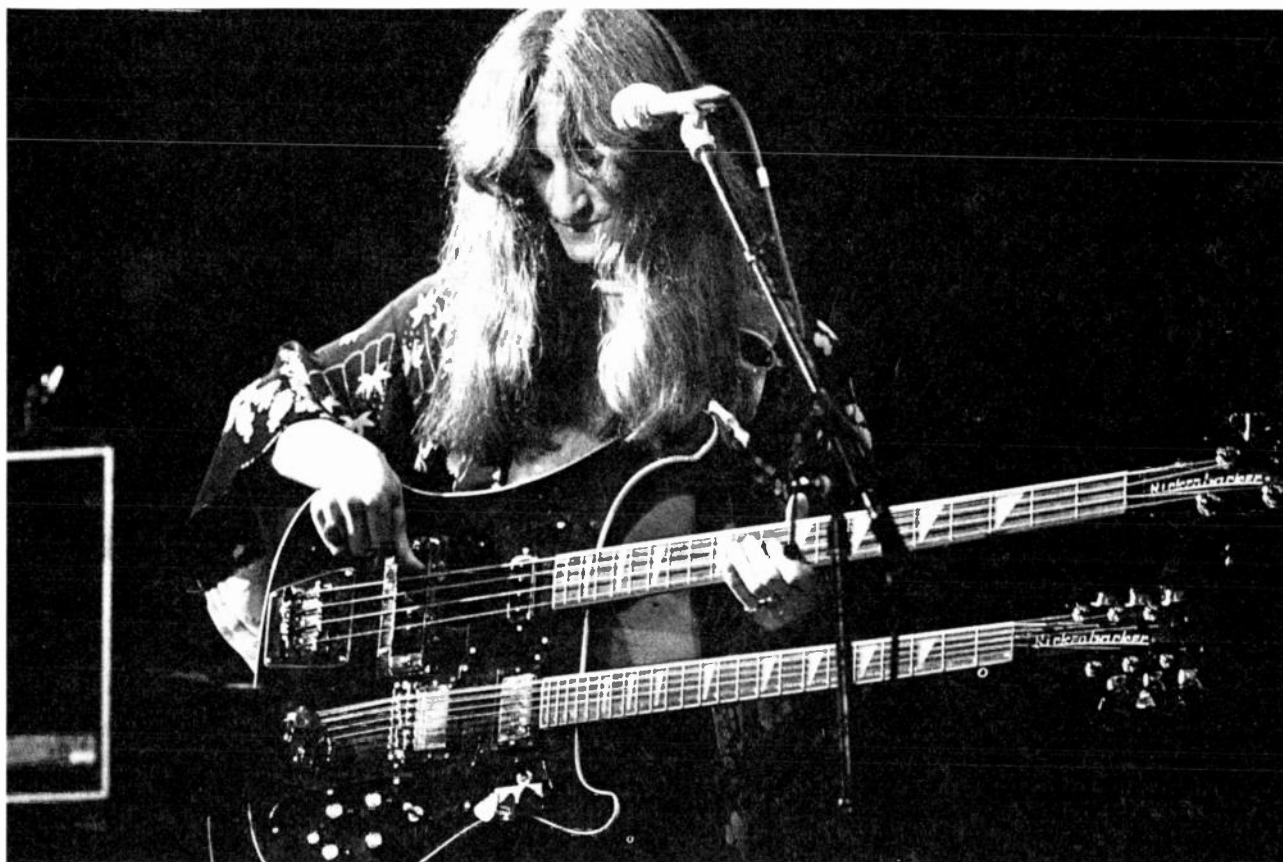
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RUSH RUSH RUSH

MAD STONE



FIN COSTELLO

In the 10 years that *Rush* has been a band, it has been considered fashionable in certain musical circles to ridicule Geddy Lee's screeching vocals, laugh at the simplicity of Neil Peart's lyrics or sneer at the pomposity of Alex Lifeson's music. But the one thing that absolutely no one can knock is the band's enormous success. And when you get right down to it, what else really matters?

For years, *Rush* has been the unpopular, popular band. Their albums, which frequently contain long, involved epics, do not lend themselves well to airplay and much of the music media have made no secret of the fact that they consider the band a musical lightweight. Even so,

A "special combination of writing, recording, and performing" has made Rush successful hard rock musicians

the band has nine gold albums to their credit (6 Canadian, three American) and two platinum ones.

Rush concerts are packed with raunchy, but enthusiastic fans and their tours often

are sold out months in advance. As far as the musical status quo is concerned, *Rush* has definitely made it. And their worst enemies and best friends all want to know how.

Guitarist Alex Lifeson says their secret is hard work. Tour till you drop and then record. Then tour again. Spend years on the road criss-crossing North America until you have the following you need and the exposure that is so essential to record sales. It's mentally and physically exhausting but it gets results.

"I'd rather do it this way than any other way," Alex said in an interview following a sold-out concert in Rochester, N.Y., early in April.

"It's nice for a band like *Boston* to come out with a big hit album or any of those type of bands and become successful like that, but it's not nearly as satisfying as knowing that the people are there and they've been with you for four or five years.

"You get tired of touring, but you get tired of anything really. Once you have a little time off to get yourself together, it's all right."

Rush kicked off their latest tour October 14 in Kingston, Ont. In the intervening months, they have crossed Canada and the States and now are on their way to England and Europe. Before the year is out, they will have written and recorded their seventh studio album and probably will have gotten a head start on their next concert tour.

They are now promoting their latest effort, *Hemispheres*, recorded on the Anthem label, which was written and recorded last summer at Rockfield Studios in Wales. Judging from sales, the album needs little promotion.

It shipped gold in Canada and quickly turned platinum. In the States, it turned gold early and is now heading for the platinum mark. The number of Canadian rock bands that have achieved even vaguely similar success can be counted on the fingers of one hand.

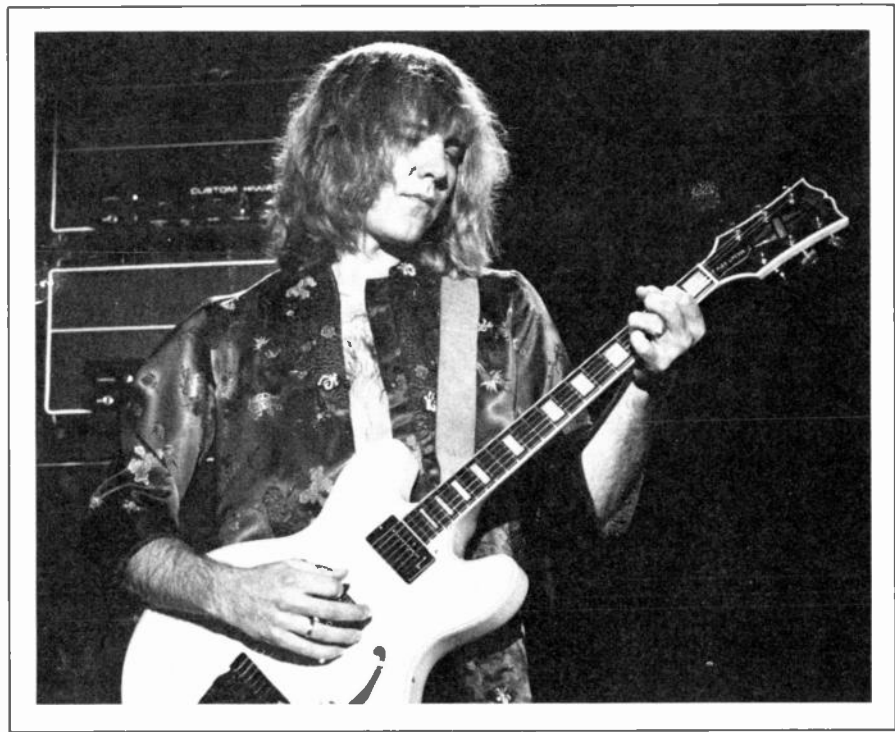
Geddy Lee, the band's bassist and erstwhile synthesizer player, says it is impossible to analyze what makes *Rush*, or any band, successful. "I'd like to think it's because we play good music and it's interesting and relatively different, and the combination of styles make it interesting to a broader spectrum of people. But who knows?"

"You can analyse it forever and you can look at it from 100 different viewpoints, but how do you know what's right? I'm sure each fan comes to see us for a little different reason. Maybe that's the answer."

After being in the audience for a *Rush* concert, it's sometimes difficult to say just what the fans are there for. Some obviously came to throw firecrackers and try to outdo the band at what they do best -- produce loud volume. Others were content just to be there. Still others tried to attract the band's attention by throwing stuff on stage. It was definitely the wrong approach.

"I think it's the most rude and discourteous thing someone can do to a performer," says Geddy. "Even if they hate what's going on onstage, it's simple courtesy. Obviously the people in Rochester tonight didn't hate what we were doing - they were just rude. I got hit in the head with a hat and it's very distracting."

Lifeson agrees that the crowds do get a little boisterous at times, but he says other bands have it worse. "It's commonplace at a concert now and we don't get it as bad as some people. Aerosmith



DENNIS KRISTOS

had a couple of accidents with M80s, which are very large firecrackers they sell in the States. They had to go off tour for a few months. Kiss had some problems as well.

"When it gets to a certain point, you say something to the audience and you can usually tell if it is going to do any good. We have walked off on occasion. But it's sad to see stuff like that."

Despite the crowds' extroverted behaviour, both Lee and Lifeson believe their music is being listened to and appreciated by them. Alex says that in the early 1970s, when the band was still struggling to make a name for itself by fronting for better-known groups, there were indeed some hostile audiences. But with the band's success came larger, more appreciative audiences.

Rush has also improved musically, says Lifeson, whose musical background before the band was non-existent. "We've become more aware of ourselves as musicians and we spend more time at it."

He says that to fill the extra hours on the road he now practises guitar for an hour each day. "I can see improvement and it sort of spurs me on to keep practising." Alex also listens to classical music, which helps him to relax and sometimes supplies ideas for musical bits.

Geddy's musical tastes are diverse. He says some of his favorite music includes Brand X, Bill Bruford and a group from Holland called Solution. "I've also been getting into Big Band music a little lately. A friend of mine turned me on to that. I also like Amazing Blondel, some English Renaissance-type music and I've been trying to get into jazz-rock.

"I'm making a conscious effort because there are great things happening in jazz-

rock. For me, it's just weeding out the things that don't suit my taste. I've listened to Return to Forever and they don't do anything for me and then I listen to Weather Report and they blow me away. So it's just finding the bands that are suited to my taste."

Geddy's taste plays a large part in the direction the band has taken and is taking. His vocals, which are high and forceful, have given the band a unique sound that is easily identifiable. But this unusual sound has sometimes worked against the band.

"Looking at it from a DJ's point of view or a program director's point of view, Geddy has a high, screeching voice that is sometimes hard to get used to," says Alex. "It's very hard rock and we've got sort of a bad reputation for that, so we never relied on radio for anything. We just went out and we worked. We've always been a touring band."

And they intend to keep it that way. As far as the future goes, the plans of both Alex and Geddy centre on the band. They finish their current tour in June and they'll have five weeks' holiday before they are off to England to record. Between the end of the tour and the start of the album they'll write little bits of music but most of their time will be spent getting to know their wives and families again. All three have permanent relationships which they say are surviving despite the long absences.

Lifeson says he doesn't regret the touring, but he knows it can be hard on his wife and family. "If that's what you want to do then that's what you're going to do. And the people around you are going to have to accept that. There are some hard times.



"For me, for instance, I have two kids and I don't get back to see them as much as I would like to. Still, I'm happy doing what I'm doing, and when we are together we make the most of our time."

Geddy says his personal life doesn't suffer at all. "My home life was constructed around my touring so that's all part of it. When I go home, I assume my home life. Both my wife and I would like me to be home more but I'm not. It's cut and dry.

"My wife has her own life she is leading and I have mine. I don't complain about hers (she's a fashion student in Toronto) and she doesn't complain about mine. We whine a bit once in a while, that sort of gets it out of your system."

One thing Geddy does complain about frequently is his lack of privacy. "Fame is really a curse in most respects. It is a very glamorous thing that I thought I'd love and then you get there and it can drive you crazy.

"Recognition drives you crazy. Pressure drives you crazy. I mean unless you maintain the same sort of mental attitude about yourself that you've always had, people will tear you apart. Whether it be physically or mentally, everyone wants a piece of you. Everyone wants your time and no one has any respect for the fact that you are a person and require some privacy."

Geddy says he doesn't mind being recognized when he is working or touring, that's part of the price he pays for having his face plastered all over. But when he's home it's a different story. If he is bothered in his private lair, it infuriates him. "I think it's pretty insensitive on the fan's part. But I'm refusing to give in. I don't want to move."

He suffers from a lack of privacy much more than the other members because he is the only one living in Toronto. Alex has a house in Richmond Hill, just north of Toronto and Neil lives outside St. Catharines with his wife. Their homes, although certainly not extravagant, are a symbol of their success. How many other musicians in their mid-20s can afford their own home?

"In a financial way, success has changed my life because I don't have to worry about some of the things I used to, like paying rent and making sure I had enough to see me through," says Alex. "There have been some really slow points in the band. We didn't get paid for two months at one point. But we don't have to worry about that sort of thing anymore."

Their financial success also allows the band the freedom to entertain themselves on the road. Because they travel by bus they don't have a lot of spare time, says Alex.

But when they find themselves with some extra hours on their hands they often rent an ice rink and have a hockey match with the road crew or use the empty concert halls for rollerskating. In the southern states they got their frustrations out by racing Formula V cars on tracks that could be rented after hours.

The money has also enabled them to buy whatever equipment strikes their fancy, and there's much that has. Perhaps the flashiest testament to fancy on stage is Geddy's Oberheim polyphonic synthesizer. The eight-voiced keyboard, which he jokingly refers to as his "giant monster" is interfaced with a set of Moog Taurus pedals which he plays with his feet. This gives him the option of triggering the Oberheim with his feet or with his hands

when they're available.

But most of the time they're busy playing his Rickenbacker 4001 bass, his main instrument in concert. Now and then he switches to a double-necked Rickenbacker that contains a 4001 and a 12-string guitar. The 12-string is played through a Fender Twin Reverb. The bass part of his system is run stereo through two BGW 750-B amplifiers via two Ashley Audio pre-amplifiers. The high end goes through two Theile Line cabinets with Electro-Voice EVM 15-inch speakers. The low end is run through two Ampeg V4-B cabinets with four JBL 140 speakers.

The synthesizer and a second set of Moog pedals located near his mike, are run through a monitor system that he had designed. "Most of the system is new to this tour. My other set-up wasn't giving me enough of what I wanted. This equipment delivers more fine tuning and a cleaner sound. My amplifiers work less and are more efficient."

Lifeson uses mainly Gibson guitars and Hi Watt amplification. He says he found Gibson early on and stayed with it. "I've got an ES 355, a 345 and a 335 that I've used for a long time. But the 355 is my primary guitar. It was custom made while the 345 is just stock.

"I also use a Gibson double-neck, an Epiphone classical, a B45-12 which is an acoustic 12 and a Roland guitar synthesizer. I used that in *Hemispheres*. Both Geddy and I use Moog pedals."

Alex says he has other guitars but uses the Gibsons most. A guitar he had made by the Pyramid Company in Detroit is used in the studio when he wants a strong, accenting sound. "I used to use it on stage, but it didn't mix properly with the sound I had set up for the Gibsons. So I use it mainly in the studio. I also have a Fender Stratocaster I use occasionally in the studio."

Lifeson says the group has an artists' discount with the Norlin Corp., a conglomerate that includes Moog, Gibson, Sennheiser and Maestro.

"You don't get the equipment for free but you get it at a certain price. All they ask is that they can use your picture on promotion and stuff like that. It's a very open deal, so you can do all kinds of endorsements with other companies if you want."

On stage, all three are kept busy with the variety of instruments they play. Peart is completely surrounded by a complex percussion set-up that includes everything from tubular bells to a triangle. Lifeson and Lee do double time, playing with their hands and feet. But they don't mind. Lifeson says that at one point they considered adding an extra member and even had some people in mind, but the idea was dropped.

"I think it would disrupt the chemistry

Continued on page 30



BRUCE COLE

VALDY

An insight into one of Canada's top singer-songwriters

RICHARD FLOHIL

The paragraph in *RPM Magazine*, as usual, did not say it all. It did, however, say enough: "Cliff Jones, personal manager of Valdy, has announced that the recording artist has secured a release from all commitments with A&M Records Canada Ltd. This comes after six years of a great working relationship which has been terminated due to a lack of excitement on the part of the parent company south of the border."

It denoted the end of a chapter in the career of Valdemar Horsdal, certainly one of Canada's most liked acoustic performer-musician-songwriters - a personality so relaxed, so amiably pleasant, and so laid-back that one is tempted to fear for him in the late-70's jungle of pre-packaged disco, heavy-metal show bands, and plastic punkery.

But Valdy is not a country bumpkin hippy-dip; he knows who he is and what he does, and he is quite tough about it. He doesn't say it, but you suspect that if his *career* in music just withered away, he would still get by - because he'll still have the music itself. And he could fish, work on the house on Saltspring Island, write songs, and get by on working with his hands and the occasional royalty cheques.

This afternoon, he is in London, Ontario. He has swum for an hour in the pool across from the Holiday Inn, and now he sits at the counter in a tiny restaurant where he knows the proprietor - she's not here today, so he writes her a friendly note and hands it to the waitress.

The talk, over coffee and a meal, goes back to his childhood in Ottawa, where his father was a portrait photographer plugged into Parliament Hill and well aware of the idiosyncracies of civil servants and back-bench parliamentarians. As always, however, one of his songs says it better:

*When I was just a pup
Way back in eastern Canada
You got to work, not play.
If I'd listened to everything my
daddy told me
I'd be a bureaucrat today.
I got myself a guitar at the age of 13
It was the worst old hand-me-
down you ever could have seen.
And I played and played like the
days had turned green;*

*I used to play till the dishes got
clean.**

That first guitar lasted a year and a half; young Valdy had been taking piano lessons for almost five years, but his guitar technique, such as it was, was almost entirely self-taught. His family was musically inclined, with his mother playing piano, violin and accordion; there was music at home and singing at parties. "On guitar, I never took lessons. I just watched a lot of people, and invented the rest as I went along."

