

1981 Songwriters' Market Guide

canadian

June 1981

\$1.50

MM70900

musician

Kim Mitchell

OF MAX WEBSTER

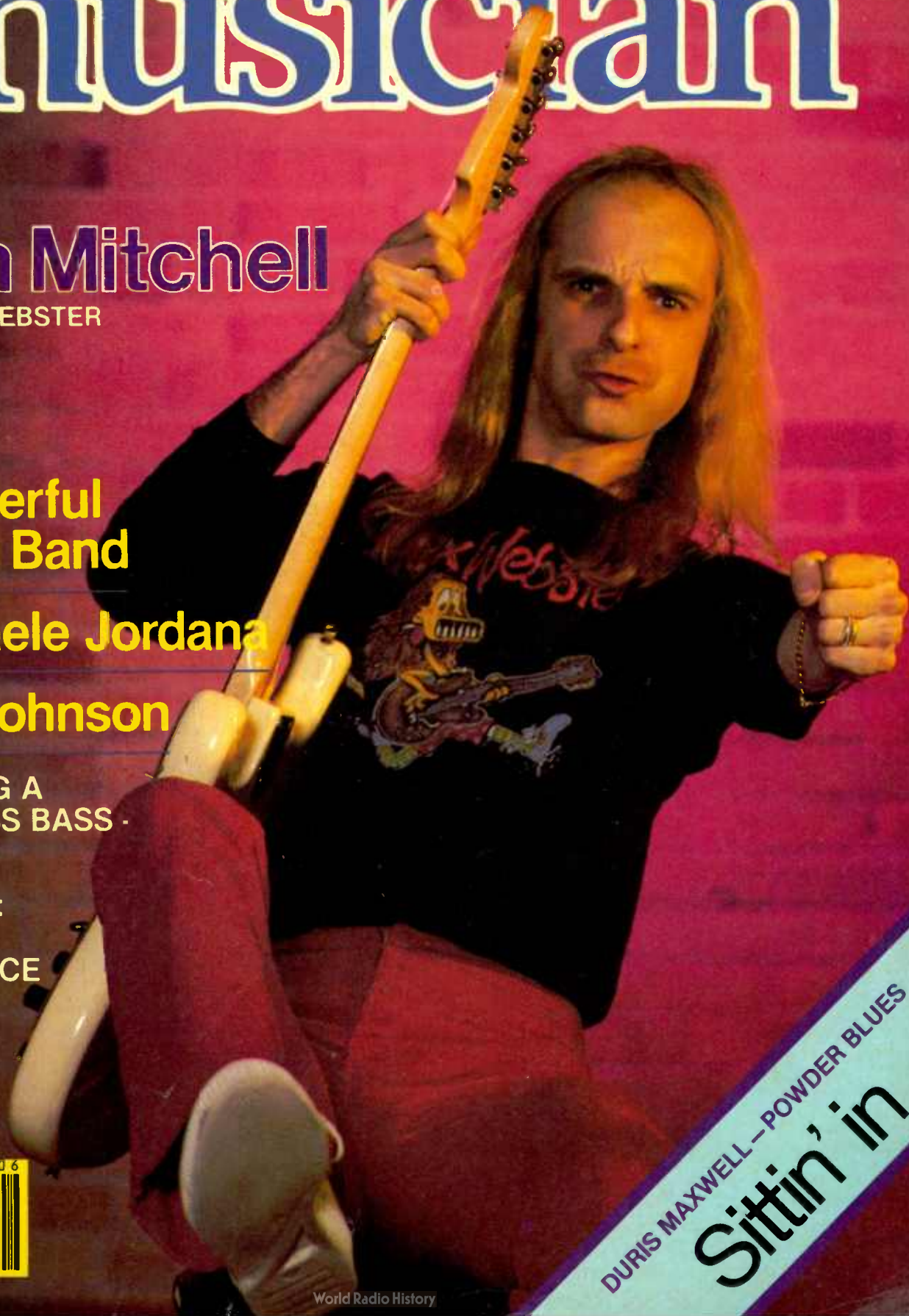
**Wonderful
Grand Band**

Michael Jordana

Don Johnson

**BUILDING A
FRETLESS BASS -
Part I**

**PROFILE:
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The CP-20 has similar features at a lower price.

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M U S I C

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

World Radio History

ROAD TOUGH? PROVE IT.



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

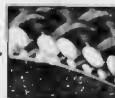
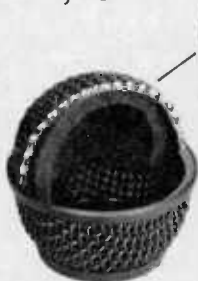
Each was dropped seven times on its side from six feet onto the office floor. Nothing much was happening. So we repeated the series, this time dropping each microphone on its nose. Seven times from six feet. Still no problems. They looked good and sounded good, but we were getting tired.

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

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

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

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



Part of the secret of ATM toughness is this 3-layer windscreen. An outer heavy wire, a finer wire screen just inside, and an inner layer of woven bronze. All soldered to each other and to a solid brass ring. There's nothing else like it on any microphone.



This ATM91 survived 27 drops from as high as 6 feet!



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AUDIO SPECIALISTS INC., 2134 Trans Canada Hwy. S., Montreal, Quebec H9P 2N4

World Radio History

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BY GREG QUILL

"Initially I moved to Toronto to study with (Tony) Braden. Max Webster was supposed to be a side thing to pay for lessons and practice what he taught me. Every week you knew you were getting ahead. I loved taking lessons. I lived for it. A lot of my style comes from that one year."



Wonderful Grand Band

28

BY PATRICK ELLIS

The Wonderful Grand Band was originally formed to play on a weekly Newfoundland comedy and music show called *The Root Cellar*. In true cabaret fashion the WGB combine two comics from the Codco theatrical group and six rockers rooted in Celtic music, providing entertainment for one and all.



Michaele Jordana

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BY KATHRYN MILLS

A strange and wonderful sort of person, Michaele Jordana is an accomplished painter and seasoned rock singer, with paintings in the National Gallery in Ottawa and a Juno nomination for her first album — *Romance at the Roxy*. As a child in Winnipeg music was the furthest thing from her mind.



Don Johnson

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BY MONA COXSON

Recently Don Johnson stepped down from his administrative position at Humber College (Toronto) to give more attention to his teaching, something he is widely respected for by his peers and students alike. His career has spanned close to 36 years, always stepping out of one spotlight right into another.

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A compressor/limiter that gives you a free hand.

There are times in the life of every studio operator when an extra hand would make things a lot easier. It's for times like those that dbx designed its new Model 163 compressor/limiter. We call it the "one-knob squeezer" because it has only one control - to adjust the amount of compression desired. As you increase the compression ratio, the 163 automatically increases the output gain to maintain a constant output level. It's quite clearly the easiest-to-use compressor/limiter on the market.

But that's not all. Because the 163 is an "Over Easy" compressor/limiter, too. Which means that as the signal level crosses the threshold, the 163 gradually adds the desired amount of gain change over the range of several dB. The result is the most natural-sounding compression you've ever heard.

The 163 is as easy to install as it is to operate. It's light and compact - two may be rack mounted in a 1 3/4" space - and it interfaces easily with phono connectors.

But the easiest part of this "Over Easy" limiter is its cost. Because, with the money you save on a pair of 163s, you can get two extra hands in the studio. You can hire yourself an assistant.

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UNLOCK YOUR EARS



CAPAC's annual accounting to the music industry

These charts could be the most important ones you'll read all year

The charts on the opposite page show, once more, CAPAC's successful administration of its members' music. The figures show a five-year period, with 1971 figures to indicate the amazing growth of Canadian music in the last decade.

An examination of the charts show that CAPAC's total income in 1980 totalled almost \$21 million, including a sum of \$1,669,482 received from foreign performing right organizations on behalf of CAPAC members. Total distributions to CAPAC's own members increased from \$7,485,741 in 1979 to \$8,289,623 last year.

The charts indicate the continuing benefits of the CRTC regulations regarding Canadian content on radio and television. In some circles, these regulations are coming under increasing fire, but it has always been CAPAC's position that the rules work to encourage the entire Canadian musical community. To illustrate that the regulations — which CAPAC fought so hard to obtain, more than a decade ago — are working, one can't fail to note the dramatic increases in payments to CAPAC writer members, from a mere \$871,000 in 1971 to almost \$3-1/2 million last year.

The boost to the entire Canadian music industry is reflected in the increased use of Canadian music everywhere else in the world. It's gratifying to note that foreign income for CAPAC writers and publishers last year is \$1-1/4 million more than it was ten years ago. Better still, this income is being shared by more and more composers — 884 different

CAPAC writer members earned money from outside Canada last year, compared to 313 in 1971.

CAPAC's overall domestic revenues have continued to increase, slightly ahead of the pace of inflation, with licence fees and interest totalling \$19,315,301, compared to just over \$17 million in 1979.

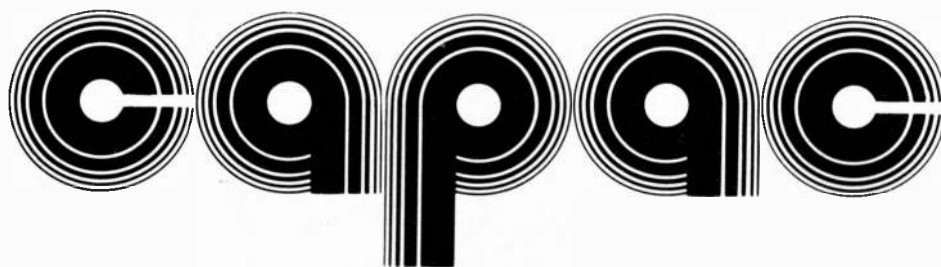
More and more Canadian publishers, composers, songwriters and lyricists are joining CAPAC — we signed 1,157 new members last year, compared to 1,055 in 1979.

In other words, we are experiencing a continual and steady pattern of growth, and we see this stemming partly from our own efficiency, but more importantly from the creative efforts of our members. We are going to continue our efforts to secure a more equitable Copyright Act, strengthen the Canadian Content regulations, encourage the acceptance of our members' work at home and abroad, and keep the costs of running CAPAC in check. In these ways, we can best serve Canada's creative musical community.

If you need to know more about CAPAC and how it works to strengthen music in Canada and support its individual composer and publisher members, please call us. We welcome your interest — which is why we're pleased, year by year, to provide the music industry with these details of our activities.

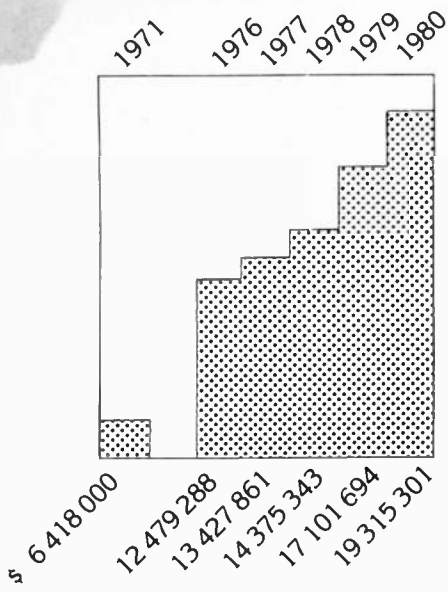
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General Manager

The Composers, Authors and Publishers Association of Canada

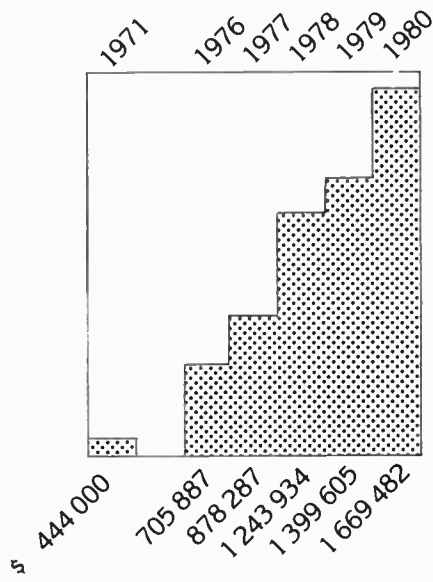


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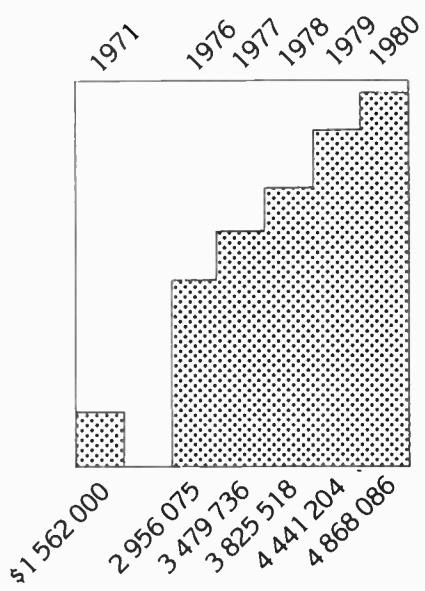
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& interest (1)**



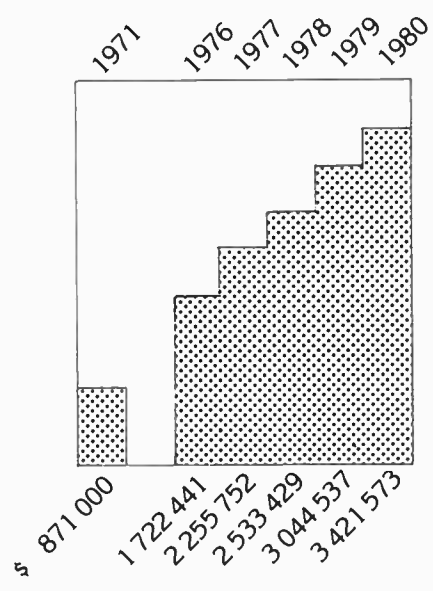
**Foreign income
for CAPAC
Members**



**What CAPAC
publishers
received (2)**



**What
CAPAC writers
received**



**CAPAC's
overhead (as
% of receipts)**

12.8%	1971
13.1%	1976
13.4%	1977
14.3%	1978
13.5%	1979
14.1%	1980

- (1) Interest is income earned by the investment of CAPAC receipts, and later distributed. In 1980, this totalled \$2,032,081.
- (2) These figures include payments for CAPAC publishers who act as agents for foreign publishers.

HUMBER COLLEGE MUSIC DEPARTMENT REQUIRES TEACHING MASTERS

**Vocals — Reeds —
Lower Brass**

September 1981

VOCAL

To provide leadership in all vocal teaching; all types of voice production; choir; solo repertoire classes; theory, improvisation, ear training; recording techniques.

Qualifications: Experience in all voice fields; must have published extensively and recorded in all fields; teaching at post-secondary level essential.

REEDS

Teach all woodwind instruments: traditional single and double reeds, piccolo, flute; also theory, improvisation, composition, ear training; lead stage bands and other ensembles.

Qualifications: Extensive professional experience performing, recording, teaching in all musical mediums; post-secondary teaching experience.

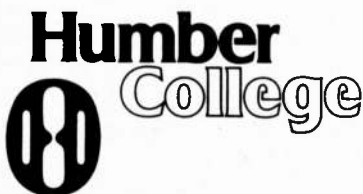
LOWER BRASS

Teach trombone, bass trombone, tuba, and euphonium; master brass classes; solo repertoire; lab bands, jazz workshops; ear training, theory, improvisation; brass choirs; recording.

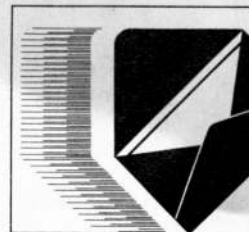
Qualifications: Extensive experience as solo and ensemble performer in all idioms; teaching at post-secondary level; recording in both classical and jazz invaluable.

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Feedback



Letters to: Canadian Musician, 2453 Yonge St., Suite 102, Toronto, Ontario M4P 2E8.

With this issue we welcome Peter Magadini who will be taking over the Percussion column. At 39, Peter has worked in symphony orchestras, various jazz ensembles and pop groups. Currently in the evenings he plays in Joe Sealy's trio at Errol's, on Richmond St. (Toronto). Peter has also written books on percussion published by Hal Leonard Publishing, and is concerned with introducing music to children at an early age.

CM thanks Paul Robson for his contribution to the magazine and we wish him all the best.

You'll find another modification, in that the Songwriting column is now a guest column. As songwriting is such a diversified field it will be written by as many and varied professionals as possible. Our appreciation goes out to Jim Hagan for initiating the Songwriting column.

Due to his busy schedule Tom Szczesniak's Bass column does not appear in this issue.

I'm an amateur musician trying very hard to work my way up to a full time musician in the business. Getting work used to be hard for me but since I took Mr. Tom Szczesniak's advice things are now looking better for me. I would like to say that this article is one of the best I have ever read, thank you very much.

Larry Wilcox
Los Angeles, CA.

I just finished reading your magazine for the first time (the Feb. issue), and I have to tell you that I enjoyed it very much. I especially enjoy your articles on Canadian singers/groups. I think yours is the only mag that writes feature articles on Canadian stars, and that's what makes it so terrific. I hope that sometime you will be able to feature an article on the Simard family. It's time the English language mags paid some attention to them. Sincerely,
Debby Swenson
Prince Albert, Sask.

In response to George Cattapan's letter regarding MCA and Leslie Soldat's response; I say — Welcome to the Canadian Music Industry where music has little to do with the music business, and courtesy is the exception and rudeness the rule.

Mendelson Joe
Toronto, Ontario.

First let me say I enjoy your magazine. It has opened my eyes to new things. I am looking for some advice on becoming an engineer in a recording studio or radio station. How do you do it? I do a little mixing and recording with some equipment I bought, but would like to further my knowledge and if possible a career.

Paul Martin
St. John, New Brunswick.

I am interested in finding out about Canadian schools etc. which offer courses in recording engineering, producing, management etc. Can you give me any information as to the existence of such institutes or tell me where I can find out? Thank you very much.

G. MacGregor
Nelson, B.C.

I am writing with hopes of you helping me with some information. I would like to know if you have a list of recording engineering courses and music production schools in the Toronto area, that issue a certificate. I have had experience in recording studios; all I seek is an accredited course. I would appreciate any help you may offer me in this matter. Thank you.

Joseph Reid
Downsview, Ontario.

Courses in recording techniques are available at Trebas Institute in Montreal, Quebec and Fanshawe College in London, Ontario. Instruction is also available from Recording Institute of America at various studios across Canada. Several independent studios also offer courses.

My favourite part of your magazine is the workshop section. I look to it for inspiration. I am not a professional musician but I play a great deal at home or with friends. I expect there are many like me who would appreciate more detailed information or referrals to useful books. I would like to see a second column on vocals which was less technical, possibly including advice on singing harmony. Perhaps more space could be given to acoustic instruments. I would gladly pay more to receive an expanded Canadian Musician. Looking forward to my next issue,
Mary-Lou Richards
Frankford, Ontario.

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musician

presents

SONGWRITING SEMINAR '81

Sunday, November 1st, and
Monday, November 2nd, 1981,
at the Sheraton Centre Hotel,
Toronto

Two days of workshops for the
serious songwriter conducted by
songwriters, publishers, music
lawyers, producers, performing
rights organizations, A & R
people, and artist representatives.

Entry Fee - \$75.00 Per Day

- * The entry fee includes three workshops (per day), coffee, lunch, and a reception at the end of each day's events.
- * Early registration is advised since attendance will be limited.
- * Registration deadline is October 16th, 1981.

The Days' Events:

Workshops will focus on the act of songwriting with additional workshops covering the business of songwriting, the selling of the song, and performing rights and royalties.

