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and "See You Tonight", put that together and put out an album that's never really been out in the market in the rest of Canada. Do that until the second album comes out. Is it getting confusing?

Product, product, product.

Yes. So it was necessary to do it right away for that reason and also for the fact that it costs a lot of money. We wanted to see what the record people think of these tunes. They can tell. They don't really listen to a whole lot of tunes. They listen to one or two songs and see if they can figure out if they will be big or not. They're not going to sit down and listen to ten numbers--they get so many tapes they just don't have time. So I'm hoping that they'll like it and if they don't I'm going to go with the album anyway and put something out there for the people to enjoy. We worked very hard on this new E.P.; we cut some very nice takes and we have some very talented people playing on it.

It's basically you and (Keyboardist) Neil MacKinnon along with three members of the band &B (guitarist George Antoniak, bassist Pat Riley and drummer Maurice Nadeau).

Yes that's right. We're like a partnership now.

Didn't Pat also contribute to about half the tunes?

Oh yes. Even if we don't play together we continue to write tunes together and we will continue to do so. Of the six tunes, I wrote one by myself and he wrote one by himself and the rest were cowritten, so it's pretty even.

One of the new songs I've seen you perform is entitled "Storm on the Causeway". Isn't it sort of a love song, specifically to Cape Breton Island, yet one which can be taken on a number of levels?

Oh Yes, it's about having to leave home and sometimes not being at all happy about it, although Cape Bretoners travel everywhere and they seem to adapt--because of necessity, sometimes, more than anything. You know--you have to go out and find

work. So that's the idea or theme behind "Storm on the Causeway"; a sort of conflict of ideas between your heart and your head and so on.

Is it an old song?

Probably, yes it is.

**A lot of songwriters tend to repeat certain words throughout their career in writing. Van Morrison makes reference 'radio' a lot in his songs and that's kind of like a trademark where he sort of sneaks it in.**

Somebody told me they had heard it years ago.

I would say that and "Mid-day Matinee" would go back to the Moon/Minglewood days, when Matt and I were writing songs like "Cadillac" (included on Minglewood's first album). I started some tunes of my own and one of them was "Storm". Although it has gone through a few changes, basically it's the same chords and the same lyrics. Obviously if you play it with different people you get a little different feel. It's gone from a slow song to a fast song and now to a sort of a medium tempo.

That's a great song.

It's a fun tune to do but we've stretched it out quite a bit live because it's a great song to go all out on. The recorded version has a solo on the end but that's where it fades out. It's too bad we couldn't have done the whole thing through, but it's probably about five or six minutes long. It's great to have stuff like that because live it translates well. Sometimes the guitar player can solo or the keyboard player can say things in just two or three passes what they can say in 20 or 30 bars. It could tend to get a little monotonous but you can rip off a great solo. It's great to have it in there.

Okay. Let's talk about the other five tunes. What are they called and what are they about?

There's a tune called "Dinny" which is a Pat Riley tune. It's a good time tune, it's got sort of a &s beat to it. He wrote it sort of from his childhood, because his mother used to call his father Dinny when she wanted to tick him off. If he was home at the supper

table and he might have had a few beers with the boys she'd come over and start teasing him, saying "you're a good boy Dinny" sort of thing, and he used to hate that word. It sort of stuck in Pat's mind and he used it for a song. It's a great tongue-in-cheek thing. I really

the other album but we didn't record it. It's a ballad called "Dreaming of You". It's a love song about....I guess you could say, about a musician on the road. But it could be anybody who has to travel for their work and go away: the idea that "while you're not here, I'm

dreaming of you".

It's a ballad, sort of in the same vein as "Midday Matinee". That was the ballad song on the first album and a lot of young ladies liked that tune, so I wrote this song for the ladies. I should say, a specific lady.

When I first heard "Mid-day Matinee" on the album, I remembered it from seeing you play it live. What really got me were the lines "Sometimes I feel like a movie/Right before the end/I hate to see those good guys always win".

I got the idea from watching a lot of late show westerns. The good guy always wins out, and that sort of ticked me off a little.

The last song, which is my favorite, is a song Pat and I wrote called "Listen to your Heart", and it's got a fast beat to it. I don't know, maybe it's because I enjoy playing it live so much, but I really like that tune. Nobody that I have been working with in the studio except for Pat--Pat feels the same way, and the producer, thank God--but everybody else sort of didn't take much notice of it. The chorus keeps going "You better listen/You better listen to your heart". It's sort of a song about love. It's very obvious, the title says look inward sometimes instead of looking at people from just the outside.

When will the album be out?

It should be out around the end of March. There will probably be a single released to the radio stations before the album comes out. "Don't Let it Fool You" has already been mixed and given to C/&B for their songwriting contest. I lost the contest, but anyway it was worthwhile and I'm

The tune I wrote on my own is a 60s sort of tune. Ironically, I had it ready for

glad I did it. It was the Shure Golden Mic award I won last year. It had a different format this year--they did it as a song contest. The Senheiser company sponsored it.

So that brings us up to now.

For now, I'm just trying to keep everything together and stay on the road. It's not an easy year for musicians because of the economy and everything--the clubs have cut back a lot on their budgets. But it's difficult for a band to cut back on its budget, because of the expenses for the vehicle and the gear and everything. So we're just trying to keep out there and play as many different places as we can to try and keep it operating. You know, it's as difficult for us as it is for the club owners and the universities to do. The universities have cut back on their entertainment budgets and so that means a little more juggling.

But I'm very optimistic. I think it's going to be a great summer and I think the Maritime economy is going to pick up and people will be going out more.

The Chestnut seems to have latched onto an idea that I like. Although they usually only have bands for three nights a week, it's generally a high quality act.

I think that's the key right there. Consistency is the best way to go about it. People know they're going to have top notch entertainment. I think a lot of clubs should look at being more selective in their bookings. I think they are learning that if you have consistently good bands, you'll be a lot better off. I mean, you still have to give everybody a crack at it. Everybody has misgivings about booking local bands, but local bands can be good too.

As far as performing, I'm better off playing in a place like Fredericton on the weekend than in a smaller town. There's going to be more people to draw from. But in a small town it's great to play the first part of the week because it gives them a chance to catch some good entertainment. They might only go out one night,

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