*I got a little larger and I went to
university*

*But fate was with me and I started
to perform.*

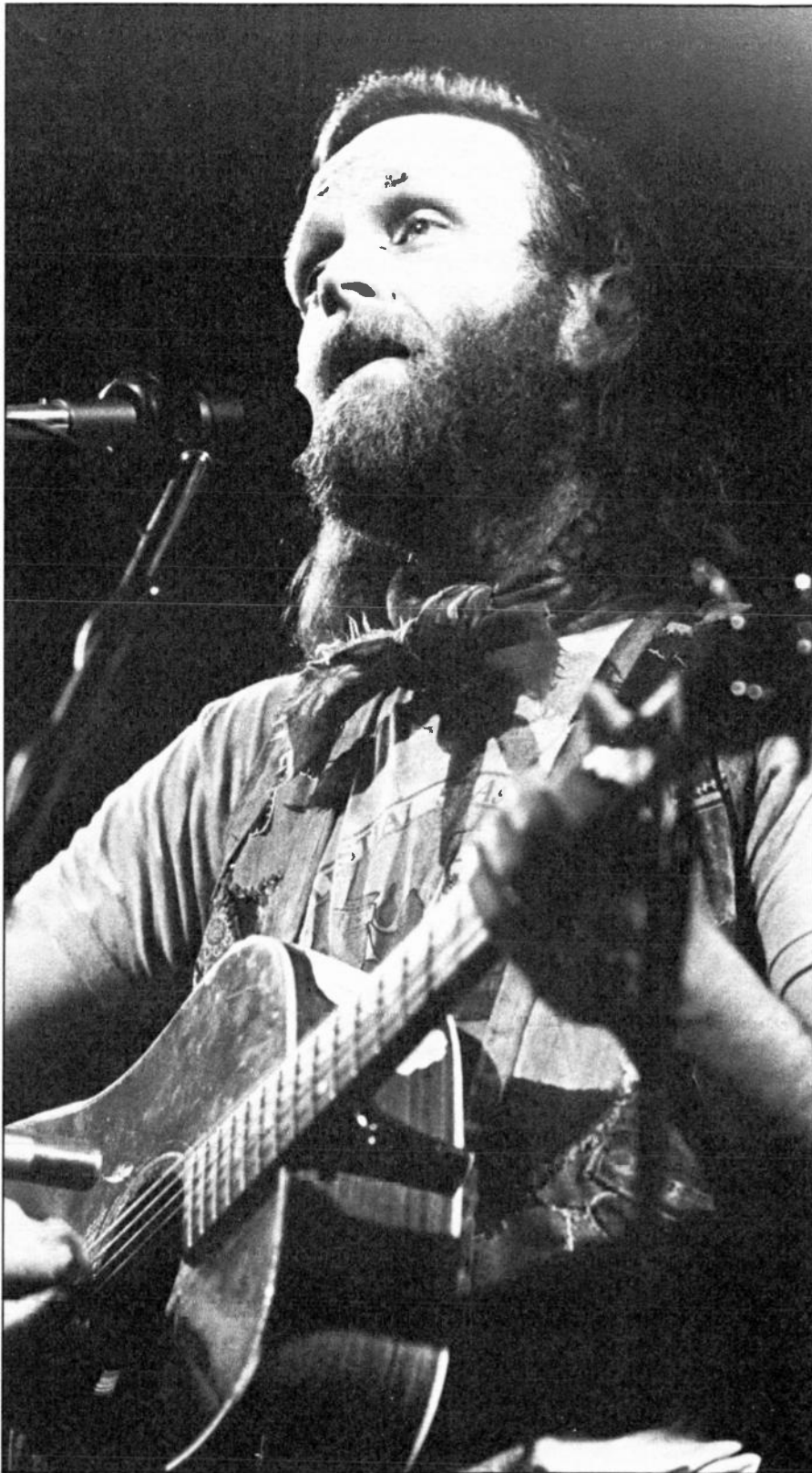
*I was young and green and vain
And I took a lot of beating like a
ship out in a storm.**

Along the early roads, 15 years back, he found a Martin D28 in the Arcade Music Centre in Regina. "It cost me \$60, and I had to spend another \$120 to make it playable at all." He's still playing it, although it's now on its second neck, fourth set of frets, and third set of pegs. It's also equipped with its second method of amplification - the old Barcus Berry has been replaced by a new String Return Pick-Up (which Valdy describes as a "new invention of the late '30's which had no military application so it was forgotten about 'till now").

Today, the old guitar keeps going, and his confidence in its ways and moods allows him to leave his other instruments - a Les Paul electric, a fretless Fender jazz bass, and a Martin 12-string - back home at Saltspring. "If the worst comes to the worst," he says, "I can always borrow a D28 from someone." On this tour - which has just ended on Canada's west coast, as this issue of *Canadian Musician* is published - Valdy is involved in the mutual promotion effort that results when a new album is released.

The new record (as it turns out, his sixth and last for A&M) is called *Hot Rocks*, and A&M has generated a lot of publicity for "the new Valdy". The record came out just before Christmas, and features a cover photograph of a wind-blown, bearded man who looks exactly like the old Valdy. The music on the album

*From *See How the Years Have Gone By*. © Valdy, published by Irving Music/Klavic Music.



BRUCE COLE

however, is certainly more complex, and considerably better recorded and produced, than his previous efforts. Somehow, however, the message hasn't gotten across to a public which still remembers *Play Me a Rock and Roll Song*, his one major single hit.

Despite good reviews, some radio play on the new record, and the A&M hype - and there are few companies in North

America who can generate print publicity like A&M in Canada - the tour, up to this afternoon in London, has been a mixed success.

Valdy is travelling by bus with his band, a group of distinguished west coast studio musicians ("the ultimate mercenaries," Valdy calls them). Claire Lawrence (saxes and flute) is the *de facto* leader of the band, and was the producer of Valdy's

earlier recordings; Graham Coleman is on keyboards, Harris Van Berkel on electric guitar, Geoff Eyre on drums, and Al Treen on bass. Gigs on the tour have been spaced reasonably close enough together to allow the band to bus from job to job; Valdy sleeps in the bus at night, leaving the other members to stay in hotels. The bus, of course, is equipped with television, an elaborate sound system, and a Betamax - as well as a driver who is used to the vagaries of rock and roll musicians in general, and this group in particular.

Today, in London, Valdy is not alarmed by the prospect of another 18 dates in as many days - after they're over, there'll be a break for a couple of weeks, and then a variety of dates in B.C. In the summer, Valdy will play some festivals ("I like them because they give you a chance to hear a lot of people you miss when you're on the road") and a handful of prestigious concerts, including the Stratford Shakespearian Festival.

Each day, he has a routine - after he wakes, he practices for a while, although he is not always successful in getting three hours of woodshedding in, as he likes to do. After that, a swim, followed by a hearty meal - and then it's time for the soundcheck. Usually, this takes an hour or so - Valdy's five-man sound and lighting crew have been at the hall since noon - and Valdy stays at the hall, sipping an occasional beer and nibbling on whatever food the promoters have provided. Sometimes he'll nip out to the bus to sleep for an hour.

The "new" show is certainly a more rock and roll-oriented affair than his solo efforts of the past, but he has been careful, for the tour, to combine the best elements of his old acoustic sound with the rock flavours of his current band. Much of his material - including *Play Me a Rock and Roll Song*, - which is an effective first encore - is ideal for both treatments, and audience response to the band is positive, although there are occasional requests for the Hometown Band, which travelled with Valdy on his last tour.

Tonight in London, however, the crowd is small - perhaps 600 in the 1300-seat hall, and the promoters' representative looks ashen as he goes over the figures with Cliff Jones. On stage, however, Valdy is delivering his show, in his usual personable, friendly, warm way. The songs sound fresh, and although the hall is a cold one, the concert goes well. Afterwards, the band goes back to the Holiday Inn, and after a few beers, Valdy goes back to the bus, locks himself in, and settles down with a book.

In the afternoon, however, he had described his other routine, back home on Saltspring Island. "I've got a 600 sq. ft. A-frame house, with another 300 square feet in the loft. It's an easier life - I like

Continued on page 31



BRUCE COLE

Randy Bachman

BOB MACKOWYCZ

"not punk, not new wave, not old wave—permanent wave"

sound he describes as "pure power pop... it's not punk, not new wave, not old wave, it's permanent wave."

● *Randy, you're in town for the Juno's. However, you're in the rather unique position (at least unique for yourself) of being a presenter rather than a nominee. Does that feel strange?*

RB: It's quite unusual. You know Gordon Lightfoot was up last year and he said this was his 16th award and that he doesn't need it. Well, I've got 16 Junos and it's nice to have a year off.

● *The first one came in 1965 when the Junos were the RPM Awards.*

RB: Yeah, '65. We all started about the same time. Gord, Anne Murray and myself. We all got about 15 or 16. Well on our way to 20. It's nice to have some time off and, I don't know, give the younger guys a chance.

● *Without being overly cynical, here you are with 16 awards (and it's no lie to say that you are an institution in the Canadian music industry). What are your feelings about the lack of new blood in the awards?*

RB: There really is a lack of new blood. But I think the key to success in Canada is longevity. To hang in there. I was with the Guess Who for 10 years before we released 'These Eyes'. In there, we had 'Shakin' All Over' which was a minor ripple. For us it was a major one, it got to number 18 in Billboard.

● *It was a silver record wasn't it?*

RB: (laughs) Yeah. But for us it got to number 1 in Canada. For us it was the bigtime. We were the Beatles. You know, we were little hick guys from Winnipeg and we came to TO it was phenomenal. The Paupers were here and were makin' it. Kensington Market. Gordon Lightfoot was just starting. And in we came - the Guess Who - with 'Shakin' All Over'. The number one record. It was big in its day. But we had a four year dry spell in which the Paupers broke up, Kensington Market broke up, know what I mean. And all the other rock bands around dissipated and went into thin air. Luke and the Apostles were another one. The whole Yorkville thing was going on when we started. We were lucky enough to get the T.V. shows 'Let's Go' and 'Music Hall'.

I've been around, well, I guess it's

about 15 years now. I'm 35 now, Burton is 31. It's taken 12-15 years to build up this institutional thing. Same with Gordon Lightfoot. It takes a long time in Canada.

● *That's true. Even 'These Eyes' (the first million seller for the Guess Who) had difficulty in breaking through. The Canadian stations in their wisdom thought the track wasn't commercial enough.*

RB: Exactly. It actually broke out of the States, Detroit to be exact. It came out in Canada earlier and had a very mild success. CHUM wouldn't go on it. They had a long list of reasons for not playing it. A lot of stations refused to play it. We had a lot of chances of breaking up, as indeed we did every year of our 10 year existence.

Jack Richardson, who produced the album, mortgaged his house. I mortgaged my car. And we all chipped in our money and paid for an independent promotion man in Detroit. His name was Harvey Cooper. He went on to become the head of United Artists and 20th Century Fox, and he's a big independent in L.A. now. Anyways, Harvey Cooper took 'These Eyes' and got it played in Detroit. It caught on on various chains and became our first big hit. It was then that the song had a resurgence in Canada. It went top 5 and went gold 8 months later.

So, the point of all this is that we mortgaged our houses and cars and said if we don't make it this time it's goodbye, we've had it. It's been ten years of downs and we all believed in the album and single. We put everything on the line. Everyone believed in it. Jack did. Phil Ramone, who was also involved, also believed.

It's funny you know, everyone involved in that project has gone on to do some substantial things. Phil is real hot now with Billy Joel.

● *Do you think things are significantly different in the Canadian music industry today?*

RB: Yes. When I started out, I remember Neil Young came back to Winnipeg in the mid-60's. In fact he asked me to leave. He also asked Jim Kale if he'd leave Winnipeg. We thought he was crazy to leave. Then he came back to Winnipeg later on. He had a test pressing of a group he was in - the Buffalo Springfield.

Randy Bachman is a name that needs no introduction to the readers of this magazine. Co-founder of the Guess Who and the guiding light behind BTO, he has been and continues to be one of the most successful musicians in Canadian musical history. The list of his personal accomplishments is impressive enough. His record label includes a 7 page listing of his numerous awards in their promotional package. But perhaps more important than the awards and the figures is the man himself. In a business that seems to promote irrationality and self-destruction, Randy Bachman stands as an island of calm in the midst of the raging storm. A dedicated and practicing Mormon, Bachman defies the stereo-typed image of the hard-living rock'n'roller speeding thru the fast lane. He is one survivor of the rock wars who has managed to keep body and soul together. A warm and sensitive family man, Bachman also has a firm grasp on the practical side of the rock'n'roll game. He's been there and back, and one cannot help but be impressed with Randy Bachman, the man behind the hits.

1979 finds Bachman embarked on yet another project - Ironhorse. He calls it his "third career". Along with his new partner Tom Sparks, he has fashioned a

"Neil," I said, "you'll never make it with a name like that it's bizarre, nuts, weird."

"Look", he said, "I'm singing on it." (Bachman does a fair imitation of the famous Young whine). And it was terrible. I said to Neil "this is terrible." But he said "people like it. They like my voice and there's a great thing in the States called 8-track and if you sing your part and it's no good you can do it over again. You see up to that point in Winnipeg we went into a radio or TV station. They'd have the old Ampex 7 1/2 ips machine and we'd put 1 mike in the middle of the room, then if someone was too loud, we'd move their amp back and do another take. It was that kind of setup. I remember we used to plug the machine into itself so we'd get that 7 1/2 repeat echo which Elvis and everybody had in those days. And that's how we did 'Shakin' All Over' and 'Tossin' and Turnin' and all those early Guess Who hits. It was all mono - 7 1/2 ips tape and we had hits! But that's the way it was in Canada then.

Now, Canada has some of the best studios in the world. They compare to anyone's. 16, 24, 48 track studios. We're able to compete now. A young musician today has a greater chance, I won't say of making it because the odds are just as bad, but he has a better chance of getting his stuff together, getting it presentable. Today, there are good studios, producers and labels in Canada.

● *You talk about the odds of making it in this business. Why do some people make it and others don't. Is it luck?*

RB: A lot of it has to do with luck. A lot of it has to do with enduring. If you give up after your first bad down and first bad break, you're no good, you weren't destined for this business. If you give up after the 300th bad break, you're not destined for this business. If you say "I'm giving it 'til next December or I'm packing it in. And you pack it in on December the 2nd. Then someone starts playing your record. But you've split. You sold all your equipment, fired your manager, you know what I mean. You have to resign in your head that this is going to be your life. Then don't give up.

● *What keeps you going?*

RB: I love rock'n'roll. I really do.

● *You could retire now with no problem. There's no need from a financial point of view to continue.*

RB: I've retired twice. The first was after the Guess Who.

● *But why do you leave at the peak. You left both the Guess Who and BTO when they were at the top. What is it, a restless spirit?*

RB: It is a restless spirit. But I also know this when you've hit number 1, there's nowhere to go but down. You might get to number 1 again. But listen, I'm no Elvis. I'm only Randy. I've been

blessed twice in my life to hit No. 1 with the Guess Who (both with an album and single, and that's a feat because just having the single isn't good enough), and then again with BTO.

● *So is it the struggle up that attracts you?*

RB: I like the struggle up, of getting up there. But when you get there you've got to know there's nowhere to go. You've reached Mt. Everest. Where do you go? You have to go down. Now you can go down clawing and screaming and crying "please play our record, we're just as good as we used to be". You see people always want something new.

So I believe in getting there and walking out gracefully. Shaking hands with everyone and saying "hey, it was great, we really rocked out, made lots of money, made millions of kids happy, we made ourselves happy, let's split and do it again". But to hang on kinda whimpering. Look you should sell your records, get out and start again.

What happens I've found out is that you get a new grassroots following. The kids turn over every 5 years or so. You still have your maniacal cult following. I've got mine. Steve Miller had his through all the lean years 'til he broke out about

*You have to resign
in your head that this
is going to be your life.*

3 years ago. You have that hard-core of about 50,000 to 100,000 who buy every album. They'll buy everything you do. I'm like that myself, I'll buy anything that Neil Young puts out. I mean, if he talks in his sleep, I'll buy it. And so you'll always have that cult.

Now with Ironhorse, the group is getting a very heavy reaction with the 14-19 age bracket. The new rock'n'rollers. But the Ironhorse demographics go right up to the thirties because there's those who remember BTO and the Guess Who, and they remember me. The 14-19 year olds don't know me, they have no idea who I am. They're buying it because it's Ironhorse, because it's the new Boston, or whatever. They're buying it for what it is. So when you add these two factions together, the new blood and the cult. That makes a lot of sense.

● *Let's talk a bit about the new project - Ironhorse...You're working with Tom Sparks. Can you give us some background about him?*

RB: Well, he's from Seattle, he's a local Seattle musician. He's worked in numerous local bands there, bands that I can't even name. But he has a very good reputation in the Pacific Northwest. He has never broken, never made it. Mostly he

opened for all the California bands coming up to Seattle, the Byrds, the Airplane, people like that. And they've all spoken very highly of him.

When I left BTO, BTO's road manager John Austin was left without a job because BTO went into limbo for a year, as indeed I did, we were both getting it together. I thought that John Austin was too good to be fired, so I hired him as my personal road manager. I did a couple of gigs with Burton Cummings.

● *I remember the CNE gig. It was the concert highlight of the year, at least here in Toronto.*

RB: That was such a high for me. I mean I was up for two months after that. But anyways, Johnny came with me on that, sort of a one-man crew. And he kept on saying, my brother-in-law Tom Sparks has some tapes, will you listen to them. So I listened and I said they're not good enough but tell him - to try this. And after about 2 years, Tom sent me a good tape. And I was going to L.A. to work with Burton on the Midnight Special and some other things and Tom asked if he could drive in the van with Johnny because he wanted to get down to L.A. to check out the label situation. So I sent him to 6 or 7 of the best labels, labels where I knew the president or vice-president personally. And he got treated like a bum, he got thrown out, they didn't have time for him. And I felt quite bad, so I said Tom I'll try and do something with your tape, maybe I'll even produce you. At this point, I had really gotten to like his material. But the problem was I had my own solo career going again. And when I went to Scotti Brothers records, they told me that they had done some research and the kids don't want you as Randy Bachman. They want you as Randy Bachman in a group. They want you in a group. They like to think of you and Burton Cummings as the guts and the brains. The power behind the Guess Who. They like to think of you and Fred Turner, fighting there, each taking turns singing and playing. They love that contention, that energy of the two of you. We want a foil for you. We want a second man. A straight man, someone to share the writing and the identity of the band with. They don't want Paul McCartney, they want Paul McCartney and Wings. In the same way they, (the people), want me in a group.

● *How did you come up with the name?*

RB: That was tough. We had to get a heavy name. I mean how do you beat Overdrive, that was a great name. And my wife came up with Ironhorse. I called the label and they loved it, because it says everything, as did Overdrive.

● *Getting back to the research analysis. Do you concur with the belief that you need someone to play off?*

RB: I sat down in their office and they

said they wanted to test me and see how big my ego was. I asked them what they meant and they said will you take your name off the album. To which I answered, "you mean taking my name off the album is the difference between selling or not, well, take it off". You see all I want to do is rock out, play rock music and have people buy it because it's no fun playing in my basement. So I went ahead and did it.

● *What about the Survivor album. Was that something that was bursting inside of you and had to come out?*

RB: Survivor was a personal message in that most writers when they've written as many songs as I have, or Lightfoot or Burton, want to write something significant. You hear Tommy and you say to yourself why can't I write a rock opera.

I was putting together all these tunes for my solo album and it turned out that they all had this similar theme and my wife suggested that I do a concept album. So I put them together and it all chronologically fit. One band on its way up, the other on its way down. When you're down, what do you do? You go back to your wife and kids, because nobody loves you when there's no hits. You go back to the roots of

I find that right now I'm in my third career.

human feeling, your high school friends, the people who liked and loved you for what you were not because you were a star.

So I had these songs but I needed one more, and I came up with 'Just a Kid' ("19 years of Canadian dreams, starry-eyed and just a kid") and that says it all - all the lyrics I could ever write are right there in 'Just a Kid', about growing up in Canada and all the influences we had.

I took the concept to the label (Polydor) and they loved it. But then the three top people, the ones who supported the project left the label. The new guys said "what's this, where's the Randy Bachman rock'n'-roll". And it's true, there's only tastes of it on the Survivor album. There were songs on the album that I normally wouldn't do but they had to be there because of the concept. In the end, I was left high and dry with a concept album. But I knew that if I didn't do it then I'd never do it or someone else would. And if you look at the charts today, you see the word 'survivor' everywhere, the number 1 hit, Gloria Gaynor's song is 'I Will Survive'. Unfortunately, mine didn't make it, (laughing) but at least I was first.