DAY ONE (Nov. 1st)

9:30 - 11:30 am

- a) Rock Songwriting
- b) Writing Jingles
- c) Selling of the Song

11:30 - 1:00 pm — LUNCH

1:00 - 3:00 pm

- a) Country Songwriting
- b) Pop/MOR Songwriting
- c) Performing Rights and Royalties

3:00 - 5:00 pm

- a) Rock Songwriting
- b) Writing for Theatre/Film
- c) Business of Songwriting

DAY TWO (Nov. 2nd)

9:30 - 11:30 am

- a) Pop/MOR Songwriting
- b) Writing for Theatre/Film
- c) Performing Rights and Royalties

11:30 - 1:00 pm — LUNCH

1:00 - 3:00 pm

- a) Country Songwriting
- b) Writing Jingles
- c) Business of Songwriting

3:00 - 5:00 pm

- a) Rock Songwriting
- b) Pop/MOR Songwriting
- c) Selling of the Song

PLEASE ENROL ME IN:

Time:	Day One:
9:30 - 11:30 am	a) <input type="checkbox"/> b) <input type="checkbox"/> c) <input type="checkbox"/>
1:00 - 3:00 pm	a) <input type="checkbox"/> b) <input type="checkbox"/> c) <input type="checkbox"/>
3:00 - 5:00 pm	a) <input type="checkbox"/> b) <input type="checkbox"/> c) <input type="checkbox"/>

Time:	Day Two:
9:30 - 11:30 am	a) <input type="checkbox"/> b) <input type="checkbox"/> c) <input type="checkbox"/>
1:00 - 3:00 pm	a) <input type="checkbox"/> b) <input type="checkbox"/> c) <input type="checkbox"/>
3:00 - 5:00 pm	a) <input type="checkbox"/> b) <input type="checkbox"/> c) <input type="checkbox"/>

(Choose only one session per time period)

SONGWRITING SEMINAR '81

Here is my cheque for _____
for _____ day(s).
Please send me all the details.

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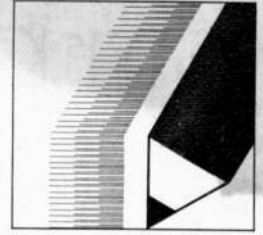
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Notes



New Massey Hall

Scheduled for completion in the summer of 1982, the *New Massey Hall* will be the permanent home of the Toronto Symphony Orchestra and the Mendelssohn Choir, and will be the venue for several major cultural and musical presentations.

The structure was designed by Arthur Erickson/Mathers and Haldenby of Toronto with the acoustics designed by Bolt, Beranek and Newman Inc. of Cambridge, Mass.

E.J. Blaine, project administrator explains, "The panel array is used as a means of providing early sound reflections. The quality of musical sound in the hall is governed by the ratio of early energy to late arriving reverberant energy. The range of

this ratio that the ear finds acceptable is surprisingly small.

"The banners are used to control the reverberation time within the hall by supplying a large amount of absorptive material that can be either added or removed from the room. The maximum reverberation time is determined by the volume of the hall and this is predicted to be 2.1 seconds with a 1.55 second minimum. The maximum setting would be used for romantic, liturgical and organ pieces and the lower setting would be suitable for classical and baroque repertoire. The maximum setting would probably be used for Mahler and Brahms, and the lowest setting for Mozart. There will be four settings: all banners retracted from the hall, one third of the banners lowered into place, two thirds of the banners in, or all of the banner area in the hall. The banner setting will be selected by the Music Director to suit his program.

"The tuning of the New Massey Hall will be done by means of adjusting the array of panels over the stage so that the sound of instruments at various parts of the stage is carried in proper balance to all seats in the hall and is also reflected back to other musicians on the stage so that they can hear each other. Once the panel array is tuned it will be locked into its tuned position and will not be subject to further operational adjustment.

"Tuning also means choosing

the appropriate settings of the acoustical banners to provide the correct reverberation time for the various kinds of performances.

"The new hall would be tuned with the kind of music that figures most strongly in the programmes throughout the season: mid-to-late 19th century music for medium-to-large orchestra; strings, winds and brass in two's or three's, four horns, normal percussion. It is absolutely necessary, once the initial setting is made, to see that the balance is correct for other musical groups of different size, from solo piano, to recitals, to small and large chamber groups, etc. and to take into consideration the Choir and organ separately and in concert.

"Diffusion determines how completely the listener feels surrounded by the sound. Our diffusing surfaces are the curved concrete walls of the auditorium and the canted pre-cast concrete panel ceiling. Of course, balcony and mezzanine fronts and soffits also catch early sound reflections and turn them back down toward the middle of the main floor seating area. With all these surfaces it is not necessary to have the traditional statues, niches and coffering or the synthetic or contrived surfaces that are seen in other halls."

Toronto's New Massey Hall (as yet a permanent name has yet to be chosen) is truly an architectural masterpiece.

The Real Jam

Lamia Productions' Real Jam is a non-profit organization, in its second year of operation. The concert-contest format of The Real Jam, held at concert halls across southern Ontario, provides exposure, experience, and an entertaining day of music.

This year's preliminary contests were held in Guelph, Waterloo, Toronto, and London. The finals will be held in Guelph on May 30th and 31st. Winners from each of the band, duet, and soloist categories will be awarded a recording session at Phase One Studios in Scarborough, Ontario.

The studio time is valued at \$4000. Contestants are judged by a

five person panel on their originality, stage presence, and vocal and instrumental performance. The judges selected consist of professional musicians, music instructors, broadcasters and critics.

Although The Real Jam has shown a financial loss this year, Greg Servos, contest organizer, maintains that, "a lot of enthusiasm was shown by the performers, promoters, record companies and the media in general. Next year is going to be bigger than ever."

Plans are now under way for the 1982 Real Jam and anyone interested in competing in next year's contest should drop a line to Greg Servos, 190 Arthur St. N., Guelph, Ontario N1E 4V5.

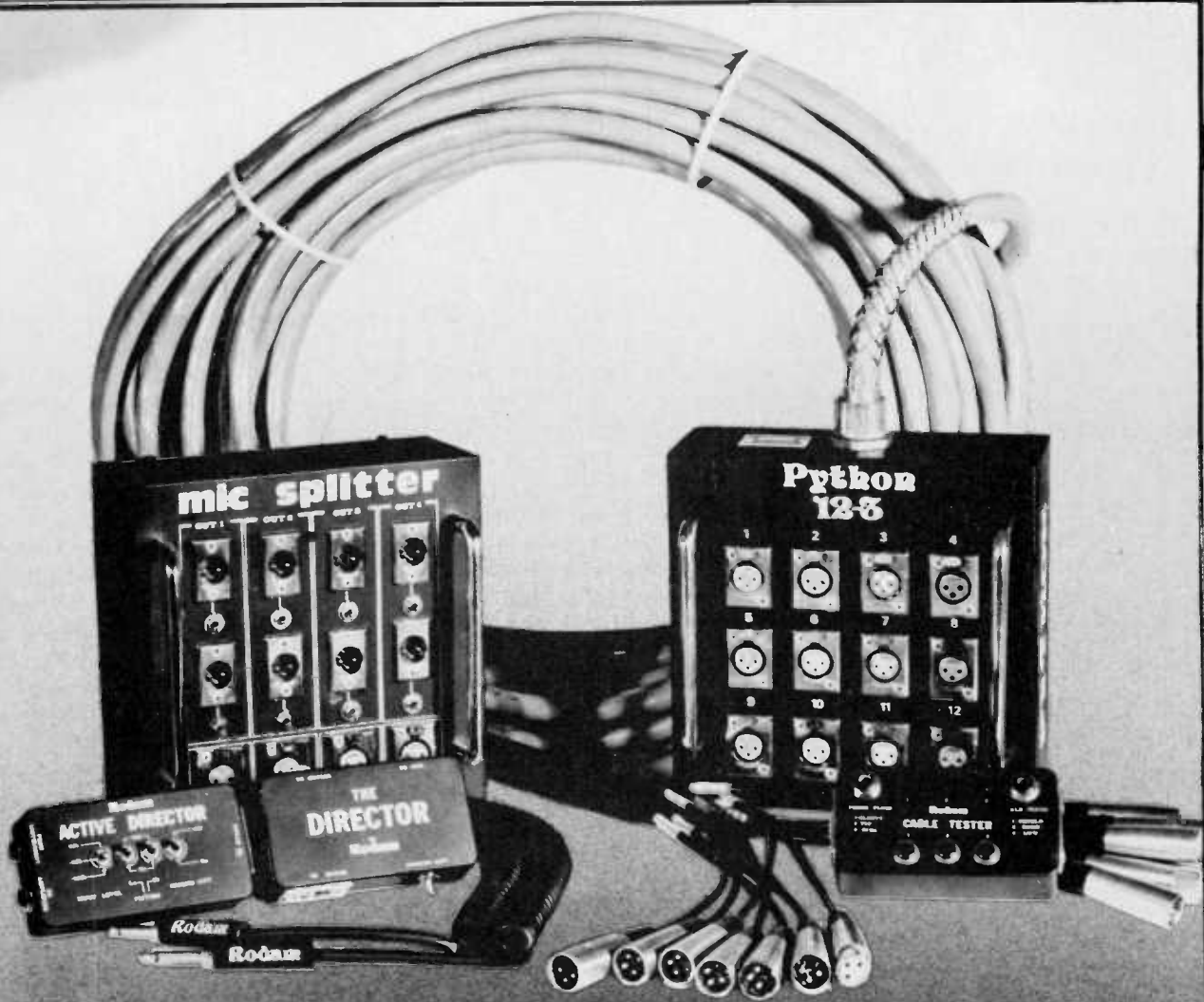


Anne with Ronald Hughes, general manager of The Shamrock Hilton.

Anne Murray Grammy Winner

A reception was recently held in honour of Anne Murray at The Shamrock Hilton Hotel in Houston, Texas. The reception was hosted by Capitol Records

for the recent Grammy winner who was in town to perform at the Houston Livestock Show and Rodeo.



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Johnnie Lovesin — Taxi Records



Recently, with the release of *Set The Night On Fire* (Taxi Records) Lovesin has put together a new band and is about to embark on a tour to support record sales.

He is also busy writing for an upcoming album which he plans to record "as soon as possible".

"I intend to use my own band on the next record," he says. "On the last one I used guys like Greg Godovitch and Terry Hatty but you can't take guys like that on

the road with you, and when some kid pays to see you he wants to hear the tunes played like they are on the record.

"I figure I owe it to the people who buy the records to give them a product that sounds good live."

Lovesin's career has seen a lot of ups and downs. In 1972, under contract to another label, he began to feel stifled by that label's attitude, and went underground.

"They wanted me to be packaged and marketed as something I wasn't," Lovesin says. "I can't stand it when record companies discover new talent and then try to make them over into something far removed from what made them interesting in the first place."

Association of Canadian Women Composers Formed

The Association of Canadian Women Composers has been

formed and the Board of Directors elected. Members of the executive include Carolyn Lomax, chairman of the board; Ann Southam, president; Margaret Davies, secretary; and Gail Young, treasurer.

In explaining the reasons for the formation of the ACWC, Carolyn Lomax said, "About a year ago I began research, with a Canada Council grant, on Canadian women composers; very little work and no documentation had been done in this area of music. As I travelled and talked with the composers, I became aware of the need for this type of organization, which will help to establish a network of professional contacts and act as a vehicle for information about competitions, performing groups, and commissions for the composers and distribute information about the composers and their music."

The ACWC is planning to publish a newsletter and a directory, and to establish liaisons with other associations of women composers in the USA and Europe. They are also discussing the establishment of a small library of scores, tapes and biographical data, performances and workshops and seminars to

learn about related skills such as music copying and career management.

The Association is encouraging applications and inquiries from women composers anywhere in Canada.

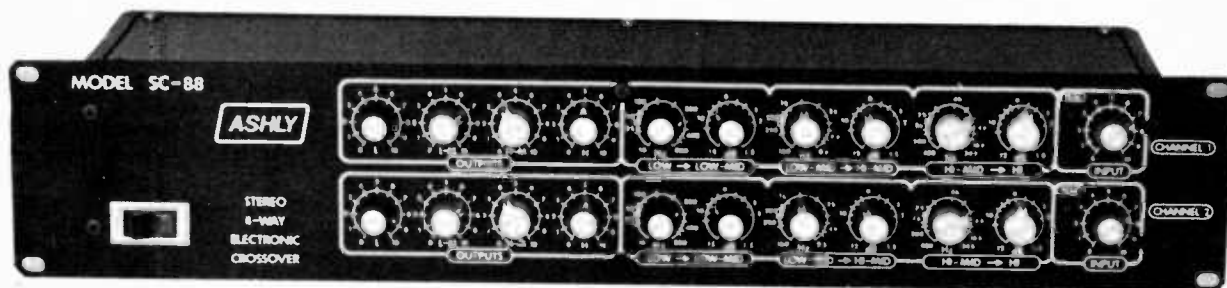
Contact: Carolyn D. Lomax, Chairman, The Association of Canadian Women Composers, 230 Hillsdale Avenue East, Toronto, Ontario M4S 1T6. (416) 482-0758.

Sharon, Lois and Bram go Platinum

Sharon, Lois and Bram have been presented with a platinum record for sales of more than 100,000 copies of their first album, *One Elephant, Deux Elephants*. The presentation was made by Mrs. Lily Schreyer, wife of the Governor General, following a sold out evening performance by the group at the National Arts Centre in Ottawa. In addition to this honour, the group was presented with a Juno award for best children's recording.

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they have performed coast to coast to the delight of thousands and most recently have firmed a deal for their first book (already a Canadian success) *Elephant Jam* to be sold in Australia and New Zealand through their Canadian publisher McGraw-Hill Ryerson.

Canadian League of Composers Celebrates 30 Years

The Canadian League of Composers' 30th anniversary celebrations will take place in June in Windsor, Ontario.

The League has arranged to carry the celebrations across the river to Detroit, where the Orchestra Hall has been booked for a special 'all Canadian' concert presentation.

"We think it's time to take the offensive," says Victor Davies, League President. "It does give us the advantage of having that foreign exposure. I think it's important to strike out and be tested

in those kinds of waters and see how we fare."

Christopher Ward Signs with House of Lords Records

Toronto singer-songwriter Christopher Ward's latest album *Time Stands Still* has been released by Edmonton's aggressive House of Lords Records. The album, recorded last fall at Nimbus 9 Studios, was co-produced by Christopher and Jack Richardson. Christopher Ward and his partner Stephen Stohn wrote all of the tunes.

"I've always been wired to pop music, my life relates to songs and pop culture", says Christopher. "The past year has been one of personal growth and experimentation. I felt that I had to take a year off and get away from gigging. I had no product to push and started to get the impression that I was banging my head against the wall. I enrolled myself



in dance and acting classes and even studied the art of mime and improv at Second City. One day last year I walked in and auditioned for a play, and got the part. I did the play *Gossip* at the Alumni Theatre (Toronto) up until the end of February."

In addition to acting and studying, he managed to find time to

produce a debut album for the Cover Girls, a female vocal group.

At present Christopher is putting the finishing touches on his stage show which he will take on the road in the late spring.

"I feel that I've had a very good and creative year but I've been away long enough. I can't wait to tour again and play some Rock and Roll." concludes Christopher.

Maureen Forrester with The Orford String Quartet

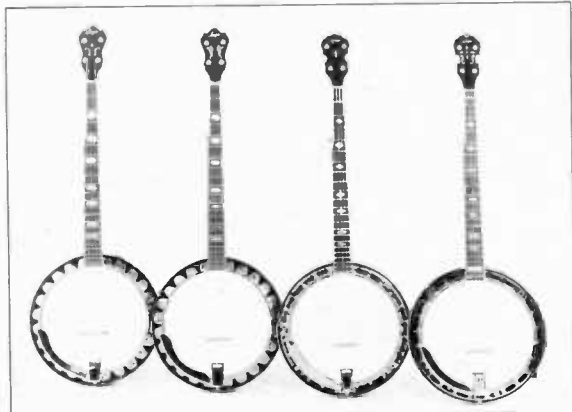
Maureen Forrester will appear with the Orford String Quartet at Convocation Hall in Toronto on May 15.

Miss Forrester and the Orford Quartet will be premiering a new work by R. Murray Schafer entitled "Beauty and the Beast".

This work, commissioned by the Ontario Arts Council, is an original rendering of the traditional fable and will be narrated and sung by Miss Forrester.

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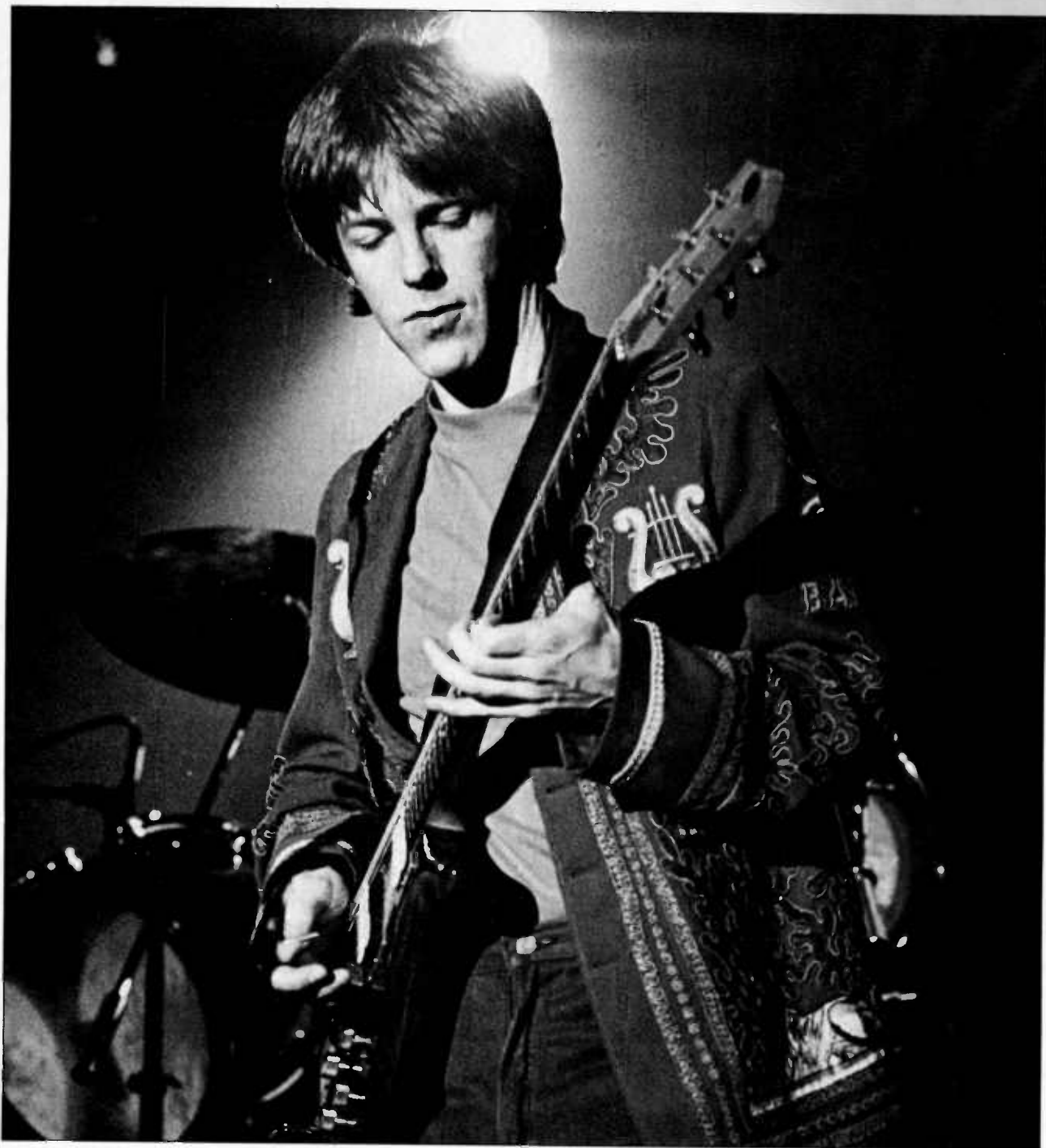
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Tom Lavin — West Coast Award

Tom Lavin, guitarist/vocalist/songwriter with Powder Blues was a triple winner at the first annual Tribute to West Coast Music Awards, organized by the B.C. Academy of Recording Arts and Sciences.

The awards Best Songwriter, Best Guitarist and Best Producer, culminated a year of great personal triumph for Lavin. Powder Blues attained double platinum status with their first album *Uncut* as well as receiving

a Juno Award for Most Promising Group.

Lisa Price Band

The Lisa Price Band is making the move taking careful steps to ensure a happy landing. Aside from working steady gigs they've been spending their time on original material trying to get a package together for the studio. In January of this year Michael O'Connell and Lisa Price set up "Price Productions" with the aid of a financial backer, where they will produce their debut album in July. Upon completion they intend to look for a major

distributor and once the Canadian market is broken they plan to follow through south of the border.

New Product from Richard Seguin

A new album entitled *Trace et Contraste* has been released by Richard Seguin in collaboration with Quebec writer Louky Bersianik.

The Beaubec produced album, on the Acapella label, is a personal work for both Seguin and Bersianik as it is said to reflect various aspects of their own life experiences.

A further 'personal feel' was lent to this project in as much as the musicians featured are all close personal friends of the composers: Yvon Bellemare, arranger and synthesizers; André Chiasson, percussion; Yves Cloutier, guitar; Gilles Beaurdoin, electric guitar; Daniel Hubert, bass; Denis Farmer, drums and percussion; Claude LeMay, organ; and Monique Fauteux and Pierre Bertrand, vocals.

Vancouver New Music Society Appointment

The Vancouver New Music Society, an association for the advancement of contemporary and experimental music, has announced changes within the organization.

At the end of 1980, the New Music Society received and accepted the resignation of the Programme Co-ordinator for the Society, Joanna Anonychuk. An immediate search was conducted by the VNMS Executive for a new Programme Co-ordinator to complete the current season. The VNMS Executive is pleased to announce that Donna Hossack will be the new Programme Co-ordinator for the remainder of the 1980/81 season. Ms. Hossack has an extensive background in arts administration, and was most recently active as the Concert Co-ordinator for "The Look of Music". **cm**

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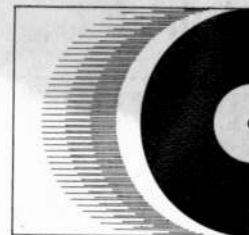
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Records



PETER DONATO

DON THOMPSON **Circles**

Intercan IC-1008

Producer: Jackie Rae

Engineer: Peter Mann

Studio: Eastern Sound, Toronto

This is a magnificently mellow record. It strikes the right groove for every song, a groove that stays there throughout with various players stepping into the spotlight and then allowing someone else the opportunity. This goes on in perfect style, tune after tune.

Thompson, the consummate musician, performs on electric and acoustic bass and piano, and vibraphone. His own tunes "Summer Song", "Circles", and "Second Voyage" mix well with the others, a pastiche of Broadway and standards as well as jazz items from people like Max Waldron and Dizzy Gillespie. Accompanying Thompson are Ed Bickert, Terry Clarke and The Armin Electric Strings. Everyone plays with finesse and feeling. This is an album of music played the way this music is supposed to be played...flawlessly.

DIANE TELL **En Fleche**

Polydor 2424-217

Producer: Allan Katz

Engineer: Richard Blakin

Studio: Master's Workshop, Toronto

I must confess that the first time I really noticed Diane Tell was during her performance at the Juno Awards in February. Her singing following Ginette Reno — Canada's greatest living female singing treasure — showed her to be a vocalist of exceptional ability with all the elements of a Ms. Reno.

Her latest album is no letdown. Her rich melodies and emotion-filled lyrics coupled with her own interpretations combine to make a very strong record. Of course singing in French limits her appeal to the rest of the country, to a large extent, but as is the case with other Quebec artists it just makes their art stronger.

Songs like "Si j'étais un homme" and "Interview" are stunning examples of Ms. Tell's talent. I can't help wonder, like Ms. Reno and Suzanne Stevens, how much Diane Tell's point of view would prosper in an English environment. Perhaps like Harmonium or a Michel Rivard, the lure comes in the *foreignness* of the tongue.

JOHN PAUL YOUNG **The Life of Ernie Scub**

CMDC SC8922

Producer: Stanley A. Viezner &

John Paul Young

Engineer: Rick Knight

John Paul Young, late of his first band - Cardboard Brains, has fashioned a very intense album that is equally enticing and infuriating. On the one hand, Young's made a predominantly electronic record that stands up beside groups such as Orchestral Maneuvers and The Korgis for sheer weight of idea, execution and alternate musical direction. But on the down side, *The Life of Ernie Scub* is exactly that, very down, and almost devoid of any humour or bright spots. Had Young been a little more generous with the textures of emotion or balance, then the whole album would have, through the depth of emotion, presented a story with a more pro and con situation. As it stands, good as it is, one wonders why it is so negative.

NEIL YOUNG **Hawks & Doves**

Reprise XHS2297

Producer: David Briggs, Tim Mulligan & Neil Young

Engineers: Jerry Napier, Michael Laskow, Paul Kaminsky, Elliot Mazer, Richard Kaplan

Studios: Quadraphonic Sound, Nashville; Broken Arrow, Redwood City, Calif; Triad Recording, Fort Lauderdale; Indigo Ranch Studio, Malibu; Gold Star Recording, Hollywood.

You'd think with the production credits listed that this was an awesome project, years in the making. Well listening to it, that impression is quickly dispelled. *Hawks & Doves* is probably one of Neil Young's simplest albums in terms of sound as well as authentic sounding. The subject matter is, as always for Young, unpredictable and the reason the album is even getting reviewed is to acknowledge one very simple basic fact. *Hawks & Doves* is a deceptively rough and simple sounding album. In 1981, when the chips are down and all artists must be on their best behaviour in terms of putting out that hit-making product, who else but Young would do an album exactly the way he wanted to with little concern for the commercial potential and a lot of concern for

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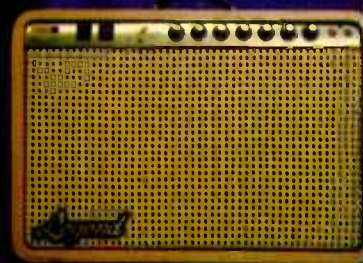
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the point of view he wanted to get across. To me that alone makes this album quite special. The fact that it's consistent Young high quality is just one more reason to support the work of a musician, a superstar, a rock legend, but over all that an artist!

SUSAN JACKS

Ghosts

CBS NJC 36417

Producer: Terry Jacks

Engineer: Keith Stein, Matthew Hyde,
Dave Slagter

Studio: Little Mountain Sound, The Sound Works, Evergreen.

This is a boring record. What's even worse is that it sounds so lacklustre. Susan Jacks seems to find little emotional value in any of the songs she is urged to work her magic on here. The Aznavour-Brown song "A Young Girl" is a haunting tune that a non-singer like Noel Harrison did a splendid job on back in the 60's, but Ms. Jacks runs through this tragic tale like a where-you-going-billy-out-take.

We are given the opportunity to hear Susan sing some of Terry Jacks newest tunes. Now Terry took another French tune — the Jacques Brel/Rod McKuen collaboration — "Seasons in the Sun" and made that a monster. His new tunes are dreadful — bland, extremely unmelodic and simply no weight to them. It's about time somebody put a stop to music that is so bland that it isn't even in the running to be called self-indulgent.

RON SELLWOOD

Off Broadway

World Records WRC1-1267

Producer: Ron Sellwood

Engineer: Paul Bonishevsky

Studio: Kinck Sound

This is definitely the winner of the left field album of the month. There are a diverse group of influences here, to say the least. And I must add they are handled with a flair and imagination that is even rarer.

Mr. Sellwood accurately describes his music as off Broadway. With songs back to back like "Bach Prelude No. 21" and "Bye, Bye, Boo, Boo" — a lament to Yogi Bear's pal — you start to realize our host is definitely, shall I say flexible?

Anyway Mr. Sellwood has begun performing in the Toronto area and I hope to catch one of his rare appearances to see if he is unlocked from a straight jacket as he's led on stage. Seriously, Ron Sellwood is an original talent that needs to focus a little bit more energy into solidifying his songs ideas — not too much or he'd lose the outlook he has, which is his strongest feature. Let loose with the right material, Sellwood has something to offer.

Two Final Thoughts

The following albums will be reviewed next month because due to space couldn't be in this month. In the meantime they're all worth your attention, anyway: Pointed Sticks - Perfect Youth; Segarini - Vox Populi; Toby Swann - Lullabies In Razorland; Blue Peter - Radio Silence. **cm**

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P.R.O. Canada's ability to adapt to a changing world of music continues today. It sponsors free workshops and seminars in the areas of film music, musical theatre, songwriting and publishing, in many cases the only such workshops in Canada.

It holds competitions in the area of orchestra awards to encourage increased performance of contemporary music; prizes to student composers; awards to young lawyers to increase awareness of copyright matters.

P.R.O. Canada has doubled the size of its premises and is computerized throughout. It has increased considerably its collections and payments to affiliates and foreign writers and publishers it represents. In 1980 its foreign revenue surpassed the \$1-million mark for the first time.

P.R.O. Canada's influence has been felt in matters relating to Canadian copyright legislation. At the world level it has been accepted as a member of CISAC, the umbrella organization of performing right societies. Most recently, P.R.O. Canada has announced the opening of CANAMEC, the Mechanical Rights Division, to collect mechanical royalties from outside Canada on behalf of its affiliates.

Throughout its four decades of growth and change P.R.O. Canada has maintained close contact with writers and publishers at home and abroad through its open-door policy. This personal approach to the people it represents will continue.



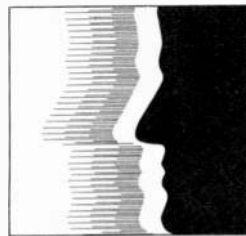
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Profile



Claire Lawrence

PATRICK ELLIS

Claire Lawrence carries a double reputation in Canada. Look at the guy; he's played sax with The Collectors, Chilliwack, The Hometown Band, and now with The Claire Lawrence Band while carrying on a busy career as a producer marking up four Valdy albums, two Minglewood Band albums, two more for the Hometown Band, and two of his own. Besides all that, he used to produce the dear, departed *Great Canadian Goldrush*, CBC's nationally broadcast rock radio show of a few years back.

Claire was pretty keen on talking about his new band, which was appearing both as the Claire Lawrence Band and as the backup for Valdy and Shari Ulrich. The band had just released its eponymously titled album on Sloth records, and was touring all over hell and gone to spread the word. Besides Claire, who both played and produced, the band's members are guitarist Harris Van Berkel, drummer Geoff Eyre, bassist Peter Clarke and David Pickell on keyboards. "Most of the guys in the band are ten years younger than me and very educated musically," he said, explaining the charge he gets out of gigging with his new band. "In Hometown Band it was a little too complacent. Now we've got a hungry band. Every night they go for it."

I watched them, playing with Valdy, playing with Shari, and doing their own sets, and the band is a real treat — pros who can back up anybody and still go for either one of two places when they get their turn. Straight up rock gets mixed in with heavy-metal bebop and reggae, with an occasional venture into the time-warp continuum Weather Report wallow in. "They don't like taking days off," Claire says, "every night they've got to play."

Back in '72 Claire quit Chilliwack, who were at work on their third album at the time. "I quit because I couldn't work with the drummer. One of us had to go. He wouldn't, so I did. It was like a great weight was taker off my shoulders. But ever since then I've been looking for a group of sympathetic musicians."

Having quit Chilliwack, Claire didn't really have a hell of a lot to do. "Every day with Chilliwack that we didn't rehearse we had to drive somewhere." But time didn't weigh heavily on him, in short order he was in the studio and behind the desk for a



change. "My brother had a new record company with Valdy, so the whole summer of '72 was spent producing with him." And Claire's producer hat was clamped on his head almost continuously for the next few years.

Production is tougher and more creative than folks generally assume. "Years ago you could experiment because studio time was so much cheaper. Now, with the prices so high, you've got to work faster and be more accurate. There's no time for playing around in the studio." Getting out on stage, despite having its own completely different set of responsibilities, is like a vacation for Claire. "It's because you can gauge the results right there. With recording there's that long period between when the music was played in the studio and when the people finally get to hear it."

The Claire Lawrence Band recorded their album during one of those rare instances when Claire was wearing both hats at once, playing and producing. While working on Shari's and Valdy's albums at Pinewood Studios in Vancouver, the band would work in between times on their own material. Out of this came enough material for two albums, which was pared down to the seven songs on the record released on Sloth. Five of the seven songs are Claire's; the other two are by Harris

Van Berkel, who's worked with Claire and Valdy for the last year and a half.

Claire is where the buck stops. "Everytime you run a democracy it just gets all bogged down. You've got five people, but all five never agree. One's gonna want to do A, one's gonna want to do D, one's gonna want to do E, one doesn't care, and you can't find the fifth guy when you need him.

"I don't want the weight. But I want to keep the conflicting elements down so there's a direction.

"As far as having a sympathetic group of musicians to work with, this is the best band I've ever been in."

Besides the new band, Claire is excited about the effect New Wave has had on music in Vancouver. The city seems to be cooking with new bands and directions in a way he hasn't seen in ten years. "It's the energy. Energy almost seems to be cyclical. Look at Vancouver in the late sixties and now. There are all these new bands working and rehearsing. We're all influenced by it.

"New Wave doesn't affect the actual production because it doesn't have a new approach to production. New Wave goes back to setting up four mikes and turning on the machines. So what? The Who already did that. Led Zeppelin already did that. But the energy's important. It changed what I was doing.

"Even when I was working on Minglewood's last album it had an effect. Instead of going for the Chuck Berry influence we'd go for the New Wave approach."

Claire sees the cyclic nature of rock in his own reaction to the current return to short fast songs. "Ten years ago all the guys in the bands around Vancouver were coming down to see The Collectors. Now I'm one of the older guys going down to catch the New Wavers."

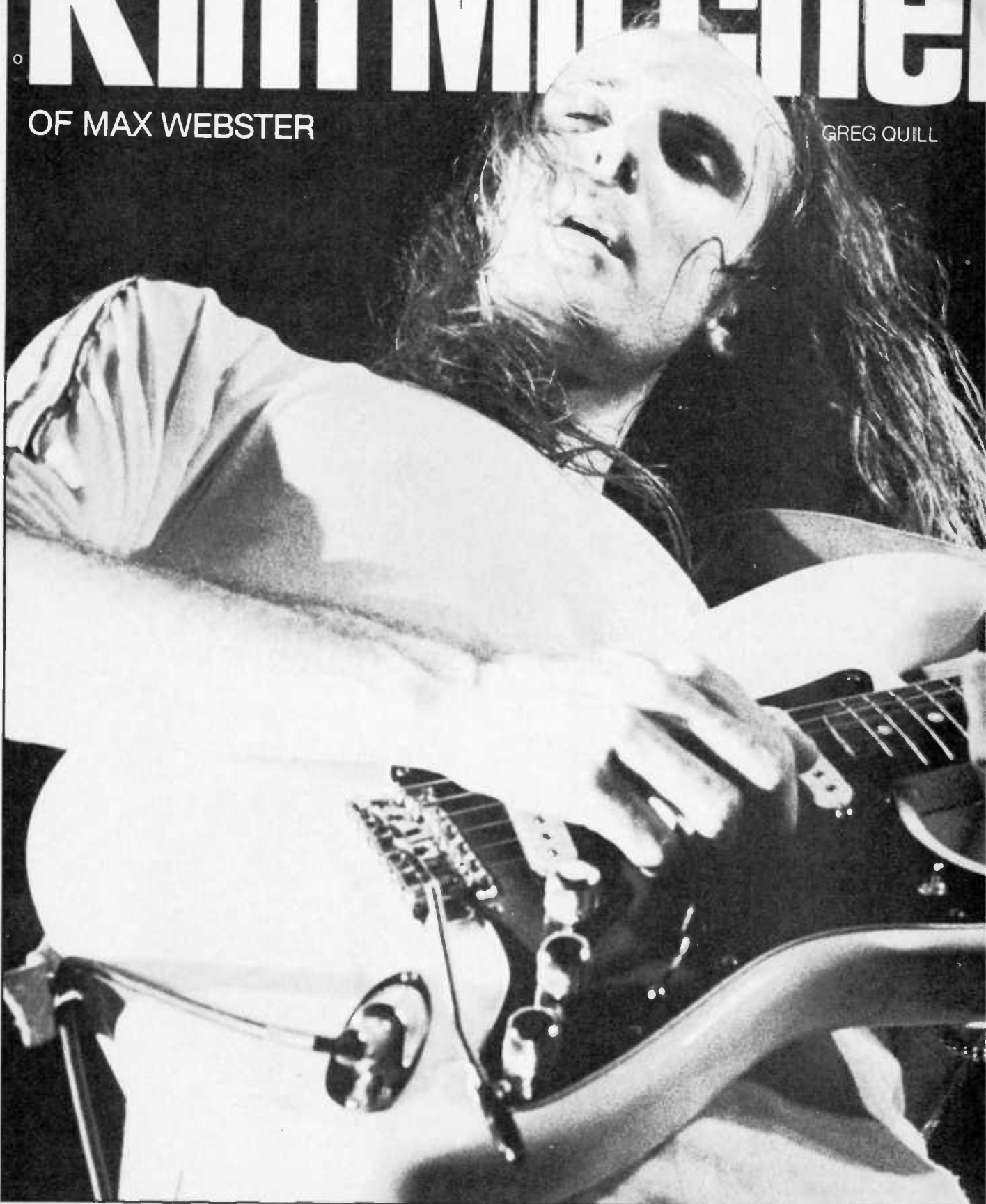
This isn't meant to suggest that the Claire Lawrence Band have put out Vancouver Calling. The songs ain't crude, and they ain't simple; nor are they terse and nasty in the wonderful Elvis Costello manner. It's smart rock that could almost be jazz if such a thing exists anymore. Smart rock with the energy and passion that was missing in all that navel gazing of the seventies.

cm

Kim Mitchell

OF MAX WEBSTER

GREG QUILL



PHOTOS: COURTESY OF ANTHEM RECORDS



There's something about Kim Mitchell that makes you fear the worst. His obsessive outspokenness is as much a trademark as his manic guitar breaks, or his fine-boned, lunatic grimace. People tell stories about him, about his single-minded quest for recognition and stardom, about his withering fury and blistering sarcasm, about his secret pacts with dark envoys. People know Kim Mitchell as a force. And they know, sooner or later, he'll have things his way.

Imagine the relief when I recently confronted a quiet, conciliatory Mitchell, polite, even modest. And this in the aftermath of a failed British tour by Max Webster this winter in which advance ticket sales had been so poor, all the band's prestigious headlining appearances had had to be hastily cancelled.

"Kim struck by mysterious throat infection", read press releases that slinked back from what was to have been a conquered, at least battered, nation of Max converts. Press releases — Kim loathes them as much as he despises the hypocrisy of the industry he battles daily and that now seeks to claim him.

"It had been two years since the previous English dates", he said, "and I knew we'd lost that initial support. Ten dates were offered this time, then four, but I was still insisting on a heavy support tour instead. Eventually I agreed to go over and just make some noise — four dates, that's all.

"Things weren't together again. The promoters had almost taken a pass because the press didn't really know why we'd come so 'unannounced'. It was a very bad tour. We ended up playing two supports with Black Sabbath".