● *I understand that 'Lui-Louise' is going to be the first single off the Ironhorse album. Were you thinking of the Kingmen's classic 'Louie, Louie'?*

RB: Actually, it's about my little girl Emily (laughs) but I couldn't fit 'sweet Emily' into a song, it just wasn't right. Being an old rock'n'roller I'm a big fan of 'Louie, Louie' and at the time I was reading Melody Maker and saw that some punk group was redoing it and I said to myself, "man, 'Louie, Louie' was so great (here Bachman starts vocalizing the famous riff with great relish) and I said, "I got this line "sweet Louise" so maybe I could do it like 'Louie Louie' and who cares, people will say its borrowed or stolen...I mean who cares, who ever cares, if that's your life it's a pretty narrow life...

● *Okay, let's talk about that...it's a charge that has been levelled at you throughout your career.*

RB: I find that right now I'm in my third career. I'm still presenting the same kind of music in the same way I have in my two other careers, but it's going to a different bulk of the population. What I called the new rock'n'rollers earlier. But I'm still selling the same music. CSN are still selling great 3-part harmony and if they don't, the Eagles come out and sell it.

In the end, everybody copies everybody else. I was doing a show with Mountain once, you remember how great they were in their heyday. Leslie West came up to me and said "hey, I really love your 'Takin' Care of Business' your guitar riffs in there are really great". I looked at him and said "they're yours". And he said "yeah, I know, but I borrowed them too, but you took them and really gave them some guts". That was an unbelievable trip to have someone like Leslie West say that. Ever since that time, I've made it a point to do that with other people. For instance, Steve Miller copies 'You Ain't Seen Nothing Yet'. If you take 'Swingtown' (here Bachman vocalizes Miller's guitar riff), well, that's my guitar solo in 'Nothing Yet'. I mentioned it to Steve and he laughed. His 'Rocking' Me Baby' was 'Takin' Care of Business' with different lyrics.

The same kind of thing. He jabbed me in the ribs and said "I did a good job of it, didn't I."

● *It's funny isn't it Randy that among musicians themselves there seems to be no problem with this free-flowing association or 'borrowing'. Whereas the critics see it in a totally different light.*

RB: People seem to get offended, that's right, but in music it's no big deal. When you play football you want to be like Joe Namath or Johnny Unitas. You want to do everything they do. It's the same in music. So I've learnt a lot by listening and growing up with rock music. cm

A Randy Bachman Discography

Axe

RCA ANL11130

Survivor

POLYDOR PD-1-6141

With Chad Allen and the Expressions:

Shakin' All Over

SCEPTER SPS 533

Shakin' All Over

QUALITY V1756

With the Guess Who:

Shakin' All Over

SPRINGBOARD SPB 4022

The Guess Who

BIRCHMOUNT BM574

The Guess Who

BIRCHMOUNT BM525

It's Time

QUALITY V1788

Hey Ho What You Do to Me

QUALITY V1764

History of The Guess Who

PRIDE PRD0012

The Best of the Greatest

BIRCHMOUNT BM535

Super Golden Oldies "Ten Top Hits"

BIRCHMOUNT BM568

A Wild Pair

RCA NNE100

Wheatfield Soul

RCA NN2102

Canned Wheat

RCA LSP4157

American Woman

RCA LSP4266

The Best of the Guess Who Vol. 1

RCA LSPX1004

The Greatest of the Guess Who

RCA CPL12253

With Brave Belt:

Brave Belt I

REPRISE RS6447

Brave Belt II

REPRISE MS2057

With Bachman Turner Overdrive:

BTO I

MERCURY SRM1-673

BTO II

MERCURY SRM1-696

Not Fragile

MERCURY SRM1-1004

Four Wheel Drive

MERCURY SRM1-1027

Head On

MERCURY SRM1-1067

Best of BTO - So Far

MERCURY SRM1-1101

Freeways

MERCURY SRM1-3700

BTO - Japan Tour Live

MERCURY SRM1-3703

With Iron Horse

Iron Horse

SCOTTI BROTHERS SB 7103

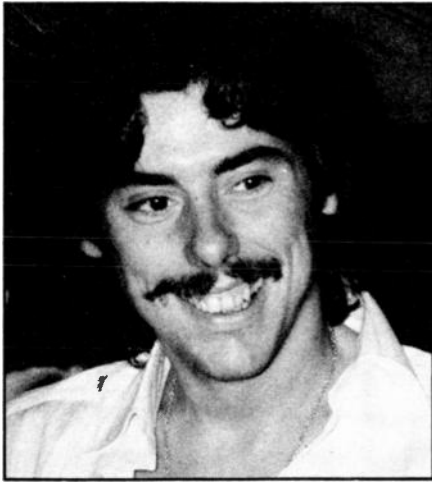
With Burton Cummings:

My Own Way to Rock

PORTRAIT PR34698

Making a Demo

MONA COXSON



MATTHEW WILEY

Canadian Musician talks to Micheal Godin, a & r director for A & M Records

The young rock band finishes its last set. It's been a good night. The music is tight, they finally have their stage act together, and the audience is still applauding as the musicians leave the stage. Together with this, management is happy: the cash register has been ringing since 9 o'clock.

A pretty girl walks up and asks the leader if the band has a record that she can buy. He shakes his head, and explains they're just putting together a demo. The girl looks puzzled and walks away, wondering, "What's a demo?"

Musicians know what a demo is: hopefully the pot of gold at the end of the rainbow; a bit record. But do they know exactly what songs to put on the demo? How many songs should they use? How much should they spend? What will really make their songs sound special to the record company?

To get the answer to these, and other related questions, *Canadian Musician* went to Michael Godin, A&R coordinator at A&M Records in Toronto.

Godin, 26, is a dynamic, forthright young man who is totally and unequivocally devoted to music and to his work.

Born and raised in Montreal, he spent 6 years working in radio, both in Montreal at CGQR-FM, CFCF-AM, CJFM and for a while in Quebec City, at the only top 40 rock station at that time, CFOM. At all of these stations, not only was he on air, but he was also the music director for each.

Towards the end of August, 1975, Michael grew restless. He had reached a point in his career where he knew he wanted something else. Unsure of what direction to take, he knew only one thing: he wanted to continue his involvement in music, because taking a retrospective look, it had been music that had attracted him initially to radio.

"As a kid," he explains, "I used to spend hours listening to all the top 40 records. Along the way, I collected a few thousand 45s. I used to have them catalogued by artist, and by label, and by month, and by year." What started off as a hobby was to become a way of life.

He left radio and decided to take several weeks off to determine just what it was he wanted to do with his life. Passing through Toronto, on a combination business trip and holiday, he called Gerry Lacoursiere, President of A&M Records of Canada, just to say hello.

"I had met him before", Michael continues. "I had been working very closely with A&M through the years, and having worked with every record company on a promotional level to the radio stations, it had been my opinion that A&M was probably one of the best, if not *the* best.

That phone call brought Michael Godin to Toronto to join A&M in their a&r division. His search for something else was over.

•*Am I correct in saying, that basically, the a&r man's function is to help artists presently on your roster, as well as to find new artists?*

Yes, that's exactly what it is. Naturally, it gets a little more specific in the area of the work that is involved from the time that we hear the artists' demo, until the artist is signed and the first single or album is released.

•*Who is the first person to hear a demo when it comes in?*

I'm the first person that the artist comes in contact with, and I'm also the first person to listen to the demo when it comes in. And they come in. In various forms, and from across the country. Some will come in the mail, or quite often people will just drop them off. I'll try to see as many of those people as I can throughout the business week, but it's not always possible because of other commitments. On set appointments for auditions, the manager or artist will come in and bring their tapes.

•*Do you listen to unsolicited tapes?*

Yes. I listen to every single tape that comes in.

•*What are you hoping to hear?*

In a nutshell, I'm hoping to hear really good songs, and I don't care how they sound. By that, I mean I don't care whether they're on a cassette, a reel to reel, or whatever, just as long as they are labelled and accompanied by a lead sheet. I do suggest that the artist not send his only copy in the rare case where a tape may get lost.

•*Are you looking for new songs, new artists, or both?*

The combination thereof. In my opinion, there are two different types of artists. There's the self-contained, writing entity, like a Valdy or a Malcolm Tomlinson, and there are artists like the Raes, who do not write their own material. The Raes are like the ultimate challenge, so to speak, in finding material for them since they don't write their own. It's reminiscent of the original concept of a&r, to a certain extent. In the Mitch Miller days of Columbia, when a&r men not only screened the artists and tried to sign new talent, most of the people weren't writing their own songs: so it was also a question of finding the repertoire, thus the terminology, artist and repertoire. To a certain extent, it's easier to find artists who write their own material. And when that happens, the material is either going to be good, or it's not going to be good. Really, that's what this business is all about, regardless of whether the artists write their own songs or they don't write their own songs. You can have great talent, with great potential, but unless you've got good songs to work with, you come to a dead end.

•*What makes a good song?*

A few ingredients. I think the key is melody. If you're in the car, and I say this as an analogy quite often, and you have the radio on and something doesn't catch you, I would stake money on it that it's the melody that doesn't catch you and you'll have your finger on the button close to the next radio station immediately. So, to me, melody is the key. The feel, the rhythm of the song. In whatever musical direction it happens to be, there's got to be a groove; a certain feel to the song.

•*Is that the hook?*

The hook is the key part of the melody: the recall: it's like the question/answer. The question is the verse: the answer is the chorus. The chorus is one of the most important aspects of a song, because it always comes back two or three times in the song, and that's what gives you your key to the memorability of the song. In other words, the hook.

•*What do you usually find the song writer is looking for when he brings you a demo. Does he gear his material to your artists, or is he trying to show you a whole new sound?*

I think a lot of artists tend to disregard or overlook, and not necessarily intentionally, what can be done with those songs. They're saying, "I've got this

creation: I've come up with this song, or series of songs", or whatever, but they don't really take a look at the market. And not just within Winnipeg, or Calgary, or Toronto, or Kapuskasing -- but at the overall market. I want to hear good, marketable songs from people who want to be a star, because that's who I want to be associated with. I want someone who wants to be as big as anyone else. I don't want someone to say, "Hey, I just want to be into my music." Let them sing in the basement then. And that's the problem. A lot of writers don't take into consideration who, or what is accessible to what they're writing. They're not looking, really looking, at the market.

• *How many songs should be on a demo?*

I think three or four songs are best or a proportionate number. If the songs are terrible in the opinion of the record person or the a&r person -- terrible in the sense of no commercial value, or just something that the record company isn't interested in -- three or four songs will tell the story. In all likelihood another three or four won't change the picture. On the other hand, if the songs are good, and I get excited over three or four songs, I'm going to want to hear more. It's better to have too little, and garner interest.

• *How long should each song be?*

In my opinion, the song should be whatever the length is required for the song. If the song only needs to be 2 1/2 minutes, then that is what it should be. You shouldn't try and stretch it out to 7. The approximate best length is 3 to 4 minutes, but here again, it all depends on the song.

• *Do you always listen to the entire demo?*

Always, but you can usually tell if there's going to be something within a few minutes. Not always, but usually.

• *Does the artist have to spend a great deal of money to make sure he has a good demo? And what about bringing you a master?*

He doesn't really have to spend a great deal of money. First of all, suppose the artist decides to present a master. That's great for people who have access to a 16 track or 24 track studio. But the people who go out and spend a lot of their own money or get a grant from CAPAC, or whatever, are wasting their money on doing a studio quality master. They're putting the cart before the horse, because it's going to be done anyway. Just do an off-the-floor demo, in terms of just selling the sound and/or the song. No over-dubbing, or going onto various tracks. Go right onto the 2 track tape. Get in: get out. Get the ideas of the songs across. Some artists are trying too hard to impress with good quality, and the best quality in the world isn't going to make a mediocre song better.

• *Does it matter in which order the songs are done on the demo?*

If the artist is presenting 3 good songs,

the order or pacing has no importance. On the other hand, if you've got 3 songs, and you feel that one of the three is the key, the strongest of the 3 -- I would personally save that song to the last. Because you'll hear the first one and say, "That's pretty good": the second one and, "Yeah, that one's good too", and then the third one is the hit over the head.

• *If a vocalist sends you a demo, is piano accompaniment enough, or should there be a larger backup?*

The accompaniment doesn't matter. Again, it doesn't matter how flowery you make your demo. Whether you've got a 25 piece orchestra or just piano and voice, it still boils down to the essence of the core of the song, or the voice, or both. I really don't think the artist has to overextend himself doing his demo at the beginning.

• *How closely do you work with the people on your roster?*

Extremely close. Going through it briefly, the artist will come in, or the manager, depending on what the particular situation is when we get to the point where we want to sign the artist. In all that interim time as I'm listening to the demo, I'm starting to try and envision how it could sound as a finished album. Once I have a clear idea of how it can sound as a finished product, I'll start thinking about a producer: who is the producer who can give that song the sound I want, and also get along with the artist. This rapport you hope to get between the artist and the producer is an extremely important aspect. Doing a record isn't like putting a stencil in a Xerox machine and running it off. There are very tiny intangibles that are essential in producing that right chemical mixture between the artist, the producer, and the record company. That rapport has got to be there. It doesn't matter how famous the producer is, or how good the artist is. If one is at odds with the other, you're not going to get a good record.

• *What happens if an unknown group sends you a demo and you feel they have potential as recording artists?*

If they're a performing entity, I'll go down and see them performing, wherever they happen to be. If they're not, I'll look into arranging a one night stand to be used as a showcase. Perhaps then, we'll go into a little demo studio and do more songs. It just blossoms from there. Their stage presence will be worked on, if necessary, because the livelihood of the majority of artists is going to come much further down the road from the records, assuming that those records are going to sell in large proportions. To make a record today is extremely expensive. If you could make an album for \$20,000 a few years ago, it's costing considerably more today. The time that it takes to

recoup those investments, before the artists start to get their royalties, can be a long time. Most artists' main source of income is from live performance. Hence the necessity of working on stage presence.

• *Do you go out from your office and look for new artists?*

Oh yes, definitely, and not just in Toronto. If, for example one of our promotion or sales people is on the road and sees an act that has really impressed them, they'll get back to me. At that point, I'll try and get in touch with the group or their manager, if they have one. If they have any material on a demo, I'll ask to hear it and then make the necessary arrangements to go and see them performing.

• *It has been said that a good a&r man has to have an ear for coming and passing trends in music. Do you agree?*

You have to.

• *How do you do this?*

Again, it's a very intangible thing. It's just basically a gut level feeling as to how strongly you feel about the material and do you think it will be worth the master, once that master is completed. Can, and will it mean anything in 5 years? Call it instinct, good ears, a gut level feeling. You can't say for sure.

• *What about the disco market?*

We had never been involved in disco before as a record label. We've had, naturally, R & B hits, but not out and out disco, and at this point in time the Raes are the first pop disco act that A & M Records has anywhere in the world.

• *Is disco here to stay?*

Definitely. But there are "disco" records, and there are disco records. I've learned to love the sound. When I was working in radio, particularly in Quebec City four and a half years ago, disco was popular then. Gloria Gaynor was number one at the station I was at, with *Never Can Say Good-bye*: Labelle with *Lady Marmalade*. Many disco records were big and I liked the sound at that time, but A&M was never involved in disco music. By the same token, you can't ignore something that's really there. Now we just didn't plunge into disco music to say that we're now into disco because, again, no matter what the musical bent or direction or texture of the songs, it still boils down to: is it a good song? You can take a song -- let's say Billy Joels' *Just The Way You Are* -- and you can do it as a ballad as he did or the way one of our artists, Les McCann, has just done it. Les, who is a famous contemporary jazz pianist, has just done an up tempo semi-disco version of the same song. No matter how the song is done, it still must be a good song. *Just The Way You Are*, is a good song. You can take any tune and make it disco, but unless that tune has all the ingredients of a good song, it will fade away. You know disco is almost like a

Continued on page 33

Summer Festivals



J.P. GOFORTH

Folk music is alive, if not completely well. And this summer Canadian musicians will be taking part in more folk festivals than ever before - sharing stages from coast to coast with an astonishing collection of British and American artists.

The days of the big folk boom of the fifties are well past, of course - but an amazing number of those artists (including various members of the Seeger tribe, Tom Paxton, John Hartford and even Bob Gibson, who used to sell more teach-yourself-folk-guitar courses than any of them) are still out there.

They are joined by a variety of "singer-songwriters", instrumentalists, and genuine primitives, many of whom have their own specialties and exist completely outside the music business, and have not the slightest interest in it.

Many professional musicians, of course, have little time for "folk". They see it as self-indulgent (and, indeed, it sometimes is) and musically simplistic. Radio stations avoid it like the plague, with some notable exceptions like CBC's *Touch the Earth* and *Folk Music and Folkways*, a long-

running Saturday afternoon show on CJRT in Toronto.

Perhaps it's the term folk music that puts so many people off. Originally, of course, it meant what it says - music of the "folk, of ordinary people who created their own music for the pleasure and emotional release of it. Originally, these people played their own music, which they had learned from their parents, friends, and neighbours, and it spread slowly. The creation of the phonograph record, and, later, the radio, brought about a homogenization that was final-

RICHARD FLOHIL

A guide to outdoor folk activities across Canada

ized by the enormous popularity of television.

The result, of course, is that folk music, in its truest sense, has almost vanished. Instead, the term has become shorthand for what could better be described as a conglomeration of personal, usually acoustic, musical styles, usually self-created by the performers. Many of them work in musical genres handed down from the past, or base their music on traditional styles or modes.

It is music that is, in many ways, still home-made, and in this way the young singer-songwriter - attempting to distill his personal appearances in a way that will touch other people - shares something with the musicians who perform, for instance, traditional Celtic jigs and reels, or bluegrass music from the Kentucky hills.

It is almost impossible to describe the breadth of music that is performed at many of the Canadian folk festivals. It ranges, literally, from Nigerian drumming to ragtime guitar, from Celtic dance music brought through to Chicago-style electric blues,

from reflective Canadian singer-songwriters to powerhouse bluegrass, from Eskimo throat singing to Algonquin Indian chants.

Some points should be made, however:

First, the musical standards are astonishingly high. Even the "primitives" who emerge from rural backwoods to make occasional festival performances, are frequently amazing musicians.

Secondly, some festivals offer a fantastic learning experience, set in an entertaining context. For musicians who have even the slightest interest in the roots of current pop music, a day at a folk festival can be an enlightening experience.

Thirdly, festivals offer a remarkable value. Many of them, in fact, are free - but even those who charge more than \$25 for three days of music are offering very good value for the money, given the number and quality of the performers, and the costs involved in getting them from their homes to perform.

Fourthly, most Canadian festivals are run as non-profit enterprises, and are frequently financially supported by federal, provincial, or municipal grants. Given the cutbacks in supports for the arts affecting every level of government across the country, 1979 is a key year for the continued existence of festivals in Canada. Now, at a time when disco reigns supreme and radio is concerned with copying whatever is working in major cities south of the border, Canadian folk festivals are going to have to rely on the box office. Only a fool would be totally optimistic about the possible results.

Fifthly, most Canadian festivals operate with two basic tenets - they go on outdoors rain or shine, and attendance is limited. Take a picnic, take your kids, and take a raincoat - and console yourself with the demonstrated fact that some of the most memorable musical events at folk festivals happen when the rain is bucketing down; adversity brings out the best in some performers!

Here, then, is a list of some of the most important festivals to be held in Canada this summer, with biased comments from a veteran festival-goer and sometime festival organizer.

Bluegrass Canada, Courtcliffe Park, Carlisle, Ont. (416-689-5708), June 1, 2, 3. This is a wall-to-wall bluegrass event, with a line-up this year that includes Lester Flatt, fiddler Byron Berline, Doug Dillard, Don Stover, and Country Gazette. Canadian artists involved include Big Redd Ford, Cody, the Dixie Flyers, and the Humber River Valley Boys. Even if you don't know who these people are, take a van, a great deal of beer, and a close friend and you'll have a marvellous time. It's the most successful bluegrass festival in Canada.

Mariposa, Toronto Islands. (416-363-4009), June 15, 16, 17. The grandmother of all Canadian folk festivals, it runs only

during the daytime, and offers a wide variety of diverse talent. Watch for Frankie Armstrong, a chillingly effective traditional singer from England; Bessie Jones, a gospel singer from the Georgia Sea Islands; old folkie Tom Paxton; Tony Bird, a newcomer from Malawi in Africa (he's white, incidentally, and has the strangest voice you've heard since the first time you caught Bob Dylan); Mike Seeger; the Red Clay Ramblers, Colleen Peterson, blues singer John Hammond, and Cajun fiddler-singer Gatemouth Brown. Also an excellent program for children and the best handicrafts area at any festival.

Summer Solstice Festival, Loch Lomond Ski Area, Thunder Bay. (807-345-7261). June 22, 23, 24. A brand new festival, undergoing its first year. All the performers are Canadian, and include Ian Tamblyn, Sneezy Waters, Dave Essig, Houndog (a blues band from Winnipeg), Jackie Washington (a super old-timer who lives in Hamilton), and old folkies Tex Konig and Vera Johnson. Lots of local area performers, too.

Winnipeg Folk Festival, Birds Hill Provincial Park. (204-284-9840). July 6, 7, 8. Possibly the best Canadian festival at present, marred only by its adamant refusal to allow electric instruments (impute, cry the organizers). This year, guests include bluesmen Sonny Terry & Brownie McGhee, Honey Boy Edwards, Blind Jim Brewer, John Hammond, plus a variety of Irish artists (Da DaNan, Makem & Clancy), and some British imports - Peggy Seeger and Ewan McColl, Archie Fisher, Robin Williamson. From Montreal, Barde will perform, and from Vancouver, Pied Pear. And watch for old folkies Eric Anderson and Bob Gibson.

Vancouver Folk Music Festival, Jericho Beach Park (604-879-9271), July 13, 14, 15. Run with close links to the Winnipeg Festival, Vancouver has the best site of all (possibly excepting Mariposa's on Toronto Islands). Look for Canadians Valdy, Pied Pear, Flying Mountain (all from B.C.), Cathy Fink and Duck Donald from Winnipeg, the Friends of Fiddlers Green from Toronto, and Barde (again) from Montreal. Other guests include guitarists John Renbourne and Stefan Grossman, Tom Paxton and John Hammond, Mimi Farina, grizzled mock-hobo U. Utah Phillips (who also calls himself the golden voice of the great mid-west), and Ken Bloom of Chicago, who plays almost every unusual instrument you've heard, or heard of, and a few you haven't.

Home County Folk Festival, Victoria Park, London (519-673-0334). July 20, 21, 22. This long-running affair features only Canadian talent - with the emphasis on artists from the London area. At writing, only Stan Rogers (well-worth hearing), Ken Hamm, Mark Rust, and Robin and Linda Williams had been confirmed. There will be many, many more.

Canadian Open Old Time Championship Fiddler's Contest, Shelbourne Sports Complex, Shelbourne, Ont. (519-925-2830). August 3, 4, 5. Well, gather your partners and do-si-do - this isn't really a folk festival, but it sure is a whole lot of fun, if you like fiddle music. It's been going on for 29 years, and they must be doin' something right.

Festival of Friends, Gage Park, Hamilton, Ont. (416-525-6644) August 10, 11. Another all-Canadian affair - so far, they've booked Barde (the busiest band on the summer circuit this year), Sneezy Waters, Brent Titcomb, Dave Essig, Willie P. Bennett, Raffi, and Robert Paquette. This affair is free, and is financed by the City of Hamilton, who deserve a hand-cast medal for their support.

Summerfolk Festival, Kelso Beach Park, Owen Sound (519-371-2995). August 17, 18, 19. Traditionally the last of the major summer folk festivals, it's an informal, inexpensive, cheerful weekend on the beach. Look for Ryan's Fancy, Sloth Band, The Honolulu Heartbreakers (three marvellous girl singers from, alas, Sudbury), Happy Traum, Eric Anderson, Barde, guitarist Roy Bookbinder, Mose Scarlett, and Luke Gibson.

Other festivals, still unconfirmed at writing, include the following:

July 13, 14, 15 - **Northern Lights/Festival Boreal**, Bell Park, Sudbury. (usually a reliable, well-run, and friendly affair).
July 21, 22 - **Theatre Arts Festival International**, Acadia University, Wolfville, N.S. (Willie P. Bennett, Colleen Peterson, and Doug McArthur are expected to appear).
July 27, 28, 29 **Festival for the Folks**, Britannia Park, Ottawa. No details on this one, so far - it's had a good record in the past, however, for showcasing local artists like David Wiffen, Bruce Cockburn, etc.
August 3, 4, 5 **Atlantic Folk Festival**, Moxson Farm, Hants. Co., N.S. This is probably the booziest legal drunk in Canada - recommended for a good time, but don't expect the best from the performers. The folks sure do like to drink down there in the Maritimes, b'y.
September 8, 9 **Farrago Folk Festival**, Faro, Yukon. Faro's a mining town up by the Arctic Circle, and the festival is a high spot of the season for the performers who play there. The mine's changed ownership, however, and it may not happen this year. Which would be a great pity.

Finally, for more information, check Bruce Steele at *Touch the Earth*, the CBC's long-running folk music show. He keeps a running scorecard of Canadian festivals, goes to most of them, and is a valuable source of information - as is the programme for which he works. He's at (416) 925-3311. If you wish, tell him *Canadian Musician* sent you!

Have a warm musical summer - folk festivals can be a wonderful way to do it. cm

Drummer's Choice

Selected set-ups from several of Toronto's most discriminating drummers

KATHY WHITNEY

PHOTOGRAPHY BY BRUCE COLE

Bill Smith:Ludwig

- bass 2 x 14" x 28" (uses 2 in studio - 1 on road)
Prefers wide open sound therefore does not dampen.
Premier 252 footpedal - felt beater
 - snare - Supersensitive, black beauty
6 1/2" x 14"
 - tom toms - mounted - 12" x 15";
floor - 16" x 18"
Both are double headed
 - Roto-toms (five) - 6", 8", 10", 12", 14".
No bottom head.
Custom stands.
 - timbales - 14" and 15"
 - cymbals - A. Zildjian - crashes-three 18"
rock 21" ride
22" china type
15" high hats (Slingerland stand)
 - PAISTE symphonic gong - 40"
 - generic cowbell
 - sticks are either Ludwig 5A or Ludwig TRIPLE A's
 - mics - individual mics on all toms
roto toms and timbales miked from underneath.
 - bass miked off centre
 - PAISTE gong is miked
 - also two overheads
- *Bill is drummer with HELLFIELD
Note: 16 channel board used to mix drums.

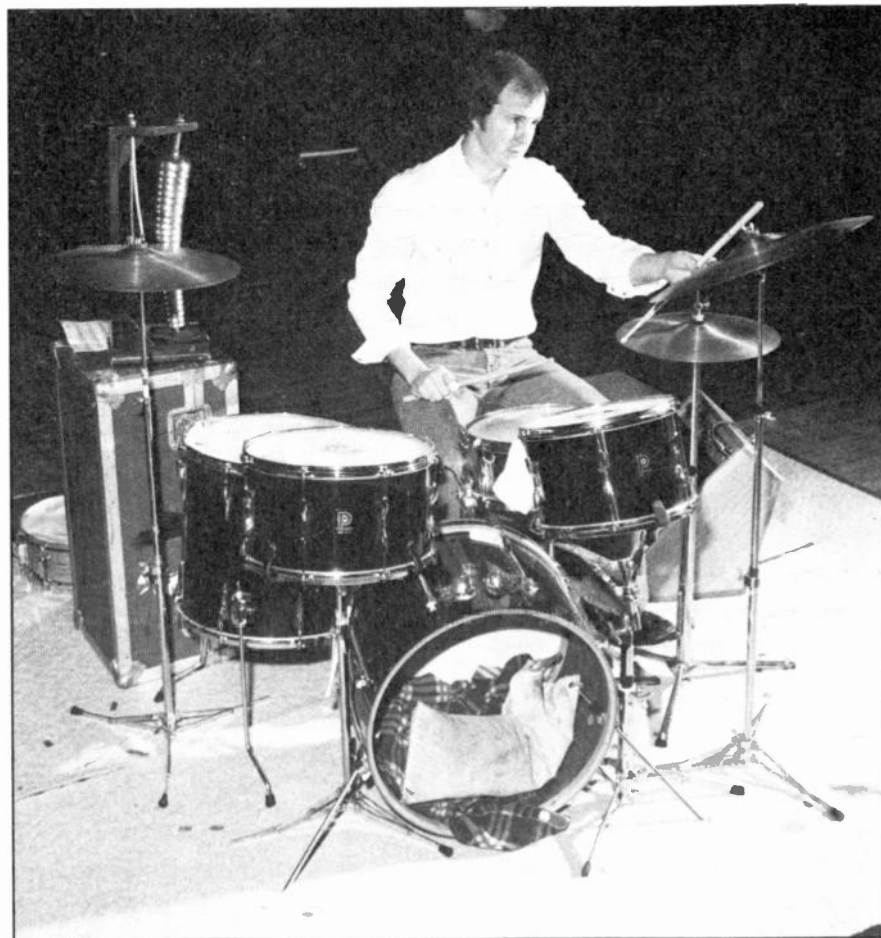




Paul Robson: Gretsch

(Rogers Drum Shells)

- bass 14" x 22" - playing side head REMO CS Rogers hoop spacers; Premier Rock Shaft inside to reinforce mounted toms. Sonor footpedal / felt beater.
- snare - Rogers Super 10 with Remo CS head.
- concert toms - 1 head - each with Rogers external tone control
5 1/2" x 6"; 5 1/2" x 8"; 5 1/2" x 10";
8" x 12"; 9" x 13"; 10" x 14"
- floor tom - 16" x 16" Remo CS top head, Ambassador Rough coated on bottom head.
- cymbals - A. Zildjian - two 14" high hats
16" crash medium thin
18" medium crash
20" crash ride
- Paiste - 18" flat ride
- sticks - Rockwood BW's; Rockwood W2's; Rockwood MB's; Regal Tip 5A's; Regal Tip Rock
- L.P. black beauty cowbell
- hardware - Rogers/Premier/Tama
- stands - Tama
- * Paul is a teacher and the principal of the Ontario College of Percussion. He is also a regular columnist for Canadian Musician.



Barry Keane: Premier

- bass drum 20" - no front skin with a Remo Weatherking back
Dampened with "old laundry"
- snare 14" - heads, top and bottom are Remo Weatherking
- tom toms 12" and 14" are mounted on tenor stands
16" floor tom
All three also have Remo Weatherking heads.
- cymbals - A. Zildjian
13" high hats
14" and 16" crashes
Ludwig cymbal stands because "lightest and easiest"
- Rogers footpedal - square wooden beater with masking tape
- sticks are Ludwig 1 B's
- also uses Beltree
- mics are AKG - 1 bass 1 snare
2 among toms
2 overheads
- * This is the kit that Barry uses when performing with Gordon Lightfoot. He has several other kits depending upon the musical requirements. In addition to touring with Lightfoot, Barry is one of Toronto's busiest studio musicians.

Dave James: Gretsch

- bass 20" - Remo Pinstripe head on back of bass
Dampened with foam slab
Rogers footpedal
- snare - Ludwig - 6 1/2" x 14" -
Remo Ambassador head on top
Thinner head on bottom
- melodic toms - mounted 12", 13", 14"
(15" not in use)
Floor 18"
Heads Evans hydraulic (at the time toms being fitted for bottoms).
- cymbals - A. Zildjian - 20" ride
20" swish
16" and 18" crash
14" high hats
- uses Ludwig stands
- sticks - Regal 5A's
- mics - 1 bass 1 snare 1 high hat
1 between 1st and 2nd tom
and also 1 between 3rd and 4th tom
also uses 2 overheads

**Dave uses this kit with RAVIN. Also can be seen on Gene Taylor show and performs regularly with Humber Jazz Band.*



Terry Clarke: Milestone

(Fibreglass)

- bass 16" x 20" - heads, back Remo Weatherking smooth finish front (with centre hole) also Remo Weatherking
Uses Ludwig circular muffler.
Ludwig Speedking footpedal.
- snare 5 1/2" x 14" - Ludwig metal - Remo Ambassador top
Remo Diplomat bottom
- tom toms 9" x 12" and 10" x 13" mounted
16" x 16" floor
Remo Ambassador tops with Diplomat bottoms
- cymbals - A. Zildjian
14" high hats - Camco stand
18" crash
20" medium heavy ride
20" PAISTE swish with rivets, formula 602.
- Pearl and Ludwig stands
- sticks Powertip wood tip
- does not use mics when performing live

**Terry is the drummer with Boss Brass and is involved in film and TV work, studio sessions and live dates with some of Canada's finest musicians.*



RUSH

Continued from page 17

of the band. And we decided that we would take it upon ourselves to fill the spots that a fourth member would cover. It's a lot of fun, you know, keeps things interesting. After you've played the same song for four or five years you get a little tired of it. If you can make it as interesting as possible, then all the better."

Geddy says a fourth member would ruin the rapport between players. "It's as close to perfect as it could possibly be and I wouldn't disturb it for anything. Because of that restriction we placed upon ourselves, I think a more interesting style has developed."

On only one song has *Rush* used an outside musician. He was their album cover designer, Hugh Syme, who also plays keyboards with the Ian Thomas Band. Lifeson says they knew when they were recording that song (*Tears on 2112*) that the band wasn't going to play it live so they went a little overboard on the production.

Perhaps the best person to fit the slot of fourth member is the band's producer, Terry Brown, a British ex-patriot who lives in Toronto. Alex says Terry is with the band from the start of a new work,

unless it was written on the road.

"He gives advice, makes suggestions for arrangements of songs and says which parts don't make it. He's really the objective ear for us. And production - we all produce together."

Very little is written on the road or separately, he says. The bulk of the writing for the upcoming album will be done in a two-week period sometime this summer after which the band will do a few live dates, maybe test out the new material on the fans before going to Trident Studios in England.

Geddy says the album will not be conceptual. Lifeson agrees. "I think we've taken the idea of doing a concept as far as we can. We started with *Caress of Steel*, which was a loosely, put-together concept. And then with *2112* it was more of an outright concept.

Following the next album, the band will probably take a short break before returning to their endless tour. "It's kind of weird because we know where we are going to be until next Christmas," says Alex. "That's pretty far in advance. I guess that's as far as we can look right now. We're hoping to make the schedule a little easier, work a little less and having more days off.

"The future? I can't conceive of what I am going to be doing in 10 years. I would like to stay in music after the band."

Lee says he can't see any end in sight

for the band. "The future is still too far away for me to tell. If the band is still successful and the people still want to hear us, then I'm sure we'll still be touring.

"As long as we can keep doing it, we will."

What exactly "it" is, Geddy doesn't say, but he leaves the impression that it is more than just getting up on stage and performing. "It" is that special combination of writing, recording and performing that - against all odds - has made the members of *Rush* successful, Canadian, hard-rock musicians; a very rare breed indeed. **cm**

A Rush Discography

Rush
ANTHEM ANR-1-1001
 Fly by Night
ANTHEM ANR-1-1002
 Caress of Steel
ANTHEM ANR-1-1003
 2112
ANTHEM ANR-1-1004
 All the World's a Stage
ANTHEM ANR-2-1005
 A Farewell to Kings
ANTHEM ANR-1-1010
 Archives
ANTHEM ANR-3-1013
 Hemispheres
ANTHEM ANR-3-1014

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VALDY

Continued from page 19

to get up early, cut the wood for the fire, make my breakfast, go fishing, and take things easy.

"Practice? Well, it's hard, sometimes. The kids - my five-year-old daughter and my wife's kids from her previous marriage (they're six and four) - well, the kids can get in the way, especially when they're not in school." Recently, he acquired - for the first time - some first rate hi-fi equipment, with rack-mounted Technics tape-deck tuner and amp, a good turntable, and two Altec 4325 speakers. Most of his records are of "early folkies" and contemporary artists working in the less accessible areas of the pop mainstream, Steely Dan, Weather Report, and Hubert Laws. He also has a fondness for early Django Reinhardt and early Miles Davis. "I also make a point when I'm on the road - especially at festivals - to buy records by all my contemporaries; I not only like to hear what they're doing, but I have an affinity for the experiences they're having, and those experiences come out in their music."

Currently, work is going on to build an extension on the house - so Valdy can have a little more room, and so Cliff Jones can build a studio that would be

ideal for rehearsal, putting demo tapes together, and helping Valdy with his writing.

Writing is not the easiest part of Valdy's work as a musician - he composes slowly, and there are frequent "dry periods". "In fact, you've got to get out on the road to start writing," he says as he finishes his meal. It's partly the problem of concentrating in a small space shared with small children - but it is also, one suspects, difficult for Valdy to mix work as a musician with his personal life as husband and father. And while his domestic life - the downs as well as the ups - have provided continual inspiration over the years, he needs the peace and quiet of a late-night hotel room (or, on this tour, the empty bus) to get to work on the creation of new material.

Neither does Valdy write a great deal. Ideas which occur to him are jotted down in a battered spiral-bound notebook - and the plentiful pages of crayoned scribbles indicates that his kids get to work in the book almost as frequently as its owner. Valdy ruffles through it, grins, and stuffs it back into his canvas satchel. "I do write some things down, but most often they'll just lie around my mind until it's time for them to come and make a song," he says - the closest he can come to a description of his personal creative process.

The subject matter of his material has

always been his own life, and the events surrounding it. Occasionally - as in the title song of his new album, *Hot Rocks* (a song about nuclear pollution, which well pre-dated the Harrisburg accident) - he'll write about matters of more universal impact. *Hot Rocks*, in fact, could be described - and it has been - as a straight-ahead, old-fashioned protest song, and Valdy doesn't deny it.

And the domestic ups and downs in his life have certainly affected his output. The new album, in fact, broke a two-year hiatus during which Valdy wrote little, toured less, and recorded nothing. And the latest - and final - A&M album is certainly something that Valdy is proud of, even if it hasn't matched (so far) the sales level or the hit status of some of his earlier records.

The album was produced in San Francisco's Automatt Studio by Eliot Mazer, a producer suggested by Murray McLauchlan late at night over a game of pool. Before he went to San Francisco to make the album, Valdy stayed home and listened to the previous five records he had made...some of them he found, on reflection, to be very raw. "I couldn't play guitar very well," he told one interviewer. "Worse, I don't think I really understood recording techniques."