Twenty-three thousand dollars and ten days later, Max returned home, philosophically reconciled to the fact that Europe, potentially their most important market, deserved better planning, a more concerted effort next time.

"My hopes are that after the next album, we'll forget about Canada and the States for a while and go for Europe right away," Mitchell continued. "I mean, just reverse our usual game plan.

"I have a big boner for the kids over there. They're totally uninhibited — real punters."

The last time Kim spoke with *Canadian Musician* he was bitter and grim. Max's previous U.S. record label had withdrawn much needed tour support finances for a follow-up to their rousing introduction to British audiences some months before; and though *A Million Vacations* had achieved platinum status in Canada, the band would soon disintegrate. Embroiled in a power and direction struggle with keyboardist Terry Watkinson, whose commercially acceptable material qualified *Vacations'* success even though it clashed dramatically with Mitchell's tense, hazardous style, Max's creative personnel

would eventually be reduced to the band's originators — Kim Mitchell and lyricist Pye Dubois.

Fighting from an unfriendly corner, Mitchell retaliated with *Universal Juveniles* a monster guitar album, cracking with pugnacious scorn. He wrenched improbable shapes from his own fear and frustration with such self-righteous rage that he simply demanded attention. And got it. *Universal Juveniles* instantly established Max Webster in the United States after years of futile effort. Already the British press hail it as a heavy metal classic. Internationally, it's the biggest record the band has ever had, and it's pulling their past work along with it.

Now, with his instincts strengthened, with a new American label (Mercury) obviously convinced of his crazy genius, with his differences with Watkinson resolved, and with another guitar player in the band (Steve McMurray) who stimulates him, Kim Mitchell's past bitterness is lately assuaged.

"We've decided the next album will be more democratic", he said. "Tunes will be welcomed from everyone in the band given a fair hearing. I haven't been enjoying the role that seems to have been thrust on me, to tell you the truth. You know, my picture on the cover, Kim Mitchell as Max Webster — I feel uncomfortable with that. I want to feel part of a band again. This business is so crazy that one person can't do it by himself."

Even so, while recounting his artistic disputes with his previous U.S. label, Mitchell's purposeful aggressiveness somehow diminished his vision of a republican Max.

"You can't compromise if you're a genuine artist. Eventually it comes down to the fact that you've got to do what you've got to do. When you're delivering something you really love, that's been a part of you, it comes out so much stronger than anything that may involve compromises based on commercial potential or money considerations," he said.

"So anything written by members of this band will get recorded as long as we're all into it. If it's not comfortable, we won't do it. Even if it's one of my tunes."

Universal Juvenile's undisputed high point is the technically unwieldy, musically nuclear amalgamation of Max and, label partners, Rush on "Battlescar", a track so huge and monolithic it almost defied the capacity of conventional recording techniques to capture it. Though the combination of Canada's two heaviest bands in a single, virtually live session was accomplished at the insistence of Rush's Geddy Lee, probably Mitchell's most forceful apologist, Kim said there's an unpleasant feeling from certain quarters that Max is getting ahead on someone else's popularity.

"I guess it's a reality to outsiders, but I see it as a bunch of guys working on an ar-

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PATRICK ELLIS

WONDERFUL GRAND BAND

You're at the bar, right? You're working really hard on getting really far away from your daytime misery and the Wonderful Grand Band's just cooking. You know you're operating on octane now because you can't even be sure how many guys are in the band. Sometimes they seem to be a six piece band, other times there seems to be as many as eight guys running around the stage, then five.

Who cares?
Who counts?

You do because you're anal retentive. Okay. Right now you can count six musicians — three guitarists, a fiddler, a bassist and a drummer. They've just finished up a stomping jig that was in seven four time, most of the time. You know because you like to count. Before that they did a song by the Everly Brothers that didn't make you think of numbers at all. Now, all of a sudden like, here's guy number seven introducing a song which he plans on singing, only this great big hulking woman has wandered on stage left and muddled on to guy number seven's ear.

"Mum," he pleads, "not now."

But she doesn't care, she knows sonny's doing drugs cause his eyes look like "two pissholes in the snow", and she's taking him home.

After considerable comic discussion the lad is dragged off stage and fiddler Jamie Snyder does a punkish song about shopping malls.

Zing zing zing.

The whole show is going by you so fast you don't know whether to scratch or itch.

"You could definitely say we're like a cabaret act," explains one of the band's two lead guitarists, Sandy Morris. "Cabaret and vaudeville is what we're on about. We think vaudeville is great."

The Wonderful Grand Band used to be a TV show and not a band at all. At least not in your typical sense of humping gear and touring all over the worthless outback of our nation. No Sir. Wonderful Grand Band was formed a couple of years back to play on a weekly Newfoundland comedy and music show called *The Root Cellar*. I won't go into all the different folks who started off with the show, because a few people have come and gone along the way, and it's hard enough having to keep up with your counting without having to remember names, isn't it?

The show featured two Saint John comic actors, Greg Malone and Tommy Sexton, who had worked for a few years with the famous Codco theatrical group. These two guys have been in on the group from the beginning, writing all the comic skits as

well as working out on some of the songs. Along with Greg and Tommy was this really nice band, rockers for the most part, but playing Celtic rooted music. "You can never get tired of jigs," Sandy says. Particularly since the band has a predilection for taking the jigs and putting them in odd time signatures and just generally turning them around without ever taking out the footstompingness that makes a jig a jig.

The Root Cellar was a hit.

Not that the band did a whole hell of a lot about it. When the Wonderful Grand Band wasn't performing on TV, the Wonderful Grand Band just didn't exist. The various members returned to their own projects when the television tapings were done.

Oh, they did the occasional jig.

They played the Atlantic Folk Festival and tore the sky down. Then they went home and returned to their own projects.

They recorded an album at Clode Sound in Stephenville, Newfoundland. "The band could have sold 25-30,000 of that album," bassist Ian Perry says, "just in Newfoundland." But the band only sold their initial pressing of 3000.

Looked on now as more of an historic document of tunes the band had made popular then, and recorded and moved on from, the first album probably won't ever be re-issued. "The band's changed," San-



PHOTOS: ISOBEL HARRY

dy explains. "It's a completely different band, with new members and material, so we can't really sell that album now."

But what with the continuing success of the band's television show, the Wonderful Grand Band was almost having a brass ring forced unasked into their hands.

So, twelve months ago the Wonderful Grand Band got serious. Members who had more pressing projects had bade their farewells and a committed eight piece band took shape. Besides St. Catharines, Ontario native Jamie Snyder, and bassist Ian Perry and guitarist Sandy Morris, the band consists of Glen Simmons on alternating lead guitar with Sandy, rhythm guitarist Ron Hynes, and new drummer Paul Stamp. (Paul is replacing Rocky Wiseman, WGB's original drummer, who's giving up the roadwork and returning to Saint John's.)

Ever since then the band's worked constantly. "We could keep five Wonderful Grand Bands going just with Newfoundland gigs alone," Ian says. They've recorded another year's worth of television, this time calling the show after themselves. They've played all over Newfoundland and left the rock to play the mainland, winding up in Toronto for three weeks this past spring.

Back on the rock they can play for an

audience of kids to geriatrics. The combination of Celtic music and comedy gives them lots of room to entertain everybody and still leave the band room to rock out. Back on the rock the WGB can practically write their own meal ticket.

So why are they bothering to travel? They're all seasoned musicians who know what it's like to tour. So why put themselves through it?

"It's hard to get off the rock," Sandy says. "The jump to the Maritimes is the biggest shift for Newfoundlanders. But if you stay in Newfoundland you can become so popular and lose your drive."

"We're much more organized for touring now than we would have been in old bands," Ian puts in. "We really want to work nationally."

This year the band is going to be touring nationally with gigs all the way out to the left coast. They're also in the middle of mixing a live album that was recorded in part at the El Dorado in Stephenville by Clode Sound, and at the Misty Moon in Halifax by Solar Audio. The tape will memorialize another whole string of comical and musical highpoints that the band can then replace with the new skits and songs they've got waiting. The live tape will be flogged to the record companies while the WGB tours.

cm

WGB GEAR

Paul Stamp: A five piece set of mahogany Ludwigs made in 1970.

Glenn Simmons: A Gibson SG with Dimarzio pickups and a '69 Strat that he can't help describing as hot as a mother-something-or-another. He uses a Roland Cube amp.

Ian Perry: A '65 Jazz bass with Dimarzios. "They give it more bite." He uses a Traynor Monoblock and a front-loaded Cerwin Vega bin with two fifteen inch speakers.

Sandy Morris: A recent Strat with a pre-amp in it that was made by Farr Electronics in Toronto. His amp is a Lab Series L5 with two Altec 12's.

Jamie Snyder: A 191C fiddle fitted with a Barcus Berry and a Gibson SG with Dimarzios. Jamie uses two Roland Cubes — one for fiddle, one for guitar.

Ron Hynes: "I've got a Hofner Mandolin that I bought in a pawn shop on Church Street in Toronto and a '61 Gibson SJ with a Dimarzio pickup." His SJ is fitted with a J-200 bridge and amped by a Roland Jazz chorus.

They all sing, except Paul, including the two comics, Greg and Tommy. Obviously the band's soundman has a handful to cope with: "Greg alone has about eighteen different voices."

Michaele Jordana used to be a lonely little girl from Winnipeg. Like many other little girls, lonely or not, she was forced to spend many hours of her childhood plunking away on the piano — hours she would rather have dedicated to painting pictures, dreaming about boys or waltzing around the living room in beautiful old ball gowns.

"I grew up in the freezing cold all alone," she says with a mock plain-tiveness which is at the same time quite serious, "and I spent all my time drawing and playing the piano. I was really isolated and shy, a mystery even to myself. I'd stare into the mirror. I created myself from the time I was born. I felt that I had messages coming to me that had nothing to do with the fact that I had two parents from Earth."

Michaele Jordana the grown-up — an accomplished painter and seasoned rock singer, with paintings hanging in the National Gallery in Ottawa and a Juno Award nomination for her first album, *Romance at the Roxy* — is still a strange and wonderful sort of person. Spacey, you might say, with the coolness and distance of a creature from the far-off reaches of the galaxy, but also warm and human and giggly. She tells of the most incredible experiences and dreams-come-true, and yet it is impossible not to believe her.

"I try not to lie," she says, carefully considering each word before uttering it. "I try just to get it coming out of me."

Despite the fact that her mother was a concert pianist, a career in music for herself was the furthest thing from Michaele's mind when she was freezing in the mid-west, waiting for an imaginary hero to swoop down from the clouds on a white stallion and carry her away.

"I took piano lessons so I had to think about music," she recalls. "I hated it. I couldn't stand it, but they made me do it."

She attended the Manitoba School of Art, then headed east to Toronto in 1974 to be in an underground film ("new wave" as a generic term for all things out of the ordinary had not then been applied). That is where she met Douglas Pringle, keyboard player and a founding member (along with John Mills Cockell) of Syrinx, the trail-blazing electronics group which had a hit with their theme music from the early '70's television series *Here Come the Seventies*. Syrinx was scoring the film, and Michaele and Doug became good friends during the production. (Neither will tell the name of the movie, for as Michaele says: "There are certain things in your past that you don't want people to see. It wasn't my work.")

Their friendship continued after the film was finished, and Doug became Michaele's writing partner, mentor and creative director.

"He's my editor," says Michaele. "He edits my life. I painted because he said I could paint, and I sang because he said I could sing. It's got to start from

MICHAELE JORDANA

KATHRYN MILLS

somewhere besides yourself. Someone's got to pick up on your work, then if one person does, lots will."

When Syrinx broke up, Doug decided to go north to record whales in the wild (he is the composer of an opera called *Brine*, based on the communications between men and whales) and departed for the North Magnetic Pole, taking Michaele with him on a trip that was to be a major turning point in her life.

"It was so primitive to be floating on ice pans in the middle of nowhere on the water, freezing water," she says now. "The ice is aqua. You can actually see shadows of whales underneath it and you're sleeping on it and you're starving. And there's a hunter, and he's wonderful. He's Stoneage Man and so he brings out all these instincts in me. It was great, I loved it."

It was there she decided to become a rock and roll singer — a "Shaman" as the Eskimos say.

"The Eskimos have roles too," she says. "I'm playing a role: a rock and roll role. I am that now, but when I was there I was that too. That's when I knew."

Their adventures in the north profoundly affected the direction their subsequent music was to take. Michaele no longer talks about her more spiritual experience — in which she believed she became the spirit of the waters — because "it's too much for people to grasp, people didn't believe me". Given that the fragile-looking young woman was sleeping outdoors and half starved in a totally alien environment, it's not so strange that revelatory experiences, similar to those of the Indians and the Eskimos, should occur.

They returned to the real world and wrote *The Rites of Nuliajuk* (the Eskimo name for the spirit of the animals), a rock musical which they performed at the University of Toronto's Innis College. Michaele wrote the text and Doug prepared the music.

"I did it all with tape loops and regenerating patterns," he explains. He used a Mini Moog, a rhythm generator, a Logan string synthesizer, an Echoplex and a Moog Synthi Stick. Of the latter he says: "It was the one instrument that could really duplicate the sounds that whales make underwater, and that's why I first got involved with it." The stick has become an integral part of Michaele Jordana and the

Poles' sound, used only sparingly in the recorded material but figuring more prominently on stage "because it's more suited to being a spontaneous, improvisational instrument."

Calvin Greenwood on drums and Michael McLuhan on guitars filled in the rest of the sound and all four went on to become The Poles. Their punk/electronic sound was well-known in Torontonion musical circles.

"Stylistically and image-wise it was punk," admits Michaele. "I cannot deny it: I was a punk, I am a punk, I will be a punk. It's in my blood. But I was that way long before. I've always had one shoulder raised to the world."

"The music was not exactly punk. It was too three-dimensional. All the notes were shapes, three-dimensional shapes, sort of like mechanical rock."

In 1977 the band's first single, "CN Tower" (dedicated to the world's tallest free-standing phallic symbol), was released independently. Produced by Keith Elshaw, the tune had the tense, hyperactive sound typical of the "Tyrrana punk", and began getting some attention on FM radio stations like Q-107 in Toronto, WNEW in New York and WBCN in Boston. Word came from New York City that the band's presence was requested on stage at CBGB, spiritual home of such illustrious NYC punkers as The Ramones, Patti Smith, and The Dead Boys.

One of the musical luminaries who came down to CBGB to see them was John Cale, who, because of his connections with The Velvet Underground, and his production of such new wave acts as Smith, Iggy Pop and Jonathan Richman and the Modern Lovers is usually tied with the epithet "legendary". Cale took an interest in the fledgling band — they were still without a label — and produced some demo tapes for them.

"He got us into the studio and we affected each other," says Michaele. "I love John. He can make you cry. He'll say 'You sound awful, you sound terrible, but I love it.'"

After the demos were cut, things began to go a little stale in New York, so they returned to Toronto, broke up the band and started all over again. The current lineup consists of Michaele on lead vocals and synthi stick, Doug on keyboards and synthesizers, Alan Hosak on bass, Dan



PHOTO: COURTESY OF ATTIC RECORDS

Levy on guitars and David Ballantyne on drums.

During the transition, the band's name went from "The Poles", to "Micheale Jordana and the Poles", and finally became simply "Micheale Jordana". Though he was a founding member of the whole thing, Doug is not overly concerned about the development. Micheale has always fronted the band, no matter what it was called or who was in it, while Doug directed the proceedings, first from behind his stack of keyboards and now also from behind the mixing board in the studio.

In his debut as a producer (along with Jim Frank) on *Romance at the Roxy*, he makes impressive use of the techniques culled from Cale's expert tutelage. The keyboards, drums and vocals are consistently mixed higher than the guitars, giving an over-all sound which is definitive of the band's current image as techno-rockers. This is particularly evident on "X-Ray Robot", in which the futuristic imagery of Micheale's lyrics combine with the crystal-clear production values — complete with satellite beeps and marching robot feet, generated by David's Moog drum unit — in an effect chillingly reminiscent of every Ray Bradbury, George Orwell or Alduous Huxley novel anyone was ever forced to read in high school.

All the vocals on the album were done by Micheale, who found herself an excellent partner with whom to harmonize. Her voice sounds as if it is coming from a clear blue sky or through a cathedral window because it was miked with two 20-year-old Neumann 49's, the carefully-guarded possessions of David Green of Soundstage/Nimbus 9 in Toronto, where the album was recorded last year, previous to the band's signing with Attic Records.

"Those mics were so sensitive," says Micheale. "I want people to hear everything. I want them to hear the water on my tongue, and every time I take a breath. I want them to hear every little detail."

"They even allowed her to whisper," adds Doug.

When they perform, they use Shure 58's and the boys in the band do the back-up vocals. Doug plays Wurlitzer piano, Mini Moog, Logan String synthesizer and



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PHOTO: KATHRYN MILLS

DON JOHNSON

MONA COXSON

When the staff of the music department at Toronto's Humber College received word last January that Don Johnson was stepping down as Senior Co-ordinator and going back to full-time teaching in the classroom, their reaction was immediate.

Most reached for the phone to call him, only to be met by a frustrating busy signal for the next twelve hours. Certain that Don had purposely taken the phone off the hook to avoid a barrage of questions, they did the next best thing. They phoned each other, concluding that Donald definitely must be upset to have made such a sudden decision.

In truth, completely oblivious to the fact that a storm had knocked the phones out of order, *Canadian Musician's* esteemed columnist on brass was sitting comfortably in front of his wall-to-wall fireplace sipping on a glass of Dubonnet, content that he had done what he had to do.

"It was time," he said. "I'm a great fatalist in that there's something that happens and the time is now. I'd wanted to resign for close to two years but I just didn't do it. Then all of a sudden the reason happened and — plunk — I did it. It was like when I left the Toronto Symphony. Even though I'd been offered the first trumpet, it was time. When I quit the

studios, it was time. And when I stepped down as leader at the Hills (a nightclub in Toronto), it was time.

"And with no regrets about any of the stoppages," he continued. "It's the same as being Co-ordinator. It was time. Maybe *why* I stopped had to be ten different reasons but the major blowup of the frustration was a particular reason. Regardless, it was time. It's like getting a divorce. You want one but you go through misery for about two years before finally something happens and you go — bing — this is it."

Although he hedges on the major reason he stepped down from administrative work, Don is quick to point out the others.

"Practicing, for one. For me, teaching is exciting and I want to get my horn together again. I don't miss the professional jobs but I miss picking it up and saying, after all the words, 'Here's what I really mean.' Then too, I want to write, to put my thoughts on paper. I want time for reading. But most important, I want more time with my family."

This afternoon Don is seated in his office at Humber. He's been up since six, driven in from his home in Hockley Valley, taught for three hours, managed to work in some practice and he looks great, his mobile face alive with energy, wit, intelligence.

At the moment he is reminiscing about a career that has spanned close to 36 years and taken so many directions that



PHOTO: MONA COXSON

one can only hope to hit the highlights. If there have been any down periods in his career, he dismisses them with brisk humour. This is, after all, the music business we're talking about.

Born into a Salvation Army family, he started playing cornet as a boy. The trumpet came two years later and for the next few years he studied with Ellis McLintock's father. Don's own father was a hard taskmaster.

"Very much so," Don said. "The very first question my father asked when he came in the door was, 'Did Donald practice today?' and if I had not, the boom was lowered. And you know that old thing where they say, 'Oh God, you should never do that. It will turn the kid right off in later years.' Well I don't believe that. At least it didn't work that way for me. The very fact that he made me practice in the beginning simply set a pattern."

In short order, Don was on scholarship at the University of Toronto's Royal Conservatory of Music studying history, harmony, theory and keyboard ("I studied keyboard with Peter Goddard's father, Jack Goddard — a magnificent teacher"), commuting to New York to study trumpet with Harry Glantz (who was then the first trumpet with the NBC Symphony), doing the odd dance job in Toronto and, for two summers, played with the Toronto Philharmonic orchestra.