"The records, for their time, accomplished their purpose, and I think that my basic energy, which resulted from my

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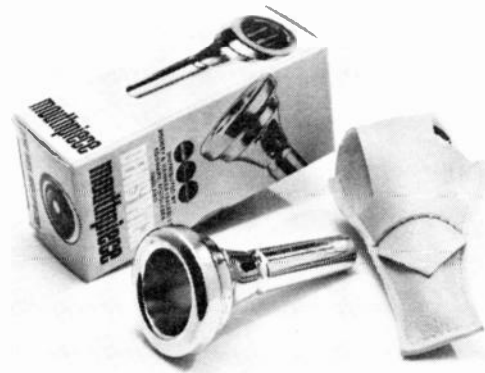
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enthusiasm, overwhelmed the limitations. But I'm still a bit embarrassed by the crudeness of the stuff I did earlier in my career."

Eliot Mazer was not, in many ways, an easy producer to work with. He began by accepting only four of the fifteen songs Valdy took with him to California and then suggested a couple of songs by other writers (Allen Toussaint and Oscar Moore Jr.) before instructing the songwriter to go back to the hotel and come up with some new material. The fact that Valdy took the instruction relatively painlessly - and came up with some acceptable songs for the album in the relatively limited amount of time available - indicated to him that he was, in fact, well out of a slump that had finally ended in the summer with a joyous marriage. In fact, parts of the three-month stay in California were, in effect, a honeymoon.

The San Francisco sessions used key session musicians like Nicky Hopkins, Amos Garrett, and Jim Horn, - but the most important differences between the album and the previous efforts resulted from the equipment Mazer used. The Automatt is not, in fact, the most up-to-date studio in the world - Valdy describes it, in fact, as "held together with chicken wire." It is, however, a warm and friendly place, and Mazer - who is involved in psycho-acoustic research at Stanford University - came up with two new pieces

of equipment to help give the record a brightness and bite it might not have otherwise had.

One piece of gear was the Telcom Noise Reduction System, produced by Telefunken, which Mazer feels is a more efficient alternative to the popularly used Aphex system. The other is an automatic panner that diffuses specific instrumental tracks, and included digital delay equipment. The equipment allowed Valdy to record vocals and guitar on separate tracks simultaneously, without any overspill - an enormous time-saving when minor alterations were needed on either track. "Eliot's crazy about new studio gadgetry," Valdy says. "But he knows what to do with it."

Much of Valdy's time, these days, is given up to interviews. He handles them easily and well, and counts two or three each day as part of his schedule, and as important as getting his daily swim, or making sure that the sound check is adequate.

The result of these interviews, of course, is Valdy's "image" - the reflection, filtered through the typing fingers of reporters, of the reality of a professional musician, on the road, singing his songs.

Valdy himself is concerned with "image" - but tends to make fun of it in a way. When he purchased three suits and a sports jacket, one suspected he did it (or talked about it, anyway) to confuse those who had him typed as a country

hayseed with a straw stuck between his teeth.

In fact, Valdy is well aware of what he is doing, and it reflects his attitudes accurately. It hasn't made him wealthy - and, unless a major record deal comes along which will guarantee him American release, exposure, and promotion, - it's unlikely to. Sometimes, Valdy mutters about writing the United States off - of taking his music to Europe, now that he has become one of the top five singer-songwriters in Canada (along with Lightfoot, McLauchlan, Hill, and Cockburn).

And other times, with conscientious certainty, he talks about making his music at home. "Home" he says, winding on some new Ernie Ball Earthwood strings on the beaten-up old D28, "is either out here on the road, or back at Saltspring."

And home, as the cliché has always had it, is where the heart is. cm

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Making a Demo

Continued from page 24

refined recurrence of the big band type feel: or the Pointer Sisters could be the equivalent of the Andrew Sisters. Similar analogies, but obviously destined and designed for each different time period. There are definite parallels. I personally feel that we are into the strongest era of melody since the thirties or forties.

•*Supposing one of our readers aspires to a&r, how can he best prepare himself for the job.*

Well, I think the musician as an a&r man could be at cross-purposes, which might or might not create a problem. Let me explain. Suppose you have a group, or some session musicians in the studio. It doesn't matter how incredibly well technically the song is performed, we won't get a good track if the 'feel' is missing. Naturally, you don't want blatant errors, but the key is feel. You can have great arrangements and well written charts which are played and executed perfectly, but if they're just played the way they're written; without any feeling, it's going to be very antiseptic and the record won't come to life. It will be very stagnant. I think the prime difference could possibly be that a musician,

a real musician, would perhaps be affected by a few sour notes or flat notes on a demo and say, "Oh God, they can't play well." But if he can look at the overall picture, and realize that those notes can be corrected, then he's half way there. This, along with having that instinctive feeling as to when something sounds good or can sound good as a finished record, is really important. And this is something that I really don't know whether it can be taught. I don't think so. Nobody can teach you to be an artist. Sure, anyone can draw lines or sketch, but to make it come to life, to make it real, that's where the talent lies.

•*What is a typical work day like for Michael Godin?*

The only consistent thing about this business is its inconsistency, in that I don't come in every day and say, "Okay, I've got this and this, and this to do today." Typical days are meetings, appointments with people coming in to play tapes, production and marketing meetings. I try and set aside one full day a week, two if possible, to listen to the tapes that have come in. Sometimes I can only set aside one in every ten days. It's very difficult to drop everything when a tape comes in, unless it's a specified, pre-arranged appointment. At this particular stage at A&M, we've been nicely planned out, as to when our releases are happening on our Canadian artists. It's almost worked

out that every couple of months, there's a new album or a new single coming out.

•*Does that involve a lot of work for you?*

For all of us, and that work has already started long before the release of the record. At our marketing meetings, for example, we'll sit down and plan what we can do for this artist. I'm almost the catalyst at this point, since I'm generally the first person to introduce the artist to the record company. I'll present the way I envision the artist both visually on stage, and album-coverwise. I will present an overall picture as to how I envision this artist with us. From there we all work together: artist, producer, marketing and promotion people, everyone. When we have decided on the direction, then comes the arranging of studios, getting the record together, solving budgets and getting all the logistics worked out as well as working out travel arrangements, if there is to be a tour. It's challenging, time consuming, and completely satisfying once it all comes together.

•*Do you turn it off at night?*

Not really. I'll go to bed at night and go over, in my mind, all the things I want to cover the next day.

•*You seem to love your work.*

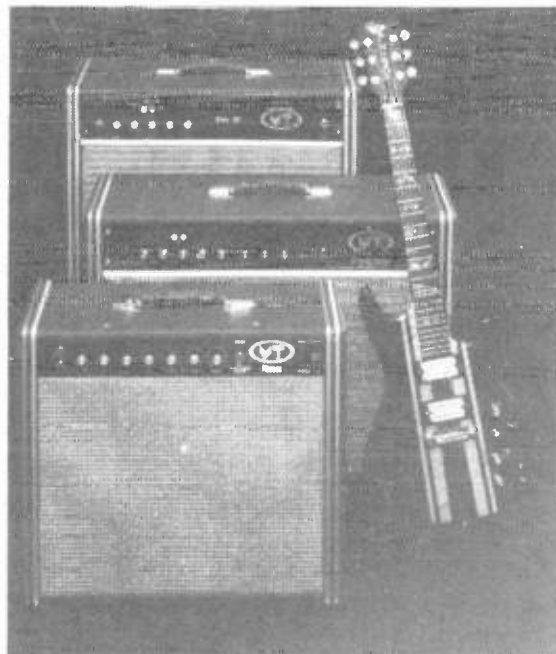
It's incredible. I thought my first day at A&M was very exciting. And my second day. But in no way was it ever as exciting on my first day, as it is today, or will be tomorrow. cm

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Guitar

BOBBY EDWARDS

"The Studio Guitarist"

Attempting to find the perfect multi-purpose teacher can be both impossible and unnecessary. The combination of different teachers' personalities often contributes to your own growth musically. This article will hopefully clear away some of the frustrating experiences that young aspiring students go through in order to feel confidence with their teacher, to know that the time they are putting in will help their progress.

There is absolutely no doubt in my mind, that there are guitar lovers, who because of inferior guidance gave up on the guitar and possibly music, and yet possessed the gift to be beautiful professional musicians.

Going to a teacher and assuming that he's going to show you the latest licks is one big mistake students make. In a lot of cases, the best teachers are not in a position to display this concept of teaching. The best teachers first separate the student who has obvious talent, an encouraging attitude, and respect for the teacher's experience, from those who are most interested in having a teacher show them just enough so they can justify investing in expensive equipment and joining a poor excuse for a rock band.

Study with a teacher who combines a background in reading and harmony, with a positive attitude towards the good music being performed today.

It's no fun studying with a teacher who sticks only to harmony and theory and also knocks the latest styles being played on the guitar. To me, the whole purpose of both teaching and studying is to listen, appreciate, be a sponge and soak up all the opportunities at hand. It's both the student and the teacher's responsibility to place you in an environment so you can produce your own technique and style.

After you have a grasp on fundamentals, you'll probably find that there are some specific techniques and styles you're missing out on. At this point, you must expand your studying with perhaps more than one teacher. There are always professional players willing to talk guitar. Although a busy studio player can't devote his time to a routine teaching schedule, if someone appears to be sincere and eager and if there's time, he'll most likely be willing to spend an hour and offer you his advice.

In case you're wondering what all this has to do with the heading *Studio Guitarist*, the studio players that are now active on a daily basis have gone thru the frustration of seeking good teachers, and have spent a lot of time talking and listening to other players. It's essential to be prepared and only through the teachers who display the proper professional attitudes and musicianship will you have a fair chance of becoming a well-rounded player. I suppose one of the most trying periods for a guitar student is when he knows he can play well, yet because of his musician environment, is not into a wide spread programme of learning. At this point, the challenge is seeking a teacher who will appreciate the student's ability, and guide him and prepare him for some longevity in the business he loves the most.

A good professional teacher has many responsibilities. He must display a good professional attitude for his students. After all, it's the teacher's example that the student is there to follow. I also feel that music should be taught with a great deal of compassion. Music is made of many moods and much is based on a friendly and even tender state of mind. When practising this method of teaching, the student feels encouraged and develops a sense of responsibility towards his teacher.

In Toronto, where I have lived all my life, there has never been an abundance of great guitar teachers. I was fortunate enough to study with not only a great guitar player, but a brilliant teacher, his name is Tony Bradan. Never did Tony display a personal trick-lick course, and never did he knock any adventuresome style of playing. He never gave in to sarcasm, or tried the old embarrassment route. His programme is based on a complete harmonic awareness when moving up and down the neck of a guitar. It's not designed to make happy the guy who expects to become George Benson overnight. It's for the *real* student. When you have exhausted his course on guitar you're not only capable of grasping many styles of music, but prepared to grow as an arranger, if you choose. That's my idea of a guitar teacher.

If there is time as well as money, I also recommend music camps that are put together by professional musicians and give you full days of learning with not only players of your own calibre but great players who have experienced a variety of musical demands.

Setting up your own rehearsal group always seems impossible and even disappointing, but remember it's only a handful of students that make it to a high calibre level of playing.

If you find the right people who really do care about sweating it out and are not worried about displaying a lack of efficiency in sight reading or chording, you'll definitely progress musically. I've always found that you seem to grow faster musically when put in a position of actually doing.

If you have been mostly exposed to playing at live performance levels and particularly heavy loud rock, I really suggest that when you practice to use a low volume level if playing an electric guitar. Most studio gigs don't require extreme levels to create heavy rock sounds, and you can also hear the small flaws in your playing when you play at low volume levels.

Get used to hearing sounds from a microphone's position. Learn to create nice fat sounds with your accessories at low levels. You'll find that you become a much tastier player rather than just relying on the sheer volume of your amplifier, and also you'll be more aware of any intonation discrepancy.

To study and to find the right teacher is always demanding. To know your own standards is also important. I'm more than willing to correspond with any guitarist who seeks advice and hopefully this article can be helpful to those who want to be well prepared musicians.



Keyboards

BRIAN HARRIS

Sight Reading

Keyboard players seem to be very popular these days with book publishers. New books are regularly appearing on technique, harmony, patterns, synthesizer principles, etc., in fact on almost any aspect of keyboard playing, except sight reading. While there are a few good books of studies designed to improve your reading, they seldom discuss *how* to sight read.

As a keyboard teacher, I regularly examine a number of students in this area. In about 95% of the cases, their weakest area is in sight reading. (Interestingly enough the competent readers have invariably done some kind of work as an accompanist or worked with some kind of ensemble.)

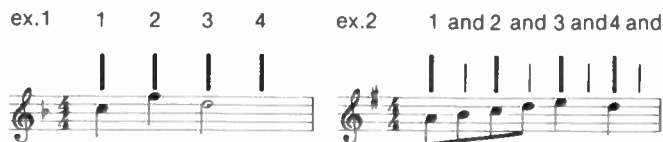
Sight reading has often been looked down upon. While each of us has probably suffered the misfortune of hearing someone laboriously read through something over his or her head, there is no reason why this has to be the case. I once saw Dick Hyman, a New York studio keyboardist, play the world premiere of a piano concerto written especially for him by composer/arranger Manny Albem. This was a concert situation in front of about 5000 people. It was a fine, professional performance of a reasonably difficult work. It was also the first time he had ever seen the music! Most of us will never reach that level, but there is no reason why pieces of lesser difficulty cannot be played musically.

There are some considerable advantages to learning how to sight read. New repertoire can be learned more easily. For the professional, it can open up new employment possibilities - studio work, freelancing etc. In my work, I constantly run into young players who have been playing professionally for two or three years. Invariably they have started out with rock, or Top 40's groups and have gone on the road. After a year or two of doing the bar circuit, the stars in their eyes have disappeared and they decide they want to get off the road and work in one town. They often have trouble getting enough work. One of the main reasons - lack of sight reading ability. It seems no coincidence that two of the busiest studio keyboardists in Canada today - Doug Riley and Eric Robertson - are both excellent readers.

Other instrumentalists (with the possible exception of drummers and guitarists) usually read circles around the average keyboard player. There are two basic reasons for this. Keyboard music, with 2 staves full of notes, entails a great deal of information for the player to process and relay to his hands. Compare this with the single line that most instrumentalists deal with. Even more important is the fact that the other instrumentalists are usually heavily involved in the type of ensemble playing where they are forced to read accurately. The keyboardist is more likely to be found at home practicing repertoire or working with a jazz or rock group or whatever, where sight reading is not usually stressed.

Here are some general guidelines which should improve your sight reading:

1. The most important thing is the TIME. Learn how to analyze the rhythm and 'spot' where the beats lie.



In ex. 1, tap your foot evenly - 1, 2, 3, 4, counting aloud as you do so. Clap the rhythm of the notes - 1, 2, 3. In ex. 2, tap your foot evenly - 1, 2, 3, 4, but FEEL the secondary beat (or upbeat) halfway between each basic beat. It may help to feel that your foot is striking the floor on 1, 2, 3, 4 and at the uppermost position of the footbeat, you are striking the upbeat. As you do this count - "1 and 2 and 3 and 4 and". This is known as subdividing the beat. This concept can be carried further. For triplets, use the words, "1-trip-let, 2-trip-let, 3-trip-let, 4-trip-let," etc. For 16th notes, use "1-ee-and-uh, 2-ee-and-uh, 3-ee-and-uh, 4-ee-and-uh," etc. This should illustrate the basic idea. KEEP THE TIME PERFECTLY STEADY. I would advise liberal use of a metronome for this purpose. DO NOT STOP AND START. Find a practical tempo and stick with it! Practice 'rhythm reading' (counting aloud and clapping the rhythm) often. If you can learn to 'spot' the rhythm instantly, you are half-way there.

2. Do not look at your hands when playing. It is extremely inefficient to look down at the keyboard to find notes and then look back up to the music. I once tested a number of my students to see how often they looked down at their hands while sight reading one page of music. They varied from once to 57 times! Not surprisingly, the less they looked down, the better they performed. My advice is to get a piece of cardboard, about 18" by 36" and to tape it somehow to the top of the instrument such that it blocks your view of the keyboard. Reading this way will increase your tactile sensation (or feel) of the keyboard. If the cardboard seems to make things worse, do some preparatory work by playing some simple tunes or exercises with the cardboard in place. Perseverance with this will really pay off. Another thing the cardboard will do, will be to force you to use your ears. You must associate the visual with the aural. Memorize the SOUND of the basic chords. In this way your hearing will be so acute that if your fingers make a slip you will instantly identify the incorrect note and be immediately oriented to where the hands should be.
3. Work towards grasping larger units at a time. As a child when you first started to read the printed word, you began with letters. This developed into words, and later short phrases. The same principle holds for music. Get to recognize constantly recurring phrases, such as scales, arpeggios, simple patterns, some of which crop up with amazing regularity. Whenever you encounter a

Continued on page 48



Percussion

PAUL ROBSON

What Drum Head Do I Choose?

Equally as important as the choice of proper cymbals, is your selection of drum heads. To explain the specifications and characteristics of each head available, would be an endless task and serve no significant purpose. However, I think it is necessary that you become familiar with the more popular heads used.

Consider first the type of sound you are looking for. Sound is determined by the following: sizes of shells, single or double headed, and the materials from which they are made. We will deal first with the standard five piece wood shell drum set: 5 x 14 metal snare, 8 x 12, 9 x 13, 16 x 16 double headed toms, and a 14 x 22 bass drum. A common practice for most drum manufacturers is to fit this basic five piece set with rough coated mylar (plastic) drum heads on both sides of the toms and bass, and a rough coated head for the snare drum batter, with a transparent head on the bottom side. If the heads used are supplied by Remo, usually the Ambassador weight heads are fitted for toms and bass with the Diplomat heads used on the snare drum. The sound produced with this combination (when properly tuned) is bright, full, rich, and responsive when struck, and is suitable for commercial music and modern jazz. I don't suggest your changing the heads on the toms, particularly if you are involved in performing jazz, but if you do wish to experiment, consider some of the following - perhaps it will make the job a little easier.

The kind of music you are playing, and the size of the room and its acoustics are important factors when selecting heads for your drum set.

The Metal Shell Snare Drum

If your drum is equipped with the standard weight heads previously described, and is of the standard lever mechanism type, (Gretsch, Roger's Super 10, Ludwig Supra-Phonic, etc.) it will produce a slight ring (overtones) and will be most suitable for the majority of playing situations. However, if your drum produces a little too much ring for your liking, try replacing the batter head with the Remo Fiberskyn head. This head will decrease the overtones slightly and give a little more fullness to the sound. Although I cannot recommend this head for hard playing, it is most suitable for gigs requiring brush work. In the event that you are required to perform at loud volumes and you still want to eliminate some of the ring, try the Evans Rock-Heavy Duty 2 Ply (brush type) head. This head will take punishment and has a rough coating on the upper layer to provide for good brush sound. Remember that some ring in any drum is desirable. A drum without any ring at all, tends to be muddy and lacks volume.

If you are working in a Rock or similar type band, chances are your drums are miked. In this case the overtones and sound of the drum can be dealt with by using an equalizer, most often built into the mixing board itself. Whatever the sound requirements, experimentation on your own is essential. It is the only sure method of finding the most suitable sound for your own taste. Here are some basic rules for getting the sound from your snare drum. Although they cannot apply to all

playing circumstances, they will provide a guideline.

Small Rooms - Light Execution: Diplomat Snare Head, Diplomat Batter Head; *Moderate to Large Rooms - Light to Medium Execution:* Ambassador Snare Head, Fiberskyn Batter Head; *Moderate to Large Rooms - Loud Execution:* Ambassador Snare Head, Evans Rock-Heavy Duty 2 Ply (brush type) Head.

The Wood Shell Snare Drum

My favourite of the snare drums. Although it can be a disadvantage in some cases, it is most useful when a full and rich sound is desired, as it has few overtones. The wood shell snare drum usually sounds good with any quality drum head. But for a real treat, try the Remo Fiberskyn. It is exceptionally good in rooms with bad acoustics where cement or plaster walls can create a lot of echo. However, if you are performing in a room where there are a lot of drapes, carpeting and acoustic tiles etc., you might find this drum a little too dead, especially with a fiberskyn batter. It is practically impossible to correct this problem. I can only recommend that you use a good metal snare drum. The overtones given by the metal snare will compensate for some of the dead acoustics. One drum, of course, cannot be expected to be suitable for every place that you play, as one set of cymbals can not. A common error of some drummers is to tune the drum set when the room is empty. When an audience fills the room, the acoustics will change, much like installing drapes or carpeting. Allow a little bit of ring to compensate for this. There is nothing worse than a drum set that is too dead. Eventually through experience you will become more knowledgeable of acoustics and learn what snare drum is best to take on the job.

Tom-Toms

Today, several different types of toms are used, wood, fibreglass, wood/fibreglass, stainless steel, acrylics etc.; single headed toms, double headed toms, roto toms and so on. Let's first consider the wood shell double headed tom, which has been the standard tom tom used in the industry for many years. The sound is warm, rich and full, the volume adequate and very responsive to proper execution. As a general rule, this type of drum can be used for most playing situations, even without a change of drum head. If you do need a flatter, funkier sound for your particular application, try replacing the top head. Don't remove the bottom head...it will only destroy the sound, decrease the volume and possibly make it harder to play. There are several choices of playing heads to be considered when attempting to achieve a flat, funky sound. Here are some of the combinations you might try.

Double Headed Wood Shell Mounted and Floor Toms

Small Rooms - Light to Medium Execution

8 x 12, 9 x 13 mounted, 14 x 14 floor tom. **SLIGHT RING:** Remo Ambassador rough coated for playing surface and bottom side. **MEDIUM RING:** Remo Diplomat rough coated for playing surface. Remo Ambassador rough coated for bottom side.

TO ACHIEVE A FLAT SOUND: Remo CS Black Dot transparent or Ludwig Silver Dot transparent for playing surface. Remo Ambassador rough coated for bottom side.

Moderate to Large Rooms - Medium to Loud Execution

9 x 13, 10 x 14, 12 x 15, 14 x 16 mounted toms, 16 x 16, 16 x 18 or 18 x 16 floor toms. **SLIGHT RING:** Remo Ambassador rough coated for playing surface and bottom side. **TO ACHIEVE A FLAT SOUND WITH SOME RING:** Remo CS Black Dot transparent or Ludwig Silver Dot transparent for playing surface. Remo Ambassador rough coated for bottom side. **TO ACHIEVE A FLAT SOUND WITH A LITTLE RING:** Remo Pin Stripe or Ludwig Rockers for playing surface. Remo Ambassador rough coated for bottom side. **TO ACHIEVE A FLAT SOUND WITH VERY LITTLE RING:** Evans Rock-Heavy Duty 2 Ply for playing surface. Remo Ambassador rough coated for bottom side. For even flatter response all bottom heads can be substituted with Remo CS or Pin Stripe, Ludwig Silver Dot or Rockers, Evans Rock-Heavy Duty 2 Ply Heads. The degree of flatness desired will be achieved by the bottom head you select.

We will deal next with the Melodic Toms. These drums, having only one head, produce much less volume than the double headed toms made of the same materials. If you put a Remo Ambassador drum head and tighten it to the same pitch on an 8 x 12 drum, you are likely to hear quite a difference in sound from one model to another. The wood shell and acrylic shell drums would produce a mellow sound with some ring. The stainless steel drum would produce a lot more ring and a brighter sound. Decide which drum is best for your application. To assist you in this decision I have placed drums in two categories and the drum heads in two categories: (1) Bright and Loud Drums, (2) Soft and Mellow Drums; (1) Bright Drum Heads with Ring, (2) Flat Drum Heads, Little Ring. The Bright sounding drums, such as the fibreglass and stainless steel shell drums will obviously be more suitable where the acoustics of the room are inclined to be on the dead side; the wood or acrylic shell drums more suitable in an area where the acoustics are live. If the acoustics of the room are too dead for the stainless steel or fibreglass shell drums, microphones will have to be used. Should the acoustics be too live for the wood or acrylic shell drums a change of heads usually works. As mentioned earlier in the section on snare drums, choosing the proper drums for the job will become easier as you acquire more experience in playing. Once again, have prepared a guide to assist you in the selection of the drum and head you might desire.

Melodic Toms - Fibreglass or Metal Shell Drums

TO ACHIEVE FLAT SOUND: Remo Pin Stripe, Ludwig Rockers, Evans Rock-Heavy Duty 2 Ply, all drums.

Melodic Toms - Wood or Acrylic Shell Drums

TO ACHIEVE FLAT SOUND WITH A LITTLE RING: Remo

CS Black Dot Transparent, Ludwig Silver Dot Transparent, all drums.

TO ACHIEVE FLAT SOUND WITH VERY LITTLE RING: Remo Pin Stripe, Ludwig Rockers, Evans Rock-Heavy Duty 2 Ply, all drums.

The Bass Drum

Of all the drums, a good bass drum sound is hardest to achieve. It produces two fundamental sounds, called the "Boom" or "Thud". The amount of boom or thud sound needed can be achieved by tensioning and/or muffling, and the kind of drum heads used. The type of drum heads used will depend on your musical application. In some instances, it is possible to get the sound without changing the heads, simply with proper tensioning and muffling. I therefore think it is necessary to explain the common methods of tuning and muffling.

Tighten the front and playing heads so that all wrinkles disappear. Turn each "T Rod" one full turn on the playing side and check for pitch by tapping the drum with a drum stick about two inches in from the edge, at each T Rod point. If the pitch varies at any one point, tighten or loosen the T Rod as needed. Repeat this procedure for the front head using 1/4 turns. At this point the drum should boom slightly. Further tensioning of the heads will increase the amount of boom. If more of a thud sound is required, the playing head must be looser than the front head. If the playing head is too loose, you might have difficulty in obtaining good response. The trick is to have the playing head at the correct tension to allow good response, but not so tightly tensioned that it creates too much of a boom. If after following this procedure, the bass drum still rings too much, try placing a mole skin patch on the playing side where the pedal beater meets the drum head. If you still want less ring, replace the playing head with a Remo Pin Stripe, Ludwig Rockers, or Evans Rock-Heavy Duty 2 Ply head.

In addition to head replacement, different forms of muffling can be applied. The more common methods are as follows:

1. Place a strip of 2" felt running vertically at opposite sides to each other, about 6" in from the edge of the drum.
2. Cut a hole about the size of a 45 rpm record in the centre of the front head and a felt on the playing side only (same as in 1.)
3. Take the front head off completely.
4. Take the front head off and place a pillow or 4 x 15 x 30 inch foam slab on the bottom of the inside of the drum.

All these methods will work, but the one best suited for your individual requirements is a matter of personal preference. I personally feel that it is best to achieve the sound with both drum heads on. Thus, volume or sound qualities will not be sacrificed.

Next issue of CM: The Tuning of the Drum Set.



Bass

TOM SZCZESNIAK

Attack and Release

Two very important ideas to grasp for the bass player regarding technique are *attack* and *release*. Changing the attack or release of any note in a bass line may completely change the feeling.

Take the most basic pattern:

A)

Play it in these different ways:

B)

etc. etc.

As you can see, the feeling of the line is completely changed by altering the attack and or release. You can experiment in this way with any line you play. Always remember that every note you play, regardless of length or pitch is as important as any other.

Co-ordination of the right and left hand is very important. Playing a legato line on electric bass is the key to co-ordination. Take a simple scale:

C)

l.h. finger	2	4	1	2	4	1	3	4
r.h. finger	1	2	1	2	1	2	1	2

Play it as smoothly as possible. That means no space between the notes. One finger (left hand) must push down on the string at the precise moment the previous finger used releases. Use strict alternation between first and second fingers striking the strings with your right hand. Think of *brushing across*, rather than striking the string you're playing and then landing on the adjacent string. And remember, there should be NO SPACE between notes (no silence between tones).

Here is a two octave version of the C major scale that will also help in moving around the fingerboard.

D)

l.h.	2	4	1	2	4	1	3	4	1	3	4	1	3-3	4	3
r.h.	1	4	2	1	4	2	1	4	2-2	1	4	2			

In this two octave version the shift (*) is also used. It involves simply moving the hand up or down the neck to the appropriate spot for the next note. Shifts should be smooth and quick and should go by completely unnoticed. These scales can be played with any variety of attacks or rhythmic patterns.

Please, feel free to write to me in care of Canadian Musician and let me know what would be of interest and value to you regarding any aspect of bass playing.



Brass

DON JOHNSON

Realistic Thoughts on the Art of Practicing

*"I practiced five hours yesterday."
"Really? Marvellous!"*

Sound Familiar?

1. What material did you practice?

If you have been practicing every day for one hour, then suddenly practice for five hours, you have probably done more harm than good.

An aspiring musician can waste many hours simply because he does not know *what* or *how* to practice. If the student has the proper material and the correct mental approach to practicing, his wasted five hours could probably be condensed into a beneficial two.

Too many students flip through page after page of Arban's and other such books with no direction or apparent goal other than to boast they completed five hours practice!

2. Were you thinking as you practiced?

If a note doesn't come out, I believe a brass player should know why it didn't and how he can correct the error. Repeated blasting may turn up the required note a few times, but it's a harmful approach because it is mindless.

A chimpanzee or a seal *must* use repetition to master its tricks because it lacks the human power of logical reasoning. Yet many brass players imitate the chimp and the seal by wasting valuable hours in thoughtless, repetitive practicing.

3. What sensation or physical feeling were you looking for?

A major consideration in practicing should be the pursuit of *sensation*, or physical feeling. The thought process of isolating the sensation that achieves our immediate production requirement. By forming physical sensations, we capture consistency of the elusive "good days".

4. Was your practice session thoughtfully planned and well rounded?

A good teacher can harness a student's energy and direct it into a well-rounded *building routine* which should result in developing the student's potential and give him a correct *method* of playing. For his part, the student should take time to think out his practice session so that he understands every aspect of the methods he intends to use.

Near the end of the column I will outline what I think a well-rounded and beneficial daily practice routine should include.

The more a student knows about the physical aspect of *brass production*, the less likely he is to take one of the many detours that lie along the path of his true goal:

I recently received a letter from a trumpet student in his last year of High School in Ottawa. Until two years ago, he wrote, he was progressing well with his playing. He had good range, sound and endurance. Further, he was playing strong lead trumpet with a few local bands and was enjoying both his playing experience and the trumpet itself.

After a two month summer lay-off, everything seemed to come apart for this young student. Nothing felt right; he had lost 80% of his range; his confidence was gone; he no longer played with local bands -- and was in a constant state of depression.

A few weeks after writing the letter, the student visited me

and I had the opportunity of studying his problem -- which had not only destroyed his playing, but was threatening to ruin his future.

Subsequent analysis revealed his current method of playing would not allow him to produce range nor to join any register. The detour he had unconsciously taken from his original excellent embouchure, proved to be the result of what may be called "the visual influence of the Good Player" on a student.

I asked him if he had gone to see any brass players during his summer holidays. Yes, he said, he had seen Maynard Ferguson.

Quite naturally, in the thrill of watching and listening to Maynard, the student had unconsciously absorbed the visual alignment of The Great Player -- which caused the young man to lose his own previously suitable embouchure structure. By changing his own alignment to imitate Maynard's, the student had detoured his unique embouchure in a direction opposite to where Maynard's embouchure takes *him*.

This is a single example of many such detours which can trap a young brass player who has not developed a method of production based on remembering physical sensations.

Any number of factors can cause a "detour," and the following are just a few:

1. *Music Stand Habit*. The student moves the angle of instrument in order to see the music.
2. *Fighting amplifiers with volume*.
3. *Good Player visual influence (see above)*. Alignment change.
4. *Flugelhorn chops*.
5. *Embouchure Spin*. To illustrate this detour, there is a story of a French Horn player who went into an embouchure spin when renovations were made to the Symphony Hall where he worked. All the orchestral chairs were shortened by three inches, which changed the angle of his mouthpiece because of the bell's resting spot. After a few weeks of rehearsals with this new angle, the puzzled musician flipped into an Embouchure Spin before anyone realized what the problem was.

A well-known brass teacher once stated he never allowed for experimentation in developing his students. Since each student is an individual with different needs and problems, the teacher's remark seems rather strange.

I experiment constantly. If a student is unable to show results with an exercise we are working on in a particular area of development, I change the approach to the exercise -- or the exercise itself. I will keep on changing and experimenting until the student obtains the sensation we are after, or the correct formula for him at a certain stage in his development. Then we place the new formula in his daily practice routine.

Recently I read an article which stated that good aural conception automatically controls the physical mechanism of the embouchure. This article also stated that if the tone is full and brilliant then the embouchure setting is correct and workable. I disagree emphatically with both of these statements. Over many years of teaching students from all over the country, I have encountered far too many who were playing

Continued on page 47



Woodwinds

PAUL BRODIE

The 6th World Saxophone Congress

Northwestern University
Evanston, Illinois
June 28, 29, 30, July 1, 1979

The First Congress

In the October 1968 issue of *The Instrumentalist* magazine, I wrote an article entitled "Toward A World Saxophone Congress - A Proposal". This short article set forth several ideas and dreams that I had thought about for several years regarding the saxophone and I'm happy to say that my dreams have been more than fulfilled.

In September 1969, I met with my good friend and colleague, Dr. Eugene Rousseau (University of Indiana) at the Holiday Inn at O'Hare Airport in Chicago and in a meeting that took almost the entire night, the executive of the First World Saxophone Congress (the two of us) drew up the plans for our first meeting. The event was to be held at the Sherman House Hotel in Chicago on December 16th, 1969, at the annual meeting of the Mid-West Band Clinic, from 9:00 a.m. until 4:00 p.m.

Eugene Rousseau and I wrote hundreds of letters and made many long distance calls all over the world to speak to our colleagues and invite them to perform and to attend the first Congress. The day before the meeting, we felt that about 150 people were going to be on hand, but when nearly 500 people showed up on December 16th, we were in a state of euphoria!

The First World Saxophone Congress was an excellent program and a year later we again held a 2nd Congress in Chicago and Donald Sinta (University of Michigan) was the chairman and the program was fabulous.

In 1972, the 3rd World Saxophone Congress took its first international steps and an excellent 4 day program was held at the University of Toronto for some 500 enthusiasts, under the leadership of James Houlik (North Carolina School for the Arts) and myself. The program included both Jazz and Classical Saxophone. Then the 4th Congress was held in Bordeaux, France in July 1974, under the direction of Jean-Marie Londeix (French National Conservatory of Music) and the crowd of over 500 was mainly European, but many saxophonists from North America were in attendance. In July 1976, The 5th World Saxophone Congress took place in London, England at the Royal College of Music under the guidance of The London Saxophone Quartet and another fantastic 4 day program took place for over 500 Jazz and Classical saxophonists, from all over the World.

The Sixth World Saxophone Congress

This summer, the 6th Congress will return to North America and will take place at Northwestern University, in Evanston, Illinois, on June 28, 29, 30, and July 1st, 1979. It promises to be a super-extravaganza and it is being organized by Dr. Eugene Rousseau (Chairman) and Dr. Frederick Hemke (Northwestern University) and many assistants. This event has taken over one year to prepare and invitations have been sent to the most prominent teachers and performers in the World today, to participate in the program. The list is too long to include all those invited to be on the program, but the names

include:

Marcel Mule (France)
Sigurd Rascher (U.S.)
Jean-Marie Londeix (France)
Daniel Deffayet (France)
Donald Sinta (U.S.)
Arata Sakaguchi (Japan)
Francois Daneels (Belgium)
Paul Brodie (Canada)
Peter Clinch (Australia)
Guy Lacour (France)
Michael Nouaux (France)
Manchester Saxophone Quartet (England)
Madrid Saxophone Quartet (Spain)
Daniel Deffayet Saxophone Quartet (France)
Detroit Saxophone Quartet (U.S.)
Contemporary Saxophone Quartet (U.S.)
Paul Harvey (England)
Sonny Rollins (U.S.)
Elie Apper (Belgium)
Igor Kataev (Russia)
Ramon Ricker (U.S.)
Jack Brymer (England)
Iwan Roth (Switzerland)
Chicago Saxophone Quartet (U.S.)
Brussels Saxophone Quartet (Belgium)
Aeolian Saxophone Quartet (U.S.)
Rijnmond Quartet (Norway)
Scottish Saxophone Quartet (Scotland)
Myrha Quartet (England)
Cuban Saxophone Quartet (Cuba)
Ensemble International de Saxophone (France)
Oslo Saxophone Quartet (Norway)
English Consort of Saxophones (England)

This list of participants is only partial and many other names will be added prior to June 28th.

The 6th World Saxophone Congress has marvelous facilities to use at Northwestern University at the Regenstein Hall of Music and the program will offer many displays, clinics and discussions, as well as numerous social events.

An event such as a World Saxophone Congress is not held specifically for professional performers and teachers, but our audiences are also made up of many high school students and university students, as well as saxophone enthusiasts.

The housing for the 6th World Saxophone Congress will be at Northwestern University and the rates are extremely reasonable for rooms and food services. Excellent rooms are available from \$8.00 per person per night, to \$13.50 per person per night at the Foster Walker Complex and Northwestern University. Apartments. These are within easy walking distance of Regenstein Music Hall. Prices do not include food, but several restaurants

Continued on page 47



Synthesizers

JOHN MILLS-COCKELL

On Stage and in the Studio

In this column last issue, it was shown that there are widely different kinds of synthesizers and that they can be used in a great number of ways. Let's turn now to a few simple considerations regarding the use of synthesizers and the sounds they produce.

Certain instruments are better suited to particular styles of music and performance situations. This can be compared to the guitarist who will choose different amplifiers and guitars depending on the gig, whether he is playing on stage, in the studio, rock, jazz etc. Generally speaking, a recording studio's demands are quite different from those of stage performance. In the studio, the speed with which a synthesizer can be programmed is not as crucial a factor. Usually, a musician has time before the session or during breaks to fool around and/or prepare his sounds. This is not true on stage. In the studio, there is a greater control over the environment. On stage one can't see or hear as well because of stage lighting effects, crowd noise and competition - with music from the previous act or recordings pumped into the P.A. The monitoring on stage tends to be hit and miss. (It is essential, because of this, to be able to monitor your instrument with earphones, independent of the master mixing console). All of these factors indicate a number of considerations a synthesist must contend with in a stage performance situation.

The instrument one chooses to use on stage must generally be easy to program and easy to reach from the controller (keyboard, guitar or whatever). The smaller synthesizers like the Minimoog, Odyssey and string ensembles are designed with these considerations in mind. Many of them use colour coded controls, easy to handle slider pots and circuit flow-charts. Since this type of synthesizer is often used in conjunction with other keyboards, many are designed to stack conveniently on top of one another. This is an aspect of synthesizer design, however, which deserves more attention. Related to this, it's important to be able to see the controls while the instrument is being played. In any case, more complex synthesizers are most useful in the recording studio and can be trying in live performance if the player is not intimately familiar with his programs.