Then came the nod from Sir Ernest MacMillan to join the Toronto Symphony. At the same time, Don joined the teaching staff at the Conservatory. He was, by then, eighteen years old.

His next move came five years later. "I left the Symphony and the Conservatory at the same time. I just felt that this was crazy. I didn't know enough. I wanted to study some more so I went to Washington. I also studied with Doc Severinsen, but that was some time later."

By 1954, Don was playing with Cliff McKay on *Holiday Ranch*, the most popular show on TV at that time.

"We were making a lot of bucks with that show. I was getting four doubles. I was singing, playing drums, playing trumpet solos and playing Flügel." Meantime, the rigid practice schedule he'd maintained from the beginning came to a grinding halt.

"I have to be perfectly honest with you. I was into the Jaguars, the white silk scarves, the driving gloves, the girls, the whole bit and practicing became secondary. I thought, 'Oh my God, I'm a star. Who needs to practice anymore?'; — so I went through a period of self-glory for two or three years because remember *Holiday Ranch* was a big thing in those days. We went on tours in the summers and you'd walk down the streets of Ottawa or Edmonton or wherever and people recognized you. So I became a star.

"Then I sat down one day and said to myself, 'You schmuck. This is ridiculous. You're a trumpet player and there's a hell

of a lot of good trumpet players out there.' So then I went berserk with practicing and put in an average of six hours a day."

By this time Don was doing summer jobs up north, so his practice sessions were outdoors; a technique he uses with his students to this day.

"There are no false resonators," he explained. "If you want a sound you have to work at it which means you're strengthening all the embouchure muscles. Old Maggio, who was one of the gods of trumpet teaching in Los Angeles, used to make all his students practice in the park. He was a real bug on it."

(Although Don has played an assortment of trumpets, his favourite is a lightweight Bach 427 with a Purviance 6C6 mouthpiece. "As for the Flügel, I play an early Yamaha with a large copper alloy bell. The Flügel mouthpiece is a Jet Tone Severinsen — opened up.")

The studio work increased and the Sixties saw Don going full tilt. "That's when I was doing everything — all kinds of shows. Any show that was on, we were doing it. It was sort of like a unit — Rob McConnell, Teddy Roderman, Butch Watanabe, Erich Traugott. Then in the late Sixties I quit the studios.

"A lot of people still ask why I quit the studios," he continued. "Well there are always a lot of reasons when one decides to leave anything, but primarily, I became thoroughly bored because of pre-



PHOTO: DAVE STILLWELL

recording. We'd tape everything and the next day we wouldn't do a thing and guys would be playing cards or into the sauce. They'd call the band in and you'd sit there all dressed up for camera shots and it became so bloody boring, I just couldn't stand it. I'd far rather teach because teaching is like an analytical chess game. It's much more demanding."

From the studios, Don joined the band at the Beverly Hills, backing such acts as Mel Tormé, Rich Little, The Mills Brothers and John Davidson. In all, he was at the Hills seven years and leader for five. Then came the offer to teach at Humber and within two years, he'd become Senior Coordinator of the music program, assuming

the tremendous load of administrative work — yet still continuing to teach.

"No single person did more to put Humber College on the Canadian scene than Don," said Larry Holmes, dean of Creative and Communication Arts at Humber. "Under his leadership, Humber's entire concert program developed from very little to a magnificent part of the whole program. In '77 we did over 60 concerts outside the college and from having one band, we now have six. The 'A' band — which brought so much esteem to the college, then went on to tour Europe, finishing at the Montreux Jazz Festival — was created by Don."

From Al Michalek, chairman of Creative and Communication Arts: "We'll miss him because of his great expertise. Don had six years in that post and he learned all the little tricks in the trade. He built up a tremendous amount of personal relations with all kinds of people in the college, from carpenters to executive deans, so a lot of things that managed to get done, were accomplished because of those very good personal relationships. Plus knowing how to make end runs occasionally. Things like that only come with experience in a given job."

In all, Don has taught almost non-stop for close to 34 years. "Fate, again," he said. "I always seemed to be thrust back into it. For years I had my own studio next to Gordon Delamont with whom I also studied. Aside from Erich Traugott, Gord was probably one of the greatest influences on my life, both musically and personally."

As a teacher, Don is considered a giant by his peers.

"He's one of the few teachers who give of themselves totally," said Roger Flock, head of the percussion department at Humber. "Everytime something goes down with any of his students, there's a piece of Don goes down with them. It's a little strip off him. I've seen him down as many times over students as I have over administrative problems."

"What impresses me most," added Tony Mergel, the man responsible for bringing Don to Humber, "is his absolute command of his subject. People come to him from all over North America, many with embouchure problems. And I don't think there's a problem in the world that Don's not an expert on, having been through every aspect himself, including major embouchure changes, teeth problems which resulted in change of structure and so on. That, and his obvious dedication to teaching. I have the greatest respect for his teaching integrity, the motivation. There's no ego. Everything is for the student."

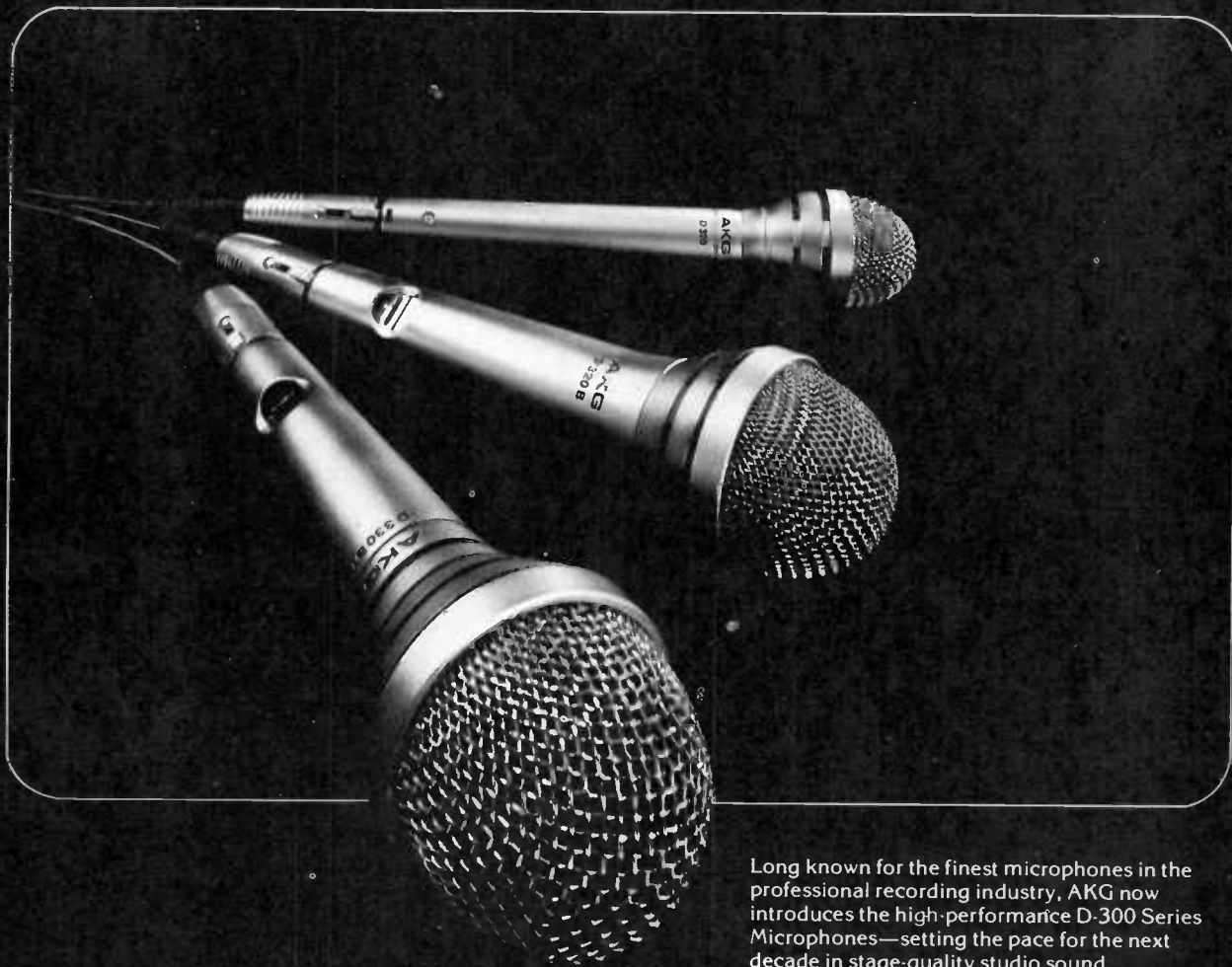
As for Don's students, they sense all of this themselves. They simply put it another way.

"Don? Man, he's the greatest. He's a teacher. A real honest-to-God teacher. He cares." **cm**

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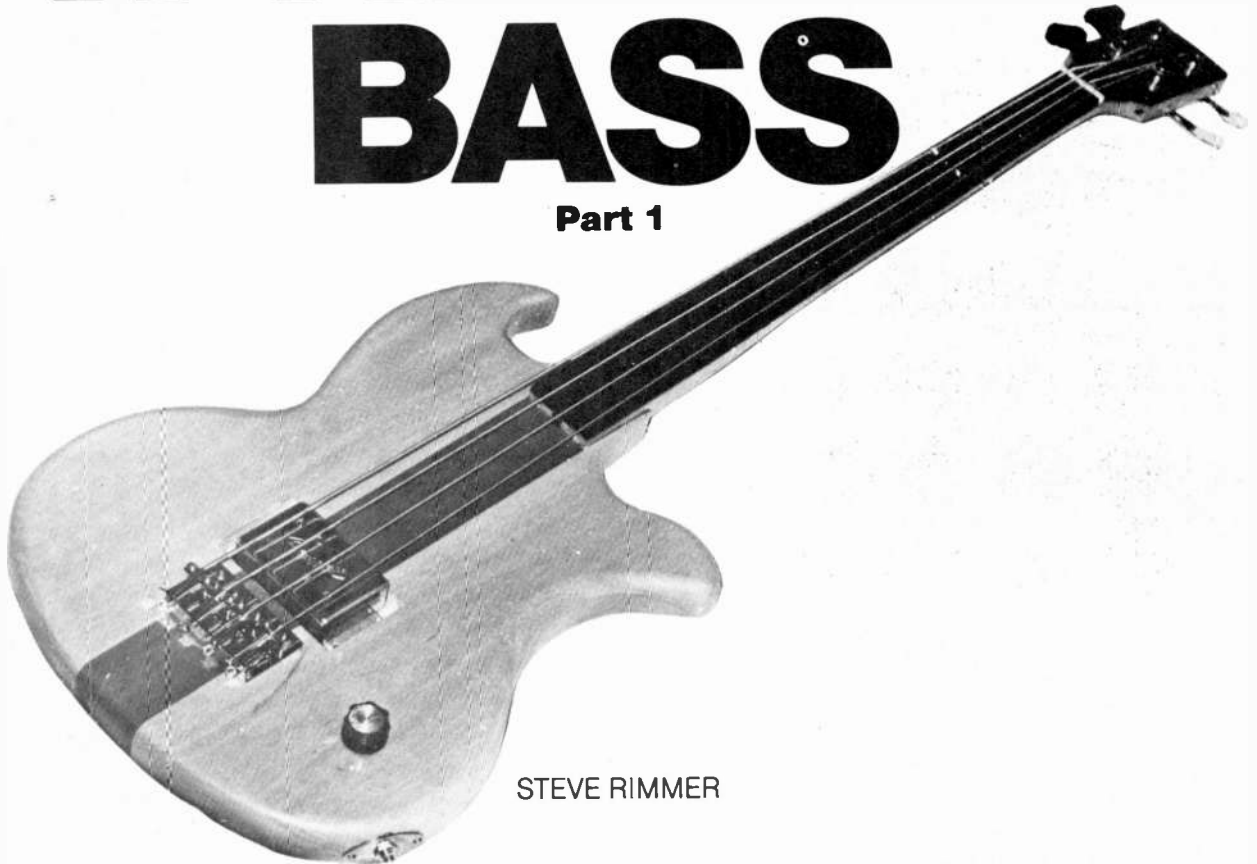
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BUILDING A FRETLESS BASS

Part 1



STEVE RIMMER

There's a lot to be said for getting your own axe together, as opposed to buying one ready made. It's a great trip to actually see the thing take shape in front of you. You wind up having a better feeling for how the instrument is — what's inside it, and what the pieces do. It's possible to get the thing exactly the way you want it, both aesthetically and musically. It's not a way to get a cheaper instrument; the one we're going to be looking at will put down around a hundred and fifty dollars worth of bits and pieces. However, it does result in a far better guitar than could have been bought for the price.

In this and the next issue, we're going to look at the details of constructing a fretless bass guitar from scratch. This is probably the best choice for a first attempt at building something, as there are no intonation problems, the single biggest headache with fretted instruments, and there is a reasonable margin for error in much of the construction.

The fretless bass should be within the

scope of anyone with a little bit of wood-working experience, or a friend with same, and a moderate access to tools. There are a number of specialized power tools, such as a bandsaw, which are required briefly...if you don't know anyone who'll let you at one for a while, you can usually get the work done at a cabinet maker or lumber mill for a couple of dollars. (Actually, the whole thing could be completed with nothing but hand tools, although it would be an arduous task.)

First we'll check out the construction of the neck, with the body and finishing paraphernalia next time around.

The Neck

The neck is fabulously useful. If it were to be omitted, it would be necessary to hold the strings by hand, which would be inconvenient, to say the least. I usually put a rubber band around the top of the peghead to keep picks under, which makes the neck all but invaluable.

The neck can be made from any one of a number of hardwoods. I used maple for

this one; mahogany is also cool. I've had acoustics which had laminated necks, i.e., built up from multiple thin slices of wood, which would seem to be a better way to go about things. However, none of these have endured the ravages of time and tuning machines nearly as well as solid versions, and all have been replaced by new necks at one time or another. I've also seen necks made of just three laminations; two blond sides with a darker center strip. As near as I can tell, this is largely cosmetic.

The wood for the neck should be air dried, and free from knots, splits and places where someone has carved "John loves Zelda" into the surface with a marlin spike. The grain should be straight, or, at least, as straight as possible. The finished size is 38" x 2" x 7/8". All four long surfaces of the wood have to be milled dead smooth, so you'll either have to find a friend with a planing machine, or buy the lumber at a place with a woodshop.

If you want to do this the right way, and

buy the thing from a guy who sells wood specifically for instruments...be prepared to get a second mortgage on the dog...you can ask that the board be quarter sawn, which means that the grain will be perfectly straight and vertical.

There are a few things which should be decided about the neck prior to lathering up great grand-daddy's rip saw and grinding away. First of all, will the peghead be of the Fender type, with all four machine heads on one side, or of the Gibson style, with two and two? If you can't make up your mind about this one, you might care to be further confused by the Music Man StingRay style, which introduces yet another variation, three on the bass side and one on the treble. There are advantages to each...except for that last one, which would seem to be there just for the sake of weirdness.

The Fender peghead is, of course, asymmetrical. This stalks up upon an important tenet of building basses, namely, that symmetry is a lot easier to achieve when you don't have to. It's much less of a hassle to get the Fender type head looking right because the two halves don't have to be made to match. The drawback to this style is that the stress on the neck isn't the same on both sides, which would seem to make it more prone to warping. The prototype uses a two and two peghead.

The other consideration for the neck concerns the truss rod; should it be a solid steel bar, or an adjustable rod? Again, there are things to be said for both. The adjustable rod allows the neck to be given a degree of backwards bow to compensate for the pull of the strings. It results in a neck that's fairly light, which is nice, because it doesn't dislocate your shoulders after long sweaty hours of bumping and bopping away. However, the reduction in mass brings with it a reduc-

tion in sustain. The alternative is to set a 1/2" by 1/4" solid rod into the neck. This particular bass uses the latter approach, for several reasons. The solid bar is easier to get, a lot easier to install properly, and, most important, does really superb things for the sound. If the neck takes a slight bow it isn't the end of the world, because the bridge can be adjusted right down, there being no frets to buzz.

The neck, as is the rest of the bass, is put together using glue only. There are no nails, screws, dowel pegs, staples, iron straps, I beams or poured concrete supports whatsoever. The reason for this is that a properly done glue joint is stronger than any other type of attachment. In fact, it's much stronger than the wood itself. The requirements of a good joint...put those papers away...are that the two surfaces be clean and perfectly flat (hence having the wood machined smooth), that the wood be clamped very, very tightly, and that things not be thereafter disturbed for as long as the glue wants to get properly set up...usually about a day. The choice of glue is also important.

White latex glue, and the newer yellow latex glue, aren't bad choices. For one thing, they dry quickly. The drag is that they tend to creep over time if they're subjected to unrelenting strain, as from strings. Boat builder's epoxy is a lot better, but a hassle to use, and hard to buy in reasonable quantities. It's also very expensive. A good compromise is powdered plastic resin glue, such as Lepage's Pantite. This comes as a beige coloured dust which turns brown when mixed with water. It takes about twelve hours to set up, and another twelve to reach its final hardness. It sands well, and yet, is hard as *Judas Priest* when properly clamped. It comes in a quart can that should last through enough basses to equip an orchestra.

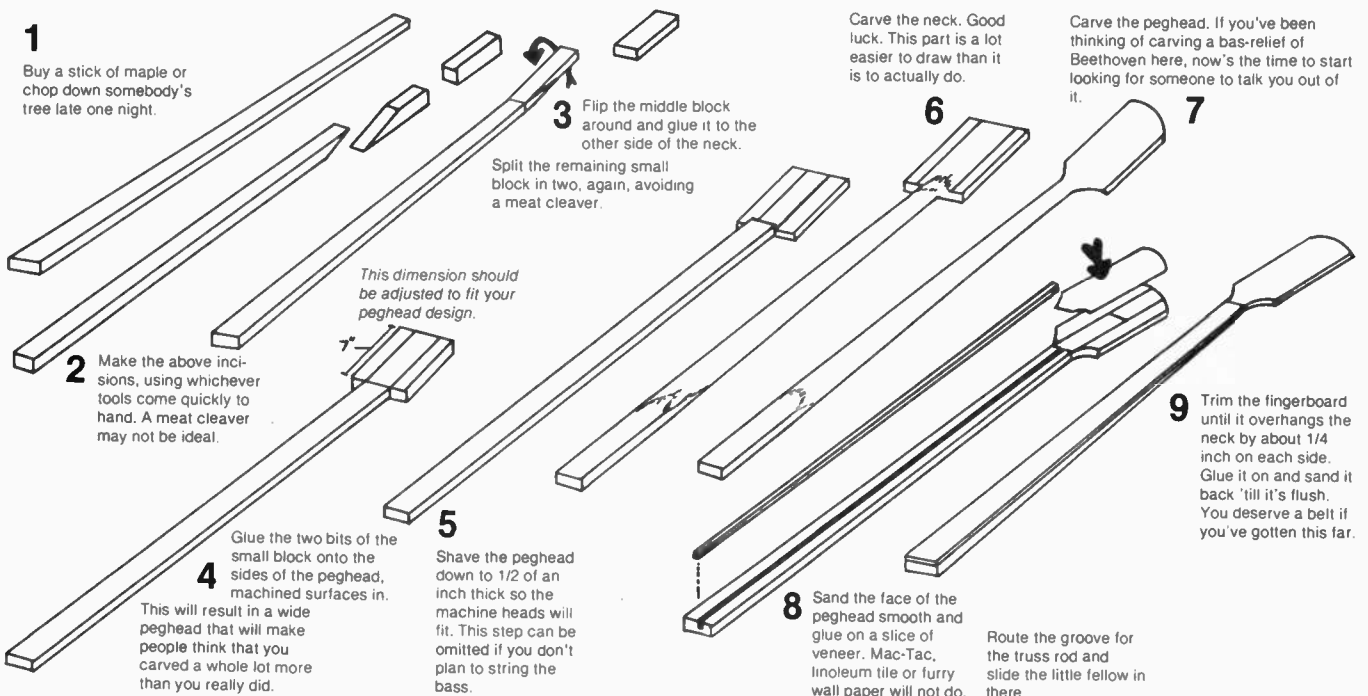
The peghead comes off the neck at a fourteen degree angle. While one could just get a big enough board to be able to carve the thing out in one shot, the peghead would be very weak a few inches out from the nut, as the grain would be cutting across it. In addition, this would be a colossal pain to do. Therefore, as can be seen in the attached comic strip, the wood is cut at a fourteen degree angle across the narrow side, and the bit that is cut off subsequently flipped over and glued to the back of the board from whence it was separated. This results in the desired bend, but with the grain bent as well.

Making the obtuse cut across the board can be a bit tricky, as the resulting cut surface on the smaller piece has to be perfectly flat for gluing. Glue doesn't have any filling properties to speak of. The best way to have at it is to clamp the board to the table of a radial arm saw, narrow dimension down, such that the saw blade comes across the wood at the desired angle. It's probably best to do the actual cut in several passes, lowering the blade a bit each time.

Gluing the peghead isn't as difficult as it might seem, because the thickness of the wood, throughout the length of the joint, is constant. However, because the wet glue is a bit slimy, the two bits do have a tendency to slide apart. Thus, in addition to having clamps on the joint, it is also necessary to stop the neck between two posts, or the jaws of a long pipe clamp, if you have one.

As it stands, the peghead will be much longer than it has to be...unless you sawed off the end prior to gluing it up. If not, the moment has come. This little block is subsequently cut down the middle, and the two halves glued to the sides of the peghead to add to its width. They're glued with the machined surfaces inwards.

When the side blocks are dry, the width



of the peghead must be reduced somewhat, in order to eventually get the machines on. Half an inch is about right. Aside from the obvious hand plane approach, this delicate procedure can be undertaken either by making multiple passes with a radial saw, or by clamping a router bit in the chuck of a drill press and chipping away at the thing.

You can either carve the slot for the truss rod now, or wait until the neck is ready to accept the fingerboard. The advantage of doing it now is that the edge is still straight, giving you something to run the router along. The slot should be a quarter of an inch wide, and a half inch deep. If you plan to make the neck fairly thin, it's a good trip to make the slot shallower at the nut end, and file the rod down to fit, so as not to risk grinding clear through when you're carving the neck. If you don't have a router, or somebody named John has accidentally poured a half glass of coca cola and butterscotch ripple ice cream into yours, (and has not been heard from since), the groove can also be cut by putting a router bit in the chuck of a drill press, or in one attached to a radial saw and guiding the neck through with a jig.

Sculpting

We have now reached the moment at which the men are separated from the boys, the women from the girls, and the lights are subsequently switched off for the next hour and a half. It's come time to carve the neck. This is about the most difficult bit to do properly, and a lot of care should be taken...lest you wind up with a pile of sawdust and a straight maple toothpick with a fourteen degree handle.

The neck should be designed for the hand that's going to play it. The opportunity to do this is probably one of the best reasons for building one's own in-

struments. The only restriction is that it not be made too thin, to avoid having it bow, and to provide a reasonable degree of sustain. One thing to keep in mind is that it doesn't have to be symmetrical...you might find it a lot more comfortable with one side slightly flatter than the other. The actual shape is best judged as you go.

The rough carving can be done in several ways; with a plane, a Sureform (one of those perforated planes used for working fiberglass), a spokeshave or drawknife, or with some sort of power grinder. The latter approach is a great deal easier, but requires more care to avoid grinding too far. In this area, there are several sorts of rotary rasps that can be chucked in a hand drill, and provide a reasonable rate of cutting. I use a high speed power grinder, of the sort intended for doing bodywork on cars. This is admittedly, a bit of overkill, and somewhat hard to control if you aren't used to it.

Begin carving a few inches from the heel end. The final bit is, of course, left uncarved to attach to the body. The process consists essentially of progressively rounding the corners and slightly narrowing the neck as you get closer to the peghead. It takes quite a while. It's best to do it in five or six stages, with a break between each, to give you a chance to notice your mistakes.

When the neck has been successfully reduced, the back of the peghead should be sanded flat and adjusted, if necessary, to flow smoothly into it. The peghead is then carved to shape.

The only tricky part about shaping the peghead is in getting a symmetrical design to actually come out symmetrical. The best way to do this is to make a template of one half of the design and flip it over to get the other half.

The front surface of the peghead should

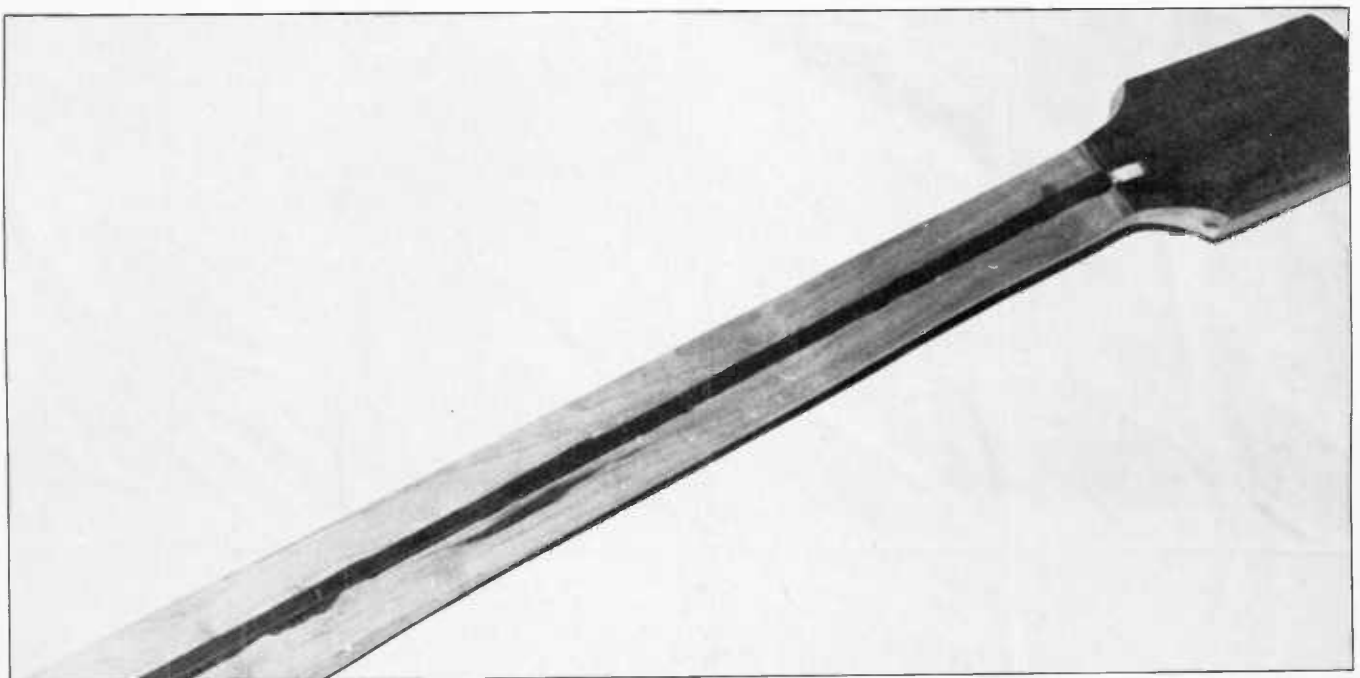
be fairly flat, but will probably look slightly wretched, as all the joints will show. In order to overcome this aesthetic faux pas, the front face is covered with a slab of thin veneer. This can be any sort of wood you fancy; the prototype used mahogany, to match a mahogany strip in the body. Unfortunately, veneer is usually only available in two by eight foot sheets, not too expensive, but certain to keep you in the stuff for years to come. The veneer can be cut slightly oversized and trimmed back after the glue has set. It's attached by coating the peghead with glue, and sandwiching the veneer between the head and a flat bit of plywood to distribute the force of the clamps. There should be something between the veneer and the clamping board to keep the glue squeezed out from under the veneer from sticking to the board. Waxed paper is not a good choice, as the pressure will transfer some of the wax to the wood. Acetate drafting film, or uncrinkled aluminum foil would be better.

The Rod

The truss rod should fit snugly into the groove, and sit flush with the surface of the neck. If it is a little low, veneer shims can be used to bring it up to the right level. The rod should be about a half inch shy of the heel end...a wooden plug can be used to stop the end of the groove. If the rod is allowed to vibrate in the groove it can do some fairly peculiar things to the sound, so it's a good trip to coat it with glue prior to insertion. This will fill up any gaps between it and the groove.

Obtaining the rod shouldn't pose too much of a problem; it consists of twenty and a half inches of half by quarter solid steel stock. Most machine shops have this. In a pinch, you can use two pieces of quarter by quarter stock laminated

Continued on page 52



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Songwriters'

MARKET GUIDE

KATHY WHITNEY

Throughout this year's Songwriters' Market Guide there are quotes from several people who spoke at CM's annual Songwriting Seminar last fall.

These people hold various positions in the Songwriting world and have many varied and valuable opinions on how to present tunes, markets for songs, and what to do when someone (publisher, record company, artist...) shows some valid interest in your material.

The listing has been compiled from many sources and represents only those who responded to the questionnaire. In the event that companies are not represented who wish to be, please forward pertinent data to *Canadian Musician* and we'll see that it appears in the 1982 Songwriters' Market Guide.

Able Records Co. Ltd. & Les Productions SMCL Inc.

450 Est Beaumont
St-Bruno, Quebec J3V 2R3
(514) 653-7838

Business: Publisher, Record Company
Artists: The Village People, The Ritchie Family, Dalida, Alain Barriere, Gilbert Beaud, Michel Fugain
Material: M.O.R.

Technical Requirements: Cassettes

Exclusive Material: Yes

Response Time: 2 to 3 weeks

Almo/Irving Music of Canada

939 Warden Avenue
Scarborough, Ontario M1L 4C5
(416) 752-7191

Contact: Brian Chater

Business: Publishing

Material: Rock, Pop and Folk

Technical Requirements: Cassette

Exclusive Material: Yes

Response Time: Three weeks

Antler Hill/Wild Well Music Publishers

P.O. Box 1569
Innisfail/Red Deer, Alberta T0M 1A0
(403) 227-3693

Contact: Michael Cord

Business: Publisher

Material: Pop, C&W, MOR, Rock

Technical Requirements: Cassette

Exclusive Material: Yes

Response Time: One month

Comments: If tapes are to be returned, self-addressed, stamped envelope must be enclosed.

April/Blackwood Music (Canada) Limited

160 Milner Ave.
Agincourt, Ontario M1S 3R3
(416) 292-9972 or 292-9976

Contact: Miss Sandy Carruthers

Business: Music Publishing

Material: Various

Technical Requirements: Reel to reel 7 1/2 IPS or cassette

Exclusive Material: No

Response Time: Approx 2 - 3 weeks

Balmur Ltd.

P.O. Box 18, Suite No. 1707
2180 Yonge St.

Toronto, Ontario M4S 2B9
(416) 485-4653

Business: Managers/Publishers

Artists: Anne Murray, Frank Mills, John Allan Cameron, Bruce Murray

Material: Pop/Folk/C&W

Technical Requirements: Cassettes - 7 1/2, 1/4 or 1/2 track

Exclusive Material: Yes

Comments: If tapes are to be returned, S.S.A.E. must be enclosed with material - where possible lyrics and or lead sheets should be enclosed.

Berandol Music Limited

11 St. Joseph Street
Toronto, Ontario M4Y 1J8
(416) 924-8121

Contact: Barbara L. Kroetsch

Business: Publisher, Record Company, Manager

Artists: Rob Liddell, Sandy Offenheim and Family, R. Cruickshank

Material: Various

Technical Requirements: Cassettes

Response Time: 2-4 weeks

Comments: Cassette must be accompanied by a lyric sheet.

Black Bear Music Canada Ltd. (P.R.O. Canada)

303 - 143 East 19th Street
North Vancouver, B.C. V7L 2Y9
(604) 985-8605

Contact: Bill Crompton

Business: Music Publisher

Material: C&W/Rock/Pop/R&B/Folk

Technical Requirements: Cassette preferred but will accept R to R submissions on reels up to 7" size

Exclusive Material: Yes

Response Time: 2 weeks

Special Instructions: Please forward any and all submissions properly packaged and with a stamped and addressed return envelope.

Black Bear Records

Box 1317
New Liskeard, Ontario P0J 1P0
(416) 481-0441

Contact: Rhoda Taylor

Business: Record Company, Artist Direction

Artists: "The Pair Extraordinaire", Joe Wood, Peter D'Amico

Material: Rock, Pop, C&W, Contemporary Gospel

Response Time: At least 30 days

Comments: Lyric sheets with tape. Demos and finished product (unreleased) considered. If professional recording list studio.

Bomb Records

571 King St. West
Toronto, Ontario
(416) 364-2311

Contact: P. Lubman

Business: Record company, Publisher

Material: Pop, Rock, etc.

Technical Requirements: Cassette or 7 1/2 ips tape

Exclusive Material: Yes

Response Time: 30 days

Bond Music

145 Marlee Ave., Suite 1606
Toronto, Ontario

Contact: Peter Foldy

Business: Publisher

Material: Disco, Easy Listening, MOR, Rock, Top 40.

Technical Requirements: 7 1/2 ips reel-to-reel or cassette

Response Time: 1 month

Comments: Submit demo tape or submit acetate disc.

Canadian Talent Library

38 Yorkville Avenue
Toronto, Ontario M4W 1L5
(416) 924-1411

Contact: Jackie Rae

Business: Record Company

Artists: Peter Appleyard, Laurie Bower Singers, Eugene Amaro, Rick Wilkins, Tommy Ambrose, Doug Riley, Jimmy Dale, Don Thompson

Material: MOR

Technical Requirements: Tape or cassette

Exclusive Material: No

Response Time: Two weeks (all material returned)

Comments: The Canadian Talent Library is a non-profit organization set up to record Canadian talent.

Cantus Publishing Company

66 Sherwood Avenue
Toronto, Ontario

Contact: Milan Kymlicka

Business: Publisher, Record Producer

Material: Various

Technical Requirements: 7 1/2 ips reel-to-reel or cassette

Response Time: 1 month

Comments: Maximum 4 songs on demo

CapCan Music Publishing

Suite No. 304, Royal Oak Inn
4680 Elk Lake Dr.
Victoria, B.C. V8S 5M1
(604) 658-5912

Contact: Paul Mascioli, Tom Loney

Captain Vancouver Music Ltd.

(P.R.O. Canada)

303-143 East 19th Street
North Vancouver, B.C. V7L 2Y9
(604) 985-8605

Contact: Bill Crompton

Business: Music Publisher



Johnathan Holtzman

Songwriter; Founder — Songwriters' Showcase, New York

"I'd like to address myself briefly to presenting tunes. First of all, basic decision — What are We Presenting? Are we presenting a song as a songwriter or are we presenting a song, for me or you, as an artist? That decision will change what kind of presentation you make, and who you make it to.

"For example, if you are an artist and you're writing material for yourself it behooves you to make the presentation that leaves as little to the imagination as possible. In other words, if you are an artist then you're selling lots of things. You're not just selling a song, you're selling a voice, a sound, a production. With all deference to all the A&R people in all the record companies, there's such competition now that they want to know they're investing in something worthwhile. If they're going to take a shot on an unknown quantity they have to know that you have it *planned*. You have to walk in and say, 'OK guys, let's do some business. This is what we're gonna do.'

"How do you make that presentation? If it's a ballad, a simple country tune, you can generally get away with a voice, guitar vocal, piano vocal, maybe some background voices, depending on the song. However, if it's an R&B tune, you're gonna get killed unless you walk in with a rhythm section on that tape. I'm talking from personal experience. If it's an R&B tune, if it's a rock tune, where the beat is so inherent in that overall presentation, they need to hear it. And you can't expect anybody, regardless if they're in the music business, to imagine anything that you hear in your head, unless you present it."

Material: C&W/Rock/Folk/R&B/Pop

Technical Requirements: Cassette preferred but will accept R to R submissions on reels up to 7" size.

Exclusive Material: Yes

Response Time: 2 weeks

Special Instructions: Please forward any and all submissions properly packaged and with a stamped and addressed return envelope.

Carisse Publishing

68 Exeter Drive
Nepean, Ontario K2J 2E7
(613) 825-5013

Contact: Terry Carisse

Business: Publishing

Type of Material: Country and middle of road

Technical Requirements: Reel or cassette

Exclusive Material: No

Carte Blanche Publishing Reg'd

1310 rue Lariviere
Montreal, Quebec H2L 1M8
(514) 527-4588

Contact: Lois Alves

Business: Publisher/Record company

Artists: Watson Beasley, Witch Queen, George Thurston, Double

Material: Rock, Power Pop, R&B, New Wave

Technical Requirements: Cassette or Reel to Reel (7 1/2 ips)

Response Time: 2 weeks

Chappell Music Canada Limited

14 Birch Avenue
Toronto, Ontario M4V 1C9
(416) 922-2159

Contact: Jerry Renewych

Business: Music Publishing

Artists: Frank Mills, Chris Hall, Sylvia Tyson, Christopher Ward, Pink Floyd, Bee Gees etc.

Material: Pop, Rock, Country and Western, Folk, R & B, M.O.R., etc.

Technical Requirements: Reel to reel tape of material or cassette

Exclusive Material: Yes

Response Time: 2 - 3 weeks

Special Instructions: All submitted tapes must be accompanied by a lyric sheet and have name/return address, etc.

Citation Records/Lincoln Park Music (PRO)/Treadmill Music (CAPAC)

55 50 Cumberland St.
Thunder Bay, Ontario P7A 4L2
(807) 344-1511

Contact: Chuck Williams

Business: Publisher, Production, Management

Artists: David Thompson, John R. Winters

Material: Country

Technical Requirements: Cassette only

Exclusive Material: Yes

Response Time: 30 days

Comments: All cassettes must be accompanied by lyric sheets. Most sessions produced in Nashville and the product then promoted nationally for break-out possibilities.

Cloud Burst Music Publishing

Box 2066
Oshawa, Ontario L1H 7N2
(416) 793-2737

Contact: George Petralia

Business: Publisher, Record Company, Management Firm

Material: C&W, MOR, Top 40, Easy listening

Technical Requirements: 7 1/2 ips reel-to-reel

Response Time: 1 month

Comments: 1-10 songs on demo.

Coffee Break Music

156 Hastings Avenue
Toronto, Ontario M4T 1B1
(416) 469-0008

Contact: Nancy Ryan

Business: Publisher

Material: C&W

Technical Requirements: 1/4" cassette

Response Time: 3 weeks

Comments: Accepts only Country material. Represents all forms of Country material.

Comstock Records

Box 3247
Shawnee, Kansas 66203
(913) 631-6060

Contact: Frank Fara

Business: Record Company, Publisher and Promotion (Canadian & U.S.). Also: Mutual management of Kansas City (Artist Management)

Artists: Alex Fraser, O'Roark Brothers, Steve Gray & Jubilation.