Of greater interest, is the kind of sounds synthesizers are capable of producing and the suitability of the sounds to particular applications. In live performance, where the musician is working at high volume levels (especially with drums) simplicity of sound as well as hardware is usually most desirable. One of the great frustrations to the synthesist is that after spending hours or days developing a sound that he/she finds interesting, it turns out in ensemble performance that the delicacy and subtle detail of the sound disappears in the over-power colour of cymbals, crowd noise and reverberant acoustics.

This situation is not a great problem in all kinds of music and performance environments. The more subtle synthesizer sounds have a better opportunity to work in live performance situations when used in the context of lighter instrumental textures and a more controlled acoustic environment (better concert halls and/or super sound systems). In the recording studio, of course, more time can be spent on the sound once it's heard in the context of the recorded arrangement. However,

there is also a greater need for fine tuning the sounds since recordings are generally heard with a more critical ear. Also, it becomes possible, through overdubbing and stop tape to change synthesizer programs during the course of an arrangement, so that a great variety of sound is possible.

Related to this is the importance of easy communication between the synthesist and the sound mixer. Be sure the sound man knows the effect you are looking for. This is true for any musician, but it is more crucial for the synthesizer player since he is often feeding sounds to the mixer which the soundman has never encountered before. Since it is easy for synthesizers to sound like other instruments, the sound man may not even know where the sound is coming from. Moreover, he may not readily know if you want to blend or contrast with another instrument or section. He can enable you to achieve the desired effect with the controls available on the mixing console or he can make you disappear.

This brings me to a point of great interest in the use of synthesizers. Often the sound a player decides to use is not the crucial factor in achieving many effects; rather it is the part and how it is played that determines how convincing the effect will be. The Solina string ensemble is a familiar case in point. There are few controls on the instrument and the basic sound of the instrument can't be changed a great deal. Its effectiveness almost completely depends on what the instrument is required to play. By endeavouring to model one's part on something that string players might actually be likely to play, it is possible to create at least a sense of a string ensemble performance. Of course, the Solina is capable of other effects as well, but I'm certain many producers and arrangers have been disappointed when their synthesized string parts sound more like an ersatz Wurlitzer in a skating rink. Similarly, a Minimoog can do a reasonable job of sounding like a trombone but only if it plays lines characteristic of that instrument.

This is not to suggest that synthesizers are better suited to imitating other instruments than producing new effects, but this is certainly a handy feature in an ensemble of limited orchestration. If it is obvious, however, that a synthesizer imitating a trombone must play in the style of that instrument, then it becomes equally clear that a synthesizer programmed for a less traditional sound must also be played with a feeling for the character of that sound as well. Once again, the actual sound of the instrument was more important than the manner in which the player develops a characteristic style in his part which defines the function of the sound he is using. This is possibly the synthesist's greatest musical challenge, in that he/she must compose a sound which will effectively function in a specific arrangement, playing a part which is correct for that arrangement and characteristic of that sound. Readers will say this is obvious but more attention given in this area would go a long way to dispelling the opinions shared by many that synthesizers are cold, mechanical, obtrusive and unmanageable.

Finally, even the type of synthesizer employed may be determined by the musical requirements of the arrangement. A lead part or obligato, may best be played on a monophonic

Continued on page 48



Vocal Technique

ROSEMARY BURNS

Open Your Mouth and Say AAAAAAAAAA-H

Already, my "Formula One" method of breathing has been catching on. Some of you are suffering from sore leg muscles, the hyper ventilation "highs" and other related symptoms. Keep practicing and you will be well on your way to joining the "Tush-Tuck-in Kids", with the added benefits of firmer muscles and more energy to control your beautiful voices. Strong muscles make beautiful tones.

Now using that perfectly controlled breathing, open your mouth and say "AAAAAAAAA-H". Do it again and see how long you can hold it without losing volume.

What do you sound like? Do you have a clear exciting tone coming out of your body or do you sound more like an old ice crusher? The difference in what you sound like starts with the vocal chords and ends with the Mask.

Now you are ready to learn about the Mask but, first, I must discuss the vocal chords. The vocal chords are a reed instrument. They are located just below the Adam's Apple in the throat. They are known in anatomy class as "plicae vocales" or "vocal folds" because they are two pearly white mucous membrane attached to the sides of the larynx.

The vocal chords are involuntary muscles. Actually, the vocal chords are controlled by the sub-conscious. Playing the vocal chords happens everytime you speak. You do not command your vocal chords to vibrate at 50,000 r.p.s. It is impossible to control an involuntary muscle in that manner. So, you can just forget about the vocal chords, they will take care of themselves. Better still forget about your throat entirely. Walk around saying, "I do not have a throat. I do not..." Once you stop worrying about your throat you can concentrate on what really counts, breathing and placing notes. Placing notes properly is the key to beautiful, clear, ringing tone. The act of placing a note is quite mechanical, like riding a bicycle. You may fall off the note at the beginning but, once you have got the technique down, it is quite simple to repeat every time you sing a note.

To place a note properly yourself, you must first know where it came from originally. Every note, every kind of sound has a return address. You have to read the address first to make the sound yourself. In this case, you read with your ears and not your eyes, obviously.

There is no such thing as being tone deaf, if you have normal hearing. People who make the excuse of being tone deaf for not being able to sing are just plain lazy. What they are saying, in effect, is that they do not listen. Some need to be taught to listen, others do it naturally. Having "an ear for music" can happen with or without any effort. To sing, you must be a great listener. Now, singing is just sustained speaking so, start your listening program with how people speak. Listen to the differences between young and old, male and female voices. Next, try to identify differences in tonal pitch for other languages: for example Chinese is higher than English and Russian is lower. Next, try to identify why some people sound alike, or at least, why they sound alike to you. This last exercise is the most important one and also the most difficult. It has to do with "Colour" of the voice. "Colour" is not to be confused with range or whether two people are soprano or

alto. Any voice is capable of producing four octaves. Yes, you too can sing four octaves and no one could ask for a better range. "Colour" on the other hand, is a very personal thing. "Colour" is determined by a combination of physical characteristics and proper placing of the tone. For example, the sounds of the cello have one colour and those of a violin have another colour. They both play the same notes, in different octaves, but one is a small instrument with thin strings and the other is a big instrument with thick strings. They have the same range with different colours. Similarly, the physical size and shape of that person's vocal chords will produce a tone with a unique colour. Of course, just as there are fine instruments and ordinary instruments, some people start off with the advantage of superior physical attributes for producing an appealing "Colour". However, it is much more important to know how to play an instrument than to worry about owning the best one. What good is the perfectly tuned grand piano sitting in your living room if you can only play, "Chopsticks"? So there is nothing you can do about the physical attributes that determine the "Colour" of your voice, except to keep yourself healthy and in good physical shape. The other factor that determines "colour", the placement of tone is something that is picked up through habit and training. You can change the placement of your voice, at will. When you try to imitate someone else the first thing you have to do is find their placement of tone and use it yourself. Try practicing this often to discover for yourself some of the different placements people speak with. In other words, practice the return address of their voices.

Now that you have started to study people speaking, you should be thinking about their breathing technique. Do they use their diaphragm properly? Is the diaphragm being used to squeeze air out of the body? Is the "Tush Tuck-in" being used to maximize breath control leaving the top half of the body free to produce tone?

All these things are important for speaking but, they are even more important for singing. Singing involves sustained vibration of the vocal chords. In order to produce full, rich tone there has to be a free area around the place where the vibrating takes place. Since the vibrating goes on in the top half of the body, it is the top half that must be relaxed and free. For great vibrations, hang loose from the waist up. Move those arms, play an instrument, dance around, use up all that stored energy. The more energy you use, the more capacity you create to produce energy. Meanwhile, back inside the body, air flows in the lungs and when it comes out, it passes through the vocal chords where it sets up a vibration. Hold on, now we get to the really tricky part: placing the vibration at the right spot on the mask.

The Mask (or "masque" for those of you in the high brow set) is the term used universally to describe the sounding board of the body. Simply put, the mask is your skull. So the trick is to place the vibration on the correct part of your skull. The skull acts as the sounding board for the voice, or in musical terms, the "fret". To illustrate the importance

Continued on page 47



Arranging

JIM PIRIE

The String Section

The obstacle that seems to beguile most young arrangers is the string section. This is understandable because the jazz and rock elements have not developed practice and experience with a string section. Most arrangers who come out of these two "schools" acquire years of experience with wind instruments before they have an opportunity to score for strings. As a result, a novice string writer will tend to use the concepts he has found to be successful for brass and reeds in his initial attempts at arranging for strings. The arranger following this misguided notion will find the results extremely disappointing. A few major differences should be noted at this point.

1. Unlike most wind writings, where any given ensemble line is carried by a single player, strings are usually voiced in a manner which involves more than one player on a part, (small chamber groups excepted). The proper distribution of these unisons within a string ensemble voicing is what gives the overall sound that wonderful glow.

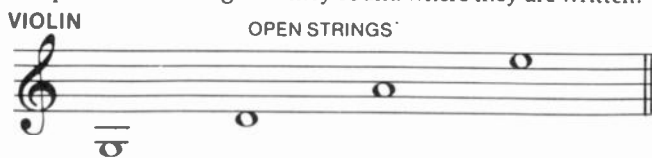
2. The weight of tone and carrying power of string instruments is much more limited than with wind instruments. You can see this disparity clearly in any symphony orchestra - the strings comprise more than half the total instrumental body. As a general rule, playing with a similar volume indication, a group of twelve to sixteen violins is about equal in weight to one wind instrument.

3. The unique character of string tone demands a different kind of melodic motion than would be suitable for brass or reed instruments. This is especially important in passages involving jazz phrasing. String players generally take the written note literally; for instance, a group of eighth notes will be played exactly as written in strict eighth notes, as opposed to the relaxed, flowing triplet feeling that jazz players would employ. This can, however, work to your advantage when you are writing in a rock idiom. String players will play any rock licks you can dream up, so long as you are working within the usual "strict eighth note" feeling, but if you wish to incorporate strings with a jazz ensemble and you are attempting to get a large string section to "swing" - my advice to you is to take the strings up an octave and then leave them out.

4. Strings are capable of producing a wider tonal range and a more extensive variety of tone colours and effects than wind instruments. As a result, the arranger must constantly adjust his manner of scoring in order to take advantage of, or compensate for, the vagaries which this wide tonal vocabulary presents.

Scoring for strings can be complicated, but through examination of these and other important factors, we will try to eliminate as much confusion as possible.

The string family is a non-transposing group. With the exception of the string bass they sound where they are written.

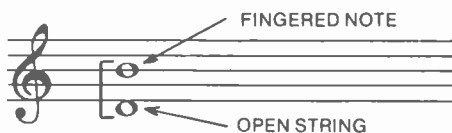


The violin has a wide range encompassing more than four octaves. On the violin, as on all other string instruments, the highest and lowest strings project more strength and sonority than the two inner ones.

The high E string, made of thin steel, can be sweet, forceful, strident or ethereal, depending on the dynamics and bowing techniques employed. The low G, made of gut with silver wire wound around it, is the heaviest of the four, enabling it to produce a warm, rich tone.

Sometimes, in order to achieve a consistency of timbre, an arranger may want a phrase played on only one string. In such cases, sul G (or sul D, A or E) is indicated with a dotted line continuing as far as the effect is desired.

It is possible to produce two notes simultaneously on any two adjacent strings - this is called a *double stop*. Double, triple, and quadruple stops are possible on the violin, viola and cello, and are indicated by a bracket.



The simple and obvious rule to follow in figuring out if a particular stop is possible is this: make sure that you don't have two notes on the same string. In the case of three or four-note stops, at least one of the notes should be on an open string, and with a four-note stop it is preferable to have two open strings.

Double stops can be sustained practically as well as single notes. However, triple and quadruple stops cannot be sustained because the bow cannot touch all of the notes at the same time. These chords are usually bowed very quickly from the bottom up.

If both notes of a double stop are fingered, the interval should be no smaller than a major second nor larger than an octave. When scoring double stops, the arranger should be aware of the physical demands involved in changing from one combination of notes to another.

Three things will make the execution of a group of double stops playable: (1) the use of open strings whenever possible; (2) the avoidance of radical changes in hand position; (3) the maintenance of one of the two notes between two separate double stops.

A word of caution about using multiple stops. Triple and quadruple stops are impractical from an arranger's standpoint. In sustained passages, I sometimes use double stops, but string players (especially violinists) generally dislike them. Double stops can impair intonation and limit the degree of expression with which a musical line can be coloured, especially in the violins. For these reasons I generally limit the use of double stops to the occasional double-stop fifth in the cello simply as a means of getting another voice into the chord, especially when the fifth of the chord gets below the viola range.

A delicate and airy sound can be obtained by the use of harmonics. The harmonics are divided into two groups, the

Continued on page 48



Recording

PAUL ZAZA

The Rhythm Section

Well, since the name of this publication is "Canadian Musician" and the title of this column "Recording" we should talk about recording Canadian musicians and more specifically, musicians in rhythm sections.

When talking about recording rhythm sections, we are usually talking in terms of bass, guitar, keyboards, drums and percussion in any combination or alone. I will go through some of MY methods on each, briefly. Before I get started, it should be clear that I am discussing each of these instruments as if they were alone in a separate little "isolation booth" with no interaction or leakage from each other. I am doing this to avoid the complex subject of 'spill' which deserves an entire article somewhere down the line.

Let's begin with the hardest, namely DRUMS. A big part of recording drums is just deciding which mike to put where. The reason this is such a critical decision is that drums are extremely loud and very close together. Sometimes you'll find a microphone picking up something you don't want or not picking up something you do want. For example, a mike in the bass drum picking up too much snare ruins the sound of BOTH drums. Overhead mikes for cymbals need a very careful touch when blended into a mix in order to prevent loss of presence in the tight miked drums. With the use of miking techniques, proper baffling, equalization settings, peak-limiting, compression and even phase reversal, you can usually overcome problems that arise. (You'll often be limited by a time factor). Since I want to avoid getting too technical, it should suffice to say that with drums never use two mikes to do the job of one. In a pinch the simplest way will be the best. Naturally, tuning has a great deal to do with this subject and do not be afraid to ask the drummer to re-tune or even "de-tune" his drums if required. No matter how well he plays, if his drums sound bad, his playing sounds bad.

One last point on drums which may seem a bit odd, but for most styles of up-tempo modern music, drums tend to sound best when they are played the hardest.

The instrument which could be the easiest to record (given the player is of reasonable competence) is the electric bass. Acoustic string basses are not always as easy, depending on the axe itself, because of "nulls" or dead spots on certain notes created by very long, low waveforms. A Barcus Berry contact mike can help, but the sound will change considerably. Electric basses, (Fenders as they are sometimes called) might need a bit of compression

to squash the otherwise large dynamic range, but this is no fault of yours. I think that the best exercise for a bass player would be to plug his bass into a tape recorder and watch the VU meter for peaks and nulls. A really good player (e.g. the guy writing the column on bass in this magazine) needs no compression or equalization at all. It is simply a matter of plugging in and setting the level once. The key here is to strive for the most 'even' tone on all notes in the bass spectrum.

Moving on to guitars, there is of course the electric and acoustic types to consider. Electrics are best picked-up right at the amp, with a mike about six to twelve inches away from the speaker. Acoustic types (unamplified) will sound brighter if the mike is placed closer to the bridge and more mellow if it is placed closer to the fingerboard. (If you encounter excessive fret noise, forget about a more mellow sound).

Finally, we have the vast evergrowing family in keyboards that includes synthesizers, string machines, organs, electric and acoustic pianos, clavichords, harpsichords etc. All of these above mentioned instruments will fall into one of two categories; the "active" or "electric" (amplified) types and the acoustic types. It doesn't require a degree in physics to notice which is which when attempting to record one and I find that for all electric gear, the direct-box route (like the electric bass) is the cleanest, if you can match the impedance of your transformer to the output of whatever you're using. The only electronic unit that I use mikes for is the B-3 organ with Leslie speakers. In this case, your mikes should be placed down near the rotating horn and drum to achieve a stereo 3 dimensional and fairly "directionless" sound.

Acoustic keyboards, like the grand piano, have more presence and definition when miked close to the hammers hitting the strings. With a celeste, you'll have to be careful of overloads in certain areas of the cabinet.

In summary, the rhythm section is the foundation of *modern* music and upon it everything else is built (overdubbed). It is usually the only section that plays continually from the beginning of a song to the end and it is mixed far up front very often so that even the tiniest subtleties are clearly heard. Oh, and one final tip, when you play back a take to the rhythm guys, it will sound even better if you turn up the monitors nice and loud. (This will cause so much pain that they won't notice anything you did wrong). It works!

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Audio

PAUL DENYES

A Buyer's Checklist

Just to review what I talked about in the last issue, one point was brought up that must have left some people wondering if I could add. That seven hundred dollar system ended up costing nine hundred and fifty dollars if you went by my prices but what was not mentioned was that with the discounts available today you can buy that system for seven hundred dollars. I hope this clarifies some confused minds out there and I must say I am sorry.

As promised here is the checklist of each item in the system and features that you might need. Make room for about 3 comparisons and either make a copy or take this one with you.

Speakers

Make & Model 1. _____
2. _____
3. _____

List Price _____ Selling _____

*Efficiency _____

**Warranty _____

*Look for over 90dB at 1 watt input measured at 1 meters distance.

**Five years is standard.

The most important thing to remember is to buy the speaker that sounds best to you.

Cartridges

Make & Model 1. _____
2. _____
3. _____

List Price _____ Selling _____

*CH. Separation _____ **Tracking Force _____

Output _____ 3 to 5MV is
_____ good for this
_____ type of system.

*Channel Separation - 20dB is good, 30dB is better.

**Tracking Force - 1 1/2 grams is average for most cartridges unless there is a brush attached to the cartridge in which case the tracking force will be usually 1 gram higher.

Remember - Don't be afraid to spend money here.

Receivers

Make & Model 1. _____
2. _____
3. _____

List Price _____ Selling _____

T.H.D. _____ .3 is good
_____ .1 is better

Phono S/N _____ .05 is excellent
_____ 70dB is good
_____ 90dB is better

Output _____ Watts per
_____ channel (RMS)

Tuner Sensitivity _____
4 microvolts _____
or lower _____ } Tuner
Capture Ratio _____ Section
3dB or lower _____
is good _____

Features Needed

- 1. Tape Monitor
- 1. Phono
- Low Filter
- Bass & Treble Controls
- Balance Control
- FM Tuning Meter

Turntables

Make & Model 1. _____
2. _____
3. _____

List Price _____ Selling _____

Wow & Flutter _____ .06 is good
_____ .03 is better

Signal to Noise (S/N) _____ 65dB is good
_____ 70dB is better

Drive (Belt or Direct) _____

Features _____

Remember that money can be saved on the turntable by keeping it simple.

As a final word, I hope that these hints will help you start off on a good foot when selecting your stereo system.



Taking Care of Business

MONA COXSON

Living on a Variable Income

Can anybody remember when the times were not hard and money not scarce?

Ralph Waldo Emerson 1803 - 1882

In 1971, Duke Ellington was playing a club in Toronto. One night, between shows, a young musician came backstage to meet Ellington, and to get an album autographed. The young lad asked this giant among musicians many questions, and when they had finished talking, he thanked Duke for the time he had taken. As the boy turned to leave, he paused and asked one final question.

"What advice do you have for a musician to help him succeed in the music business?"