Type of Material: C&W, Contemporary Gospel

Technical Requirements: Cassette with 1-5 songs with Lyric sheet

Exclusive Material: Yes

Response Time: 2 weeks

Special Instructions: Stamped self-addressed envelope for return

Comments: Company also interested in writer/performers for possible artist contract

Core Music Publishing

c/o Oak Manor
Box 1000, Oak Ridges, Ontario L0G 1P0
(416) 773-4371

Contact: Michael Tilka

Business: Publisher, Record Company

Material: Progressive, Rock, Top 40

Technical Requirements: 7 1/2 ips reel-to-reel or cassette

Response Time: 6 weeks

Comments: 3-6 songs on demo. Submit demo tape with bio material

Country-Folke Music Publications

1380 Decarie Blvd.,
No. 24, St. Laurent, P.Q. H4L 3N1
(514) 747-1007

Contact: G.N. Hewlett

Business: Publisher

Artists: Tom Comerford, Bedrock

Type of Material: C&W, Folk, Pop, R&B

Technical Requirements: Cassette

Exclusive Material: No

Response Time: As soon as possible

Special Instructions: Please send no more than 4 songs per cassette with printed or typed lyric sheets. Be sure to include SASE with sufficient postage if you wish your material returned.

Danboro Publishing Company

P.O. Box 2199
Vancouver, B.C. V6B 3V7
(604) 688-1820

Contact: John Rodney

Business: Publisher

Material: All

Technical Requirements: Reel 7 1/2 ips or cassette

Response Time: 4 weeks minimum

Comments: Ensure complete information is forwarded and that all tapes are well identified.

Dawn of Creation Music

Box 452
Cambridge, Ontario N1R 5V5

Business: Publishing/Recording Company

Artists: Robert Liddell's Piano



Jack Feeney

President — Sunbury/Dunbar Music,
Toronto

"In most cases when I'm looking at new artists, to have them all self-contained (singer/songwriter/performer), and to have that package in front of me, whether it's through the mail or sitting in my office, makes it easier to evaluate, and also makes it easier to make a deal."

Material: MOR

Exclusive Material: Yes

Response Time: 14 days

Dipro Music Publishing Co.

292 Lorraine Drive
Baie D'Urfe, Quebec H9X 2R1
(514) 457-5959

Contact: Hugh D. Dixon

Business: Music Publisher, Record Company

Material: Rock, Top 40, Gospel

Technical Requirements: 7 1/2 ips reel-to-reel

Response Time: 1 month

Comments: 2-5 songs on demo. Put best song first and put leader between cuts.

Double Diamond Music

12848 Tiara Street
N. Hollywood, Cal. 91607

Contact: John Madara

Business: Music Publishing

Type of Material: All

Technical Requirements: Cassette or reel-to-reel (7 1/2)

Exclusive Material: No

Fivetake Music

484 Waterloo Ct.
Oshawa, Ontario L1H 3X1

Contact: Bob Stone

Business: Publisher

Material: MOR, Top 40/Pop

Technical Requirements: Reel-to-reel or cassette

Comments: Submit demo tape and lead sheet.

For My Lady Music

Drawer 887
Truro, Nova Scotia B2N 5G6
(902) 895-9317

Business: Publisher, Record Company, Producer

Material: Easy listening, Gospel, MOR, Rock, Top 40 / P o p

Technical Requirements: 7 1/2 ips or 15 ips reel-to-reel or cassette

Response Time: 2 weeks

Comments: Clearly title songs, include lead sheet

Gallant Robertson, Inc.

1115 Sherbrooke St. West, Suite 2504
Montreal, Quebec H3A 1H3

Contact: Ian Robertson

Business: Publisher, Record Producer

Material: Disco, Rock, R&B, Top 40/Pop

Technical Requirements: 7 1/2 ips reel-to-reel or cassette

Response Time: 1 month

Comments: 1-3 songs on demo

Handsome Dan Music

P.O. Box 2372
Kitchener, Ontario N2H 6M2
(519) 744-7443

Contact: Larry Trakalo, Wayne Dietrich

Business: Management, Publishing

Artists: Mike Lehman Show, Click, Elle

Material: MOR-Commercial Rock, Rock, New Wave, Female Commercial Rock

Technical Requirements: Cassette

Exclusive Material: Yes

Comments: Stamped self-addressed envelope for return of tape if required.

Heart Records & Tapes of Canada Ltd.

P.O. Box 3713, Station "B"
Calgary, Alberta T2M 4M4
(403) 230-3545

Contact: Ron Mahonin or Val Mahonin

Business: Record Company and Publishing House, Have A Heart Music (PRO Canada), Lovin' Heart Songs (CAPAC)

Artists: Doug Watt, Sherry Kennedy, Ron Mahonin, James Lee Hitchner

Type of Material: Uptown Country, MOR, Top 40

Technical Requirements: Cassettes

Exclusive Material: Yes

Response Time: 4 weeks

Special Instructions: Include lyric sheets and SASE for return of tape

Comments: We are continually in search of hit songs — send a maximum of 4 songs per tape — for publishing and/or recording consideration.

Helping Hand Music

9229 58th Avenue
Edmonton, Alberta T6E 0B7
(403) 436-0665

Contact: R. Harlan Smith

Business: Publisher, Record Company

Material: C&W, Easy listening, MOR, Rock, Top 40/Pop

Technical Requirements: 7 1/2 ips reel-to-reel or cassette

Response Time: 1 month

Comments: 5-8 songs on demo. Would like a written statement verifying that publishing is available internationally on the material submitted. Does not return unsolicited material.

Heritage Music Sales

P.O. Box 113
Miliken, Ontario L0H 1K0
(416) 294-1338

Contact: J. Charles

Business: Publisher/Record Producer, Manufacturer and Distributor

Artists: Smiley Bates, Eddie Coffey, Leon Morris

Material: C&W, Country-Folk, Bluegrass. Newfoundland type Reels, Fiddle

Technical Requirements: 15 7 1/2 reel to reel, cassette, 8 track

Exclusive material: Yes

Intermede Musique

82 St. Joseph Blvd. West
Montreal, Quebec H2T 2P4
(514) 849-3776

Contact: Christopher J. Reed

Business: Publisher

Material: MOR, Rock (hard)

Technical Requirements: 7 1/2 ips reel-to-reel

Response Time: 2 months

Comments: 1-6 songs on demo. A copy of lyrics should be submitted with tape

Intermodal Productions Limited

P.O. Box 2199
Vancouver, B.C. V6B 3V7
(604) 688-1820

Contact: John Rodney

Business: Record Company

Material: C&W, Folk, Pop, R&B, Classical, Jazz

Technical Requirements: Reel 7 1/2 ips, Cassette

Exclusive Material: Yes

Response Time: 4-6 months

Dick James Music, Inc./DJM Records

119 West 57th Street
New York, New York 10019
(212) 581-3420

Contact: Arthur D. Braun

Business: Music Publishers, Record Company

Artists: Johnny Guitar Watson, John Mayall

Material: C&W, Rock, R&B

Technical Requirements: Cassette with either leadsheet or lyric sheet

Exclusive Material: No

Response Time: Within a month

Janvier Music Enr

CP 357
St. Bruno, Quebec J3V 5G8
(514) 461-0283

Contact: Rehjan Rancourt

Business: Management and Publishing

Artists: Daniel Lavoie, Daniel Deschène, Sugar Blue, Patrick Juvet

Material: Pop, Rock, Blues, Folk

Technical Requirements: 7 1/2

Exclusive Material: Yes

Response Time: One month

Keyed-In Music

720 Disraeli Avenue
Laval, Quebec H7W 4E3
(514) 688-0002

Contact: Mark Blumenthal or Earl Eichenbaum

Business: Publisher

Artists: Joan Bendon, Ian Marks

Material: C&W, Rock, Pop, R&B

Technical Requirements: Prefer cassettes, 7 1/2 ips tape or cassette

Exclusive Material: Yes

Response Time: A.S.A.P.

Comments: 4 songs maximum

Kinghouse Music Publications

Rt. 1
Navan, Ontario K0A 2S0
(613) 833-2236

Contact: Bob King

Business: Publisher, Record Company

Material: Bluegrass, C&W, Folk, Rock (country)

Technical Requirements: 15 ips reel-to-reel or cassette (good quality only)

Response Time: 2 weeks

Comments: Submit demo tape or submit demo tape and lead sheet. 6-12 songs on demo.



Marc Jordan

"I've sort of had a love/hate relationship with publishers and I found that you're probably as far ahead if you bypass publishers and look at producers, and look at people that are recording albums themselves, and take your songs there. That doesn't work for everybody because everybody doesn't know who's doing an album at what time. In that way I think that a publisher has a better idea of timing. I think if you know someone is doing an album and it's like the kind of stuff you're writing, then perhaps you should take it directly to them."

Kneptune International Records Limited

Hoadley House Music (PRO)
King Of The Sea Music (CAPAC)
P.O. Box 5236
Vancouver, B.C. V6B 4B3

Contact: Kenny Harris

Business: Record Company and Music Publishers

Artists: Larry Moore, Trevor Jensen, Roy Thoreson, John Parker, Mary Murphy Demers, Dr. Bundolo, Trummy Young

Material: All

Technical Requirements: Any reel-to-reel size or cassette — no demos. Fully produced masters only.

Exclusive Material: Yes

Comments: Los Angeles Office: Suite 302 - 10850 Riverside Drive, North Hollywood, CA 91602, Attn. Dennis F. Rose.

K-Tel Music Ltd.

1670 Inkster Blvd.
Winnipeg, Manitoba R2X 2W8
(204) 633-1076

Contact: Rick Gives

Business: Publisher, Record Company

Material: Bluegrass, Blues, Children's Gospel, C&W, Disco, Easy listening, Folk, MOR, Progressive Rock, Soul, Top 40/Pop

Technical Requirements: 7 1/2 ips or 15 ips reel-to-reel

Response Time: 1 month

Comments: 5 songs on demo

Les Editions Carole, Enr.

8006 Avon Road, Suite A
Montreal West, Quebec H4B 1W8
(514) 482-3253

Contact: French Div. Carole Daoust, English Div. Peter Daoust

Business: Music Publisher/Arranger

Artists: Peter Daoust, Peter Sutherland, Jim White & Staff Writers

Material: Songs or instrumentals in the Contemporary, Jazz, Neo-Classical, idioms

Technical Requirements: Cassette, no more than 3 songs or instrumentals

Exclusive Material: Yes

Response Time: 4-6 weeks

Special Instructions: If tapes are to be returned S.A.S.E. must be enclosed with material (where possible lyrics and or leadsheets should be enclosed.)

Comments: We do not promote artists just their material. We offer 1 yr. contract, if not recorded or published within one year all rights revert back to original writer(s).

Lincoln Park Music

55 S. Cumberland St.
Thunder Bay, Ontario P7B 2T6
(807) 344-1511

Contact: Chuck Williams

Business: Publisher/Manager/Citation Records

Artists: David Thompson, John Winters

Material: Country

Technical Requirements: Prefer cassette

Exclusive Material: Yes

Response Time: None

Comments: Lyric Sheet must accompany all material. All material must be open for publishing through Lincoln Park Music (PRO) or Treadmill Music (CAPAC). One year contract on any material signed to Publishing Company. If not recorded within one year period — all rights revert back to original writer(s). All material promoted nationally — most sessions in Nashville.

London Records of Canada

6265 Cote de Liesse
St. Laurent, Quebec H4T 1C3
(514) 341-5350

Contact: Gary Chalmers — A&R Manager

Business: Record Company/Publisher

Artists: Claudja Barry, Dutch Mason Blues Band, Molly Oliver, Garolou Corbeau, Andre Gagnon, Plume Latraverse, Ginette Reno, Crowcuss, etc.

Material: All types

Technical Requirements: 7 1/2 or 15 ips or cassette (1/2 track reels)

Exclusive Material: Yes

Response Time: 14 to 21 days

MC Musiccraft of Canada

No.6 - 719 East Broadway
Vancouver, British Columbia V5T 2E8
(604) 872-4210

Contact: Charles B. Curtis

Business: Arrangers and Composers

Material: All types

John Medland Productions

125 Dupont Street
Toronto, Ontario M5R 1V4
(416) 922-3617

Contact: John Medland

Business: Personal Management

Artists: Jeannie & The Rubies

Material: Rock & Roll, Pop, R&B

Technical Requirements: Prefer cassette or 7 1/2 ips reel

Exclusive Material: Yes

Response Time: Immediate

Special Instructions: Enclose postage if you wish tape returned

Mercey Brothers Publishing Company (PRO)/Elmira Music (CAPAC)

38 Church Street West
Elmira, Ontario N3B 1M5
(519) 669-5394/5428

Contact: Larry Mercey, President
Business: Publishing Company, Record Company
Artists: The Mercey Brothers
Type of Material: C&W/Pop
Technical Requirements: Reel-to-Reel/Cassette

**Brian Millan Music Corp., (ASCAP);
Sam-Sam Music (BMI)**

3475 St. Urbain Street, Suite 1212
Montréal, Que. H2X 2N4
(514) 844-7810 / 844-4084

Contact: Brian Millan
Business: Music Publishing, Inter.Licensing, Radio & T.V. commercials, Record Co.
Artists: LaMont Johnson, Ted Picou, Tamami, Steve Dray, Peter Laine
Material: C&W, Rock, Pop, MOR, R&B (radio & T.V. 1 minute spot commercials)
Technical Requirements: Cassette - duplicate (copy) of masters or demos
Exclusive Material: Yes
Response Time: Max. 14 days
Special instructions: B. Millan Music Corp., (ASCAP) & SABAM member worldwide, Sam-Sam Music, Ltd., BMI (USA) to all writers AGAC contract & AMRA affiliations is a must. No charges for any services. Materials contracted (either demos or masters), requesting that writers submit cassettes only. Self addressed envelope with stamp - requested. If interested will relate person to person.

Montina Music

P.O. Box 702, Snowdon Station
Montreal, Quebec H3X 3X8

Contact: D. Leonard
Business: Music Publisher
Material: Rock, Pop, AOR, R&B, Folk, C&W, MOR
Technical Requirements: Cassette or reel (any speed or size)
Exclusive Material: Yes
Response Time: Response will only be given if a positive interest exists
Special instructions: Material will be returned only if accompanied by a pre-paid, self-addressed mailer.

Morning Music, Ltd.

1343 Matheson Blvd. West
Mississauga, Ontario L4W 1R1

Contact: Mark Altman
Business: Publisher
Material: Various
Technical Requirements: Cassette or reel-to-reel
Response Time: 2 weeks

Noteworthy Publishing Company

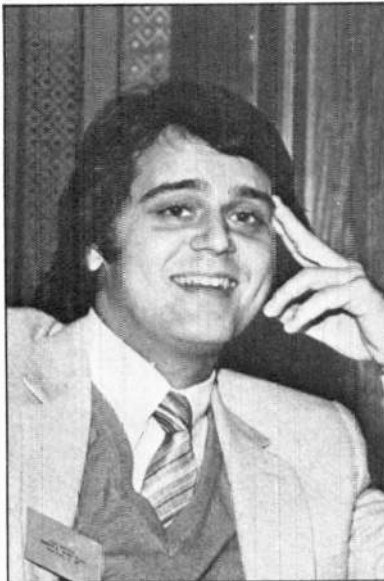
6979 Curragh Ave.
Burnaby, B.C. V5J 4V6
(604) 438-8266

Contact: Paul Yaroshuk
Business: Record Company/Manufacturing and Distributing
Artists: Gospel - Country & Western
Material: Gospel, Rock and C&W
Technical Requirements: Cassette
Exclusive Material: Yes

Ole Fashioned Music Company

9 Innisfree Crt.
Toronto, Ontario M6S 3N7
(416) 763-6353 or 255-8657

Contact: Stan Drozdowski or Frank St. Germain
Business: Publisher
Artists: The Grampa Band
Material: Pop - a little C&W - Rock



Paul Rolnick

Director of Creative Services, Edward B. Marks Music, New York

"If I were a songwriter trying to get started from square one, I would send thirty tapes of the same song out to thirty different publishers and try and draw a consensus opinion, because it is a business of individual ears and individual opinions and individual reactions to songs. You can't please everyone, obviously. But after you get twenty passes on the same song from twenty different companies, maybe you should re-examine that tune."

Technical Requirements: Cassettes or reel-to-reel (any speed)

Exclusive Material: No

Comments: Ole Fashioned Music Company is also affiliated with Good Time Records (a small independent) always on the lookout for good Canadian talent with possible recording in the offing. (Good Canadian Showbands who are interested in recording shouldn't hesitate to contact us).

People City Music Publishing

1055 Wilson Avenue, Suite 600
North York, Ontario M3K 1Y9
(416) 630-2973

Contact: Frank Longo
Business: Publisher/Record Company
Artists: The Longo Brothers
Material: Pop, Rock, MOR
Technical Requirements: Cassette
Exclusive Material: Yes
Response Time: One Month
Comments: Send no more than 3 tunes. Include lyric sheets. Include self-addressed envelope for return of tape.

Pet-Mac Publishing

6844 76th Avenue
Edmonton, Alberta T6B 0A8

Contact: Garry McDonall
Business: Publisher, Record Company
Material: C&W, Disco, Jazz, MOR, Rock, Top 40/Pop
Technical Requirements: 7 1/2 ips reel-to-reel
Response Time: 1 month
Comments: 3-10 songs on demo

Praise Industries Corp.

6979 Curragh Avenue
Burnaby, B.C. V5J 4V6
(604) 438-8266

Contact: Mr. Yaroshuk
Business: Publisher, Record Manufacturer
Material: C&W, Gospel, Rock, Contemporary
Technical Requirements: Cassette
Exclusive Material: Yes
Response Time: 1 week

Quality Records Limited

380 Birchmount Road
Scarborough, Ontario M1K 1M7
(416) 698-5511

Contact: John Driscoll, Director of A&R
Business: Canadian Record Company, Manufacturer and Distributor
Artists: Gino Soccio, Karen Silver, Mighty Pope, Michael Quatro, Anacostia, Vehicle, Star City, Lynx, Dallas Harms
Material: All formats
Technical Requirements: 7 1/2 ips tape dub or cassette
Exclusive Material: Yes
Response Time: 2-3 weeks

Rereco Publishing (PRO)/Super Music (CAPAC)

P.O. Box 32
Willowdale, Ontario M2N 5S7
(416) 294-1338

Contact: John Irvine
Business: Publisher, Record Company
Artists: Smiley Bates, Eddie Coffey, Ray MacGillivray, Paddy Gearins, Leon Morris
Material: Bluegrass, Newfoundland, Fiddle
Technical Requirements: 7 1/2 ips, 15 ips, cassette, 8 track
Exclusive Material: Yes
Response Time: 1 month
Comments: Picture, Bio, Lead sheet with chords

Royalty Records of Canada

9229, 58th Ave.
Edmonton, Alberta T6E 0B7
(413) 436-0665

Contact: R. Harlan Smith (Director)
Business: Record Company/Publisher
Artists: Laura Vinson, Redwynny, Glory-Anne Carriere, R. Harlan Smith, Chris Nielsen, Gary Fielsgaard, Tim Ordge, Larry Gulstafson, etc.
Material: Country, Folk, Pop and Rock
Technical Requirements: Cassette or reel 7 1/2 ips

Exclusive Material: Yes
Response Time: 90 days
Comments: We do not consider published material. Tape must be accompanied by lyric sheet. Material will be returned only if a self stamped addressed envelope is enclosed, otherwise it is destroyed.

Rustic Records, Iron Skillet Publishing, Covered Bridge Music

Suite 114, 38 Music Square East
Nashville, TN, U.S.A.
(615) 242-4477

Contact: Bill Wence
Business: Record Label and Publisher
Artists: Bill Wence, Carl Struck, Jack Stillwell and Cindy Campbell
Material: Country, Country Crossover
Technical Requirements: 5" reel to reel or cassette (7 1/2 on reel to reel)
Exclusive Material: Yes
Response Time: 3 weeks
Special Instructions: No more than 2 songs per tape

S.M.C.L. Productions, Inc.