The ever elegant Mr. Ellington smiled gently, and answered, "Follow your dreams and save your money." and walked back on stage for his second show of the evening. Good advice on both counts.

Although Duke Ellington was not one of them, countless numbers of musicians are still scrambling for money until the end of their careers because they have never managed their money well. Why? Many reasons, but let's take it from the top.

For the self-employed musician, saving is not always easy. Your income can vary from week to week and in slow periods, stop completely. There is no company executive giving you sick leave, holidays with pay, or the innumerable protective benefits offered by big business. You must take care of all of this -- and save as well.

Moreover, a musician does not survive as a professional without a knowledge of contracts, performing rights, and a multitude of other business techniques. In future columns we will cover them all, but let's begin with money management.

For those of you who have a business manager or may have one in the future, it is still wise to have a sound understanding of these matters. Creative people are very trusting, and not all business managers are straight ahead. Better you should understand what he is doing, than be added to the list of performers who have found out too late that their money has been mismanaged.

You may be one of those rare people who does not need a budget because you have an instinctive sense of money management but if you are among the majority, you need some sort of guideline to enable you to live within your means. But how do you draw up a budget on a variable income? Let's take it one step at a time.

1. Decide whether your budget should be weekly or monthly. This, of course, will vary from person to person, but for convenience, we will assume a monthly budget period. Whichever you choose, the principles may be directly applied to any other time period you find convenient.
2. Make a conservative estimate of what you can reasonably expect to earn. If you are not certain how much your income will be, list only the amounts you can accurately predict. (If you have had a variable income for some time, take an average of the past 5 years of after-tax income and keep your budget within this amount.)
3. Calculate income tax that you will be deducting to put into a premium savings account.

4. Deduct at least 5% (preferably 10%) for savings.
5. Calculate total expenses. There are various ways of grouping your expenses. The plan suggested here divides all expenses into one of the following groups; fixed regular, flexible regular and flexible irregular.

Fixed regular expenses are fixed amounts which are paid regularly, such as rent, mortgage payments, telephone, car licence, union dues, insurance premiums, or loan payments. If any of these expenses come in once a year, (for example, car insurance), divide the amount by 12 to arrive at how much you should put aside each month. *Flexible regular expenses* are those that you have control over, but still must be paid regularly. Typical examples are food, entertainment, car operation, business expenses and clothing.

Flexible irregular expenses are those which occur rarely. Sometimes they are planned, but occasionally they are unpredictable, so it is wise to set money aside monthly, to build an Emergency Fund. These expenses, as all others, will vary from person to person depending on your life style, but here are some examples: furniture, vacations, downpayments on car, house, etc., major clothing items, dentist or Christmas.

Have you missed any expenses? If not, deduct your total expenses from your estimated income. If you are average (which according to statistics, means you will have 1.8 children), you will find at this point that you are bankrupt. Your calculated expenses will, in all probability, exceed your calculated income. Now comes the juggling. What expenses can be cut back? What purchases can be postponed? None? Then look to increasing your income.

If, on the other hand, you have money left over after working out your budget, add this to your savings. Also, where you have budgeted for an expense which you won't be paying for a while, put this into a savings account as well. You may as well be getting interest on it for the time being and you won't be as tempted to spend it.

One question I invariably get is "How much should I save?" Saving for the sake of saving seems pointless, so I suggest that you set goals. A cash reserve emergency fund of 3 to 6 months living expenses is a difficult, but ideal, first goal. This should be readily available and can be spread over in a chequing account, premium savings account, and Canada Savings Bonds. It's a comfortable feeling to know that if something goes wrong or should you want to change careers in midstream or whatever, that you can survive for at least that length of time.

Does it all sound like one big drag? I can hear a deafening, resounding "Yes" from all sides. In part, I agree but I also know that financial security can bring many things, including peace of mind and a feeling of independence.

As well, doctors suggest that a quarter of all illness is caused by economic insecurity and money worries. Psychiatrists say that financial, mental and physical health are closely allied, and marriage counsellors overwhelmingly agree that arguments over money rate high on their list for marital discord.

So, let's sum up.

Continued on page 48

Brass

Continued from page 39

with false embouchures which gave them a full, brilliant tone in one register only. Their false embouchures prevented them from moving to another register.

No amount of good aural conception will correct an essentially unworkable embouchure.

A well-rounded and beneficial Daily Practice Routine should include the following areas:

1. The Warm Up.

The brass player should compare himself to a baseball pitcher. No professional pitcher would dare abuse his arm in the first few minutes of pitching. There are many good warm-ups available. The student should try many of them to see which one works best for him.

2. Long Tones.

We are concerned here with air capacity and air turnover. The tones should be played with full sound, but not forced. We are aiming for projection of sound, for endurance, and for strengthening the grip area.

3. Lip Motion Slurs (Harmonics, pedal connectors).

This exercise is used to join all the registers with slurred intervals based on harmonics. I use it as a vehicle to feel lip motion, tongue level, mouthpiece bed, and alignment.

4. Lip Flexibilities

Use the Schlossberg book, Arban's etc. The exercises are based on the interval of a third at various speeds.

5. Slurred Intervals.

These intervals are played slowly and are extended from a 2nd to over an octave. The slurred intervals are refined until harmonic flicks are eliminated. To maintain the same texture on all notes, a good mouthpiece bed or seat is essential.

6. Double 8VE Scales.

Execution is both slurred and tongued, and in various forms. The exercise is designed to develop line with the same texture in all registers.

7. Tongue Set-ups.

A series of tongues exercises intended to develop vowel line, point definition, and vibrating point sensitivity.

8. Fingers

Clarke's Technical Studies are used in this exercise, which is an excellent book for trombone players, too.

9. Etudes.

Assignments are based on the student's level of accomplishment and are designed to encompass all areas of the practice routine in a more musical manner.

10. Lyrical Approach.

Ballads are used for their singing quality. The exercise is directed toward the enhancement of slurring, the perception of sound, musicality, and endurance. This drill provides an opportunity to develop *controlled vibrato*.

For dessert, the student might include orchestral excerpts, concertos, record lifts, reading exercises, Jazz and Classical selections.

Designed to give the student a good foundation and method of playing, this practice routine encompasses many areas of production and is intended to change with the student as he progresses and becomes more proficient in his playing.

It is often helpful for a student to keep a practice chart in order to study and compare his habits and output over weeks and months.

Occasionally a student will tell me that he cannot find a suitable place to practice. I can't buy that one. Throughout the years I have practiced in the following places: furnace rooms, sauna baths, cars in subzero temperatures, parks, beaches, woods, back alleys, churches, schools, dance halls, garages, boats, and even in the middle of the Sinai Desert. None of this is news to a professional brass player.

Practicing outdoors is excellent for brass students. In good

weather, I insist that all our College brass students practice outside as much as possible. Such outdoor practice conditions the embouchure muscles and makes for good sound projection. There are no false resonators in outdoor playing.

Finally, I tell my students to saturate their awareness with sound conception and perception. I suggest that they think of their ears as having miniature tape recorders deep within them, on which they can record and store the sounds of the great players.

I had planned to write an article on breathing as it applies to the brass player. However, after reading the superb article by Rosemary Burns in the last issue of *Canadian Musician*, I feel I can add nothing of value to her word. All brass players should read her article.

Woodwinds

Continued from page 40

and fast food establishments are in the area, as well as the University Center Cafeteria. For room reservations at Northwestern University write:

Ms. Joan Wurm
Regenstein Hall of Music
Northwestern University
Evanston, Illinois 60201

Rooms may also be reserved at the Orrington Hotel at \$40.00 to \$50.00 per night and reservations should be made by June 7th.

Orrington Hotel
1710 Orrington Ave.
Evanston, Illinois 60201
(312) 864-8700

Rooms may also be reserved at the Holiday Inn (about one mile from Regenstein Music Hall at \$40.00 to \$50.00 per night. You should make your own reservations by June 15th.

Holiday Inn
1501 Sherman Ave.
Evanston, Illinois 60201
(312) 491-6400

If you need any further information about the congress, write to:

Dr. Eugene Rousseau
School of Music
University of Indiana
Bloomington, Indiana 47401

or:

Dr. Frederick Hemke
School of Music
Northwestern University
Evanston, Illinois 60201

I can assure you that if you do attend the 6th World Saxophone Congress, you will be thrilled by the entire program. SEE YOU IN CHICAGO!!

Vocal Technique

Continued from page 42

of having a sounding board for an instrument, strike a tuning fork against a hard surface, you will immediately feel a vibration in your hand. Now place the end of the tuning fork against a hard surface and you will hear tone. If you place the end of the tuning fork against a soft surface you do not hear anything. The hard surface sounding board makes all the difference. Every instrument works like this and so the same principle that works for the tuning fork works also for the voice. We direct the vibration to different positions in the Mask.

In the body, our breath control is the power pack, and by directing the vibration to the different parts of the Mask we produce a variation of colour and sound.

NEXT: THE MAGIC MASK TECHNIQUE

Keyboards

Continued from page 35

troublesome rhythm, analyse it - 'spot' where the beats lie. Write it down in a little notebook and regularly go through the notebook to make sure the rhythm doesn't 'stump' you again.

4. Think in terms of the key you are in. Using two hands, silently depress the notes of the scale (from the tonic or keynote, up an octave to the next tonic). Picture this scale in your mind while blocking out the other notes. When reading, play ONLY these notes of the scale unless you see an accidental. It will help you to know all major and minor scales and cadences thoroughly.
5. Briefly check over the music before you begin to read. Make note of:
 - tempo
 - key signature
 - time signature
 - quick harmonic analysis - triads? - 7ths? - 9ths? etc.
 - quick melodic analysis - scales? - arpeggios? - patterns? - octaves?
 - quick rhythmic analysis - 'spot' beats in tricky areas
 - shortest note values (to guide you to a realistic tempo for yourself)
 - clef changes
 - repeat signs, D.S.'s, pauses, coda, tempo changes etc.Do a certain amount of sight reading every day using these guidelines. Don't use music that is far too difficult for your reading level. If you don't have much music around the house, borrow from friends - try the library, second hand book stores etc. Anything from Bach to Bartok to boogie-woogie can help do the job. Sight reading with other players is of particular benefit. Accompanying singers or instrumentalists or playing duets with other keyboard players is invaluable.

A special word to those playing complex big band charts etc. When sight reading concentrate on the important things - time-feel, solos, repeats, D.S.'s, breaks etc. It may help to simplify some of the chords (at least the first time through) E.G. D^b7 instead of D^b7 (^{b13}/_{#9}). When the whole band is playing the leader probably won't notice anyway!

I hope you find that some of these concepts will help you. Either way, please let me know. See you in the next issue!

Taking Care of Business

Continued from page 46

- Don't forget to deduct income tax and keep it in a separate account.
- Treat your savings as a fixed expense.
- Take savings from the top of after-tax income, not from the bottom. If you pay your bills every month, let the first cheque be to yourself for your savings account.
- Put your savings in a separate account, or in some other way to make it harder to get at than your source of current expenditures.
- Don't get caught with a big expense in 10 months time.
- Save part or all of any unexpected income.
- Don't get caught in the credit card syndrome.
- Keep records and review periodically.
- Don't try to account for every penny. After all, we're only human.

Above all, don't get discouraged if your first run at a budget doesn't work out: few do. Take another run at it. The main objective is to become aware of where your money is

going, and not to get caught in a bind or fall badly into debt.

Good luck. If you have any questions, please write to me c/o Canadian Musician.

Meanwhile, back to the business of music while you follow your dreams and save your money.

Synthesizers

Continued from page 41

or 2 voice keyboard which has the means of readily controlling and changing sounds as it is being played. The keys are played with one hand while programme changes and expressive colourations are made with the other (most instruments are set up for the right hand to play the keys). Accompaniment and background colour parts may be better suited to polyphonic synthesizers, or a guitar synthesizer which can fill out harmonies and create more homogeneous textures. Sequencers, patches employing sample and hold circuits, and pink noise can be put to effective use as subtly coloured accompaniments as well.

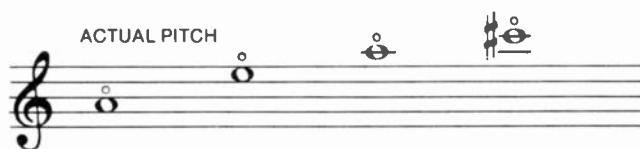
Arranging

Continued from page 43

natural and the artificial. The natural group are all derived from the open strings, produced by lightly touching the open string with the left hand at various mathematically precise points or "nodes" along its length, limiting the vibration and thereby producing the harmonic. The artificial harmonics are produced by simultaneously depressing a string with the first finger and lightly touching a node with the fourth finger. Both the natural and artificial harmonics produce the same airy "rustle noise" sound.

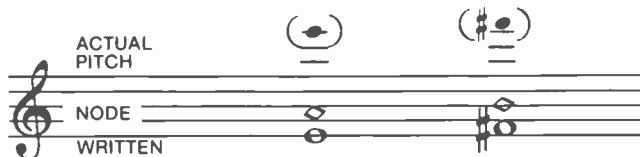
From an arranger's standpoint it isn't necessary to differentiate between the two - any good violinist will combine the two types of harmonics in a way which will enable him to execute a passage as fluently as possible.

Natural harmonics are indicated this way.



The note shows the desired pitch; the small circle indicates it is to be played as a harmonic.

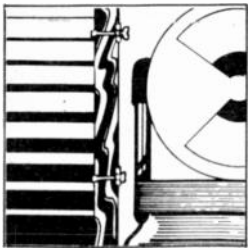
Artificial harmonics are notated:



The bottom note is fingered; the diamond indicates the node which is lightly touched; the *actual pitch* is the harmonic sounded.

At best, this method of notation is a pain in the poop. I usually indicate all harmonics by writing in the actual pitch desired with a little circle above the note (as for natural harmonics) and by writing the word *harmonics* at the beginning of the passage.

Is the Sforzando making a comeback? Is Portamento just a fad? All these plus the chilling facts about Ponticello, when we continue our string probe in the next exciting episode.



Marketplace

Books

Paul Robson Percussion Series. Six volumes and teaching manual. Alford Music Ltd. 372A Yonge St., Toronto, Ont. M5B 1S6 (416) 597-0066

Music Dealers

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

Instruction

Ontario College of Percussion. All phases of percussion study. 1656 Bayview Ave., Toronto, Ontario M4G 3C2 (416) 483-9996

Paul Brodie School of Music and Modern Dance. Professional

Saxophone Instruction. 1210 Eglinton Ave. W., Toronto, Ontario M6C 2E3 (416) 783-7958

Musicians' Services

Bookkeeping Services. All phases of bookkeeping and accounting. Maureen Whitney (416) 663-5899 Evenings

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

Publications

Random Scan is a public form

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

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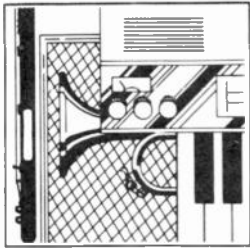
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Product News

Circumstances

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Soundcraft 1" 8 Track Recorder

Soundcraft announces the introduction of the first tape recorder from its Soundcraft Magnetics subsidiary, the SCM 381-8 1" 8 track.

This entirely new design features a precision engineered transport based on a thick cast aluminium deck plate for optimum tape-path stability. A simple tape path features the capstan shaft on the outside of the tape to avoid tape oxide wear. Wow and flutter is 0.03%.

TEAC Model 108 Sync Cassette Deck

White Electronic Development Corporation announces the latest addition to TEAC's long line of firsts; the TEAC A-108 Syncaset TM, the first cassette deck with "simul-sync" TM. The 108 is a 4-track, 2-channel, 2-head unit, driven by a servo-controlled DC motor and equipped with Dolby noise reduction circuitry. Other specifications include: wow and flutter of 0.07%, overall frequency response of 30 Hz to 16 kHz,

A particular feature of the machine is the main control panel for all audio and transport functions which is removable to be used as a remote control. This module also contains a tape counter reading in minutes and seconds and with a search to zero facility. The varispeed control is similarly removable.

Further details may be obtained from Soundcraft Magnetics Ltd., 9-10 Great Sutton Street, London EC1V 0BX, England. Tel. No. 01-252 3631.

and a 55 dB signal-to-noise ratio without Dolby.

The thing that makes the Syncaset unique is the inclusion of several features previously not found on TEAC cassettes: Simul-Sync, tape and mic mixing, and a cross-feed switch. All of this makes it possible for the recordist to record on the left channel first, then go back to the beginning and record in sync on the right channel while listening to the left. This is of tremendous value to the musician or song-writer who either wants to practice soloing

against a set of chord changes, or record a vocal with guitar or piano accompaniment.

Other features of the Model 108 Syncaset include memory, mic input, a record level controls, VU meters, bias and EQ switches, input selector switch, a damped cassette eject and a removable cassette window that allows easy maintenance. For information, contact: White Electronic Development, 6300 Northam Dr., Mississauga, Ontario L4V 1H7 (416) 676-9090.

Takumi Flutes

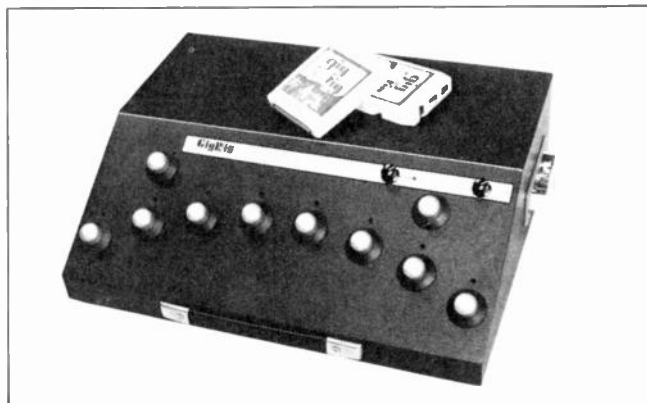
Boosey and Hawkes announces the introduction of Takumi flutes to the Canadian market. The flutes are handcrafted from seamless nickel silver or solid silver tubing. They are available in six models and with several different options. For more information, contact: Boosey and Hawkes, 279 Yorkland Blvd., Willowdale, Ontario M2J 1S7. (416) 491-1900.

Sharkfin Picks

Boosey and Hawkes Introduces Sharkfin Picks, new from Sweden. The tri-point picks have a "shark-fin" point for solo playing, one normal point and a saw edge for sparkle sound. Available in weights: Extra Soft, Soft, Medium and Hard. Information: Boosey and Hawkes, 279 Yorkland Blvd., Willowdale, Ont. M2J 1S7 (416) 491-1900.

Pro Star Strings

A new Canadian company, Pro Star Music, introduces its Pro Star line of professional high quality guitar strings for acoustic and electric guitars. Pro Star after extensive research has produced a string that is consistent, reliable and has good tonal quality. The strings are endorsed by Alex Lifeson of RUSH. Product and distribution enquiries: Pro Star Music, Box 293, T.D. Centre, Toronto, Ontario M5K 1K2.



Gig Rig

The Gig Rig is a new Rhythm unit which plugs into conventional amplification systems and uses pre-recorded rhythms performed by professional musicians. Tapes are available in a variety of styles and rhythms. The speed of the

tape can be varied, thus affecting the pitch and chords are changed by pressing foot buttons. The unit is especially useful to songwriters for working out ideas. For more information contact: Northern Audio Music Enterprises, 953 Fraser Dr., Burlington, Ontario L7L 4X8 (416) 639-0200.

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