450 E. Beaumont Ave.
St. Bruno, Quebec J3V 2R3
(514) 653-7838

Contact: Christian Lefort
Business: Publisher, Record Company
Material: Disco, Easy listening, MOR, Top 40/Pop
Technical Requirements: 7 1/2 ips reel-to-reel
Response Time: 1 month
Comments: Submit demo tape and lead sheet. 4-12 songs on demo

Guy Sobell Music Management

No. 501, One Alexander Street
 Vancouver, B.C. V6A 1B2
 (604) 687-8600

Contact: Guy Sobell
Business: Record Production and Publishing
Material: Any hit material
Technical Requirements: Any O.K.
Exclusive Material: No

Solid Gold Records

180 Bloor Street West, Suite 400
 Toronto, Ontario M5S 2V6
 (416) 960-8161

Contact: Lee Silversides
Business: Record Company
Artists: The Good Brothers, Chilliwack, Toronto
Material: Rock, Pop
Technical Requirements: Cassette
Response Time: 6 weeks

Songmaster Publications (PRO) South Eastern Songs (CAPAC)

P.O. Box 278, Station "A"
 Kingston, Ontario, K7M 6R2
 (613) 354-2586

Contact: Bill Richmond
Business: Publishing
Material: All kinds but prefer Country, MOR
Technical Requirements: Cassette or reel to reel, 7 1/2 ips with lyrics
Exclusive Material: No
Response Time: 4-6 weeks
Special Instructions: Type lyrics or neatly print. Also include stamped, self-addressed envelope to assure accuracy of reply. Would prefer that writers not send their only tape so as to afford publisher additional time to promote beyond the above stated 4-6 week reply period if necessary.

Sunbury/Dunbar Music Canada Ltd.

101 Duncan Mill Road, Suite 305
 Don Mills, Ontario M3B 1Z3
 (416) 449-4346

Contact: Jack Feeney (President)/Patricia Watts (Administrator)
Business: Music Publishers (Publishing arm of RCA Records)
Material: Country, Rock, Folk, Pop
Technical Requirements: 7 1/2 ips 1/4 track reel-to-reel or Cassette
Exclusive Material: Yes
Response Time: 2 to 4 weeks
Special Instructions: We require any unsolicited material to include a stamped, self-addressed envelope for the return of the material.

Synchron Publishing Company (CAPAC)

P.O. Box 2199
 Vancouver, B.C. V6B 3V7
 (604) 688-1820

Contact: John Rodney
Business: Publisher
Material: C&W, Folk, Pop, R&B, Classical, Jazz
Technical Requirements: Reel 7 1/2 ips or Cassette
Response Time: 4 weeks minimum
Comments: Ensure complete information is forwarded and that all tapes are well identified.



Tom Lavin

Powder Blues

"Don't be too quick to give your publishing away. I know the point is made that the record company, if they're going to establish a loss on the first album or two, will want to make it up with publishing. But in my case I didn't give away any publishing, and I've been told by some people that the trend in the industry has shifted so that, at this point, record companies are making a greater percentage of money from the actual selling of the plastic product, as opposed to the publishing money.

"It's a penny business. Now, there's a lot of pennies to be picked up. If they're in ten different countries with ten different publishing laws I think a publisher comes in real handy, because they're experts at chasing down those pennies. But, I would hang onto it as long as possible.

"I want to make the distinction between the songwriter as an artist and a songwriter who's writing songs for other artists. I think the one who's writing for other artists might do well to go to a producer, and also to a publisher, because it's their business to get other artists to cover that. But, if you are your own artist — you're writing for yourself — again, hold off until you can make your demo record, or your independent record and have it picked up by a major, if it starts becoming successful."

Tape Applied Arts Office

4-328 Edmonton St.
 London, Ontario N5W 4Y2
 (519) 451-3926

Contact: Gerry Forget
Business: Producer/Arranger
Material: Rock, Pop, Folk, C&W
Technical Requirements: 7 1/2 ips
Exclusive Material: No

The Smile Music Group (Maple Creek Music - PRO/ Snowberry Music - CAPAC)

1659 Bayview Avenue
 Toronto, Ontario M4G 3C1
 (416) 485-1157

Contact: Dave Coutts (President), John Watt (Vice President)

Business: Record Label, Publisher
Artists: Tony Kosinec, Alabama, Studebaker Hawk, New City Jam Band, Wally Zwoj
Material: Rock, Pop or Country
Technical Requirements: No preference
Exclusive Material: No
Response Time: 2 weeks
Comments: Include self addressed stamped envelope if you want tape returned. Especially interested in self contained songwriting rock band.

Think Big Music

901 Kenilworth Rd.
 Montreal, Quebec H3R 2R5
 (514) 341-6721

Contact: Leon Aronson
Business: Publisher, Record Company
Material: Disco, MOR, Rock, Top 40/Pop
Technical Requirements: 7 1/2 ips reel-to-reel tape
Response Time: 3 weeks
Comments: 1-4 songs on demo. Submit demo and lead sheet

Toed Music

P.O. Box 378, Station Z
 Toronto, Ontario M5N 2Z5
 (416) 461-4925

Contact: Sam Norton
Business: Publisher, Record Company, Promotion
Material: Various
Technical Requirements: Cassettes
Response Time: 2-4 weeks
Comments: Cassettes must be accompanied by lead sheets. Finished 45's and LP's welcome.

Troscop Music

720 Disraeli Place
 Chomedey, Laval, Quebec H7W 4E3
 (514) 688-6895

Contact: Mark Blumenthal
Business: Publishing and Songwriting
Artists: Mark Blumenthal
Material: Contemporary/R&B
Technical Requirements: Cassette and lead and lyric sheets
Exclusive Material: No
Response Time: One month

W.A.M. Music Corp. Ltd.

901 Kenilworth Road
 Montreal, Quebec H3R 2R5
 (514) 341-6721

Contact: Leon Aronson
Business: Publishing, Production House and Record Label
Artists: Marty Butler, Carlyle Miller, Diane Tell, Crawford, Basic Black & Pearl, 1945
Material: Pop, R&B, MOR
Technical Requirements: Cassette or reel to reel
Exclusive Material: No
Response Time: 3-4 weeks
Comments: Include no more than four songs

Wild West Music

Box 1500
 Edmonton, Alberta T5J 2M7

Contact: Donald L. Schulz
Business: Publisher
Material: Various



A respectable guitar at a reasonable price.

With a style to meet any guitar player's requirements, Sigma guitars have progressed into a complete line of fretted instruments. A representative example of Sigma quality and popularity is the DM-5 shown here. Constructed with mahogany back and sides, natural finish spruce top, and adjustable neck, the DM-5 has become one of the most demanded models in the Sigma line.

While Sigma guitars are less expensive than our handcrafted Martins, each Sigma must meet the rigid inspection standards established by CF Martin personnel. To see and feel the DM-5 and other Sigma guitars, visit your favorite music store displaying our Authorized Sigma Dealer decal.

For information on the entire Sigma line including our solid spruce top models, the DM-18, DM-19, DR-28, DR-28H, DR-35 and DR-41, write:

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new
SM85
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This new high technology Shure microphone will change the way people think of condenser microphones. The SM85 is designed especially for on-stage, hand-held use. Its sound is unique—far more tailored to the special needs of the vocalist: sizzling highs and a shaped mid-range for superb vocal reproduction, and a gentle bass rolloff that minimizes handling noise and "boominess" associated with close-up use. Ultra-low distortion electronics make the SM85 highly immune to stray hum fields. An integral, dual-density foam windscreen provides built-in pop protection.

What's more, the SM85 Condenser Microphone must pass the same ruggedness and dependability tests required of Shure dynamic microphones. As a result, the SM85 sets a new standard of reliability for hand-held condenser microphones.

The SM85 is *extremely* lightweight, beautifully balanced—it feels good, looks good on-stage, on-camera, on-tour. Ask your dealer for a demonstration of the new SM85 PRO TECH Sound, or write us (ask for AL664) for full details.

SM85
Cardioid Condenser
Hand-Held
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The Sound of the Professionals[®]



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Sales Offices: Vancouver, Calgary, Winnipeg, Montreal.

Kim Mitchell

Continued from page 27

tistic level, all getting off on one thing. It was a great day. Pye told me there were fans outside the studio cutting off their ears and slipping them under the doors," he laughed.

Produced by Toronto's Jack Richardson (veteran of Guess Who's hit years, Alice Cooper, Poco and Bob Seger sessions, among hundreds of others), and recorded at Phase One Studios in Toronto, *Universal Juveniles*' only shortcoming, as far as Mitchell is concerned, is what he calls a certain "west coast smoothness" in the overall sound.

"It works fine. It's very even from bottom to top, and everyone likes it, but to me, after all the times I've listened to it, it's not hard enough," he said. "When I put my earphones on and crank it up, I like to feel my head pop on snare and bass drum beats — that doesn't happen with this album".

In pursuit of head-popping hardness, he thinks the next Max effort will be recorded in Quebec's Le Studio, in Morin Heights, where Rush's latest, *Moving Pictures* was done. They'll probably also use Rush producer Terry Brown, he added.

Though he's riding a wave that seems to have swept him clear of imminent destruction with only seconds to spare, Kim's tenuous check on his own fears and artistic ethics kept our conversation returning to aspects of professional ruin that obviously preoccupy him. Even in prosperous times, he worries — if not about himself, about musicians he's close to. One recently departed Max member was pressed out of service by domestic concerns, he remembered, by an inability to reach a compromise between the rock 'n' roll dream and the values of the real world.

"Pye and myself are idealists, so I guess it's easy for us. But when Dave left because his wife needed him at home, I thought, well, if he feels he has to do it, it's best to split.

"I just had to say something though. I said, 'Look, I respect you for making a decision on your life, I just think it's a waste of a good musician. And you're going home to sell plastic forks for the Kentucky Fried Chicken business — I think you could have held that off for a while. That would have always been there.'

"I've seen that happen too many times."

In positive times, though, Mitchell is encouraged by the number of great new Canadian bands he feels are beginning to take some risks.

"I think Streetheart have a great album (*Drugstore Dancer*), I think Loverboy have a great album. And guitar players — there are so many good solos on new records: the guy in UFO — I hear things on the radio lately that just make me want to practice. By the time we start the next

album, probably in July, I want to have some real hot new licks to play.

"My favourite guitar player these days is Alan Holsworth. I saw him this last time in England in a little bar, and he blew me away. I like unique players. As much as I can't stand Zappa's lyrics or affectations, as a guitar player, he's great."

Kim said he's not all that comfortable working on other peoples' sessions, though he knows it's something he should work at — for the challenge and the discipline. Ian Thomas, another Anthem stablemate, is releasing a new album featuring some of Mitchell's work; he said recently that Mitchell was the perfect studio guitarist for his requirements.

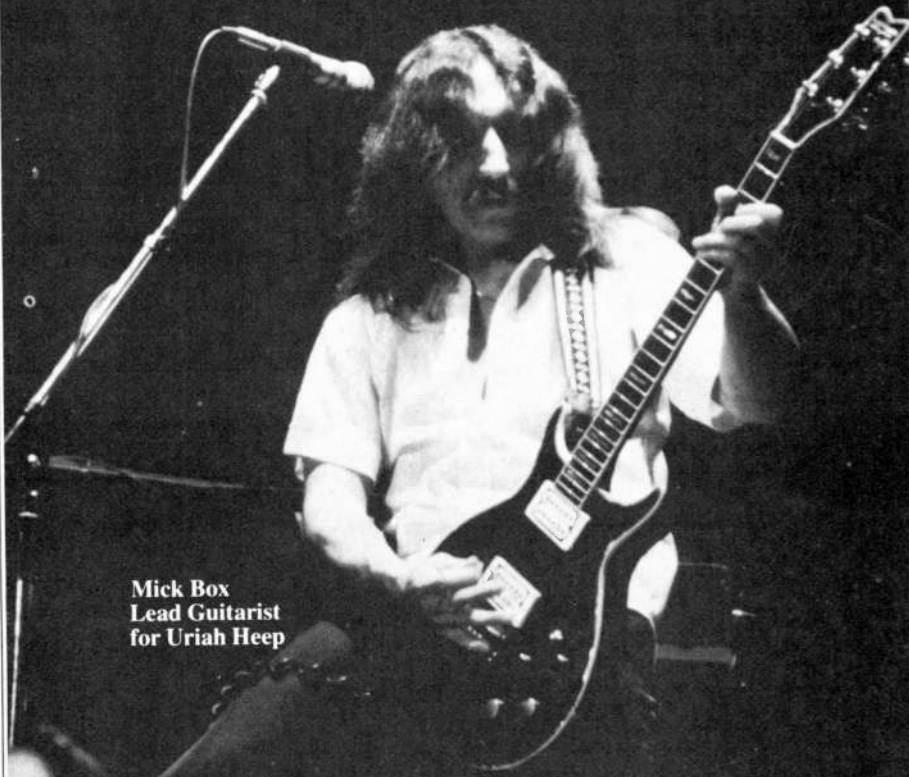
"Yeah, well, to be honest with you, I felt

like I was in a Steely Dan session", Kim smiled. "The guy came down on me so hard — everything had to be in its place. I'm one of those guys who plays a solo straight up — the way it happens, more or less. Then Ian would pull the solo apart in minute sections, tell me which parts to keep, what to repeat, and I'd have to teach myself what I'd just played, note by note."

What he does get to hear on radio these days is less than deliberate — moments snatched away from his home. Kim said he gave away his tuner and record collection — a radical protest against Toronto radio programming policies of which he has long been a vociferous critic.

"I have about three albums in my collection right now", he said. "Captain

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Beefheart's *Doc At The Radar Station* is one. I love that guy. People say he's too weird. I say, sit down and try to play one of his tunes. He's coming from a different world. He's wonderful. I also have the new Rush album. I picked it up at the office for free, and Tom Robinson's *Sector 27*, which was also given to me. I did buy the new Weather Report album and the new Pat Metheny, and that's about it as far as my collection goes.

"FM radio is compromise city now. I can't listen to it. And I'd rather not have to go through the things other people think are necessary to get airplay. I'd much rather do what I do and if it gets played, that's great. And lately it has been getting played, and thanks a lot — I think you people are wonderful," he said with a sweeping gesture meant to embrace punters and Max Webster programmers alike. "But I can't deal with the 'sell, sell, sell' of it. It's like a nagging wife somewhere in the background. Before I sold my tuner, I only listened to classical, or jazz, or ethnic music stations — things that weren't so hyped up all the time. Now there are stations playing Max and I love it. But if they stop, I'm not going to get out the razor blades.

"From now on I'll play what I want to play", he repeated "and if they don't like it...well, I know I shouldn't say that, but every now and then I have to. Otherwise I'd be psychotic."

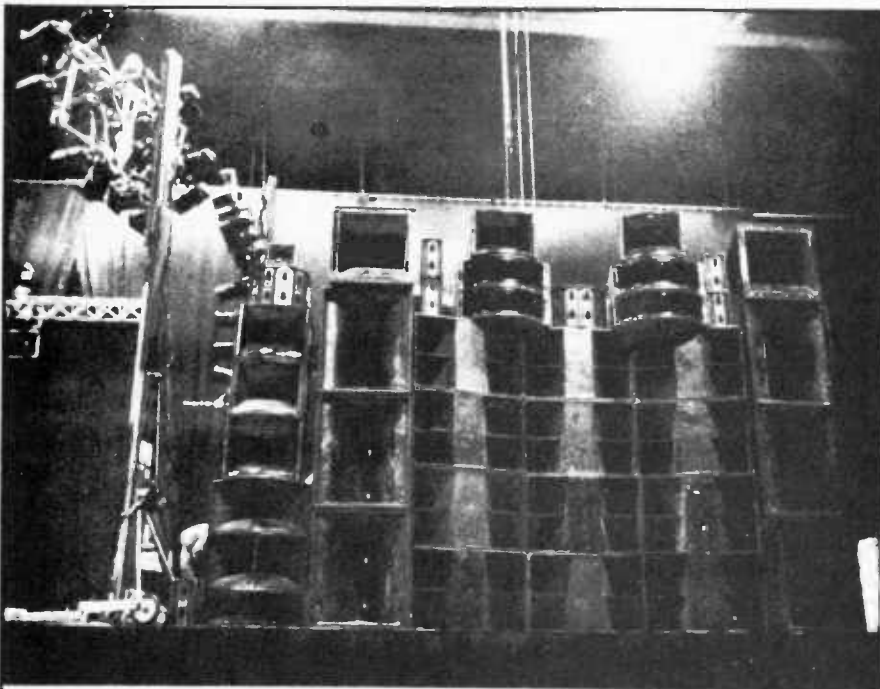
He pondered again the fate of people forced to exist outside the boundaries of their natural instincts and talents, in what he calls the "Big V-8 Cow World". It matters very much to him that he be allowed to continue doing things his way.

"I feel very fortunate to be a guitar player," he said. "You don't have to inhale asbestos, sell your time, sniff fingers. I don't think I'd have the guts to go through the hell those people do..."

And still he remembers, with pleasure and irony, the months following his move from Sarnia, Ontario, when the prospect of playing the Running Pump in Toronto's outer limits, or The Gasworks on Yonge Street was the height of artistic fulfillment. Or when tough times drove him to second-string in showbands and country groups for months on end. Or when he met Terry Watkinson for the first time, penniless and sleeping on the floor of an abandoned suburban house. Or the year of blissful study with guitar master Tony Braden before his retirement.

"Initially I moved to Toronto to study with Braden," Kim said. "Max Webster was supposed to be a side thing to pay for lessons and practice what he taught me. Life was wonderful then. Every week you knew you were getting ahead. I loved taking lessons. I lived for it. A lot of my style comes from that one year."

Now he suspects that whatever happens, those days are behind him. Even if Max is, in the final analysis, too bizarre for the 'Real Big Time', Mitchell knows he's



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safe. He knows he's made a mark, that his guitar style — a great, straining arc circumscribing almost surreal tension — is now the subject of scrutiny, of respectful attention.

He enjoys detailing aspects of his playing, his equipment, his pursuit of style. Somehow it befits his status now; the artist's reward is the opportunity to discuss his craft.

He told me he uses two completely different set-ups, one for studio work, the other on stage.

"They're completely incompatible", he said. "I've never been able to adapt one to the other. On stage, what works for me is two stock Fender Deluxe Reverbs, 22 watts each; a basic MXR distortion unit; an MXR flanger; a Roland Stereo Chorus unit; a Strat with PAF super distortion pickups; and a great booster built by the guys at The Music Shoppe in Thornhill (outside Toronto). I call it the LSD booster because I've never been able to figure out what makes it work so well.

"I want to mention those people," he added. "They've always been great to me — Lloyd, Warren, Peter. They get all my work."

Kim said he recently bought a stock Gibson Les Paul, the first he's ever owned, to obviate the characteristic electronic buzz Strats are occasionally prone to — usually when he's standing in front of 15,000 people.

"I had Bill Lawrence pickups put into the Les Paul," he added, "because the custom pickups are so microphonic. I found I could only get around half the normal Strat level before the Les Paul started taking off on its own. The Lawrence pickups also have a pole tap. You can shut one pole piece off so you don't lose the bright sound at low volume."

He also owns two acoustic guitars — mostly for practice — a Martin D-35 and an ancient Fender flat top. "I find that if I can run off a scale at a reasonable rate on one of them, I can peel out three times faster on the electrics."

In the studio Kim plays through a 100 watt Hi-Watt head and Marshall cabinets with Celestion speakers.

"Celestions have a real tight distortion," he said. "I find JBL's are a little ragged in the top end for me, and other speakers tend to peak into the sibilance range and blend with the cymbals or something.

"I have a nightmare every time I go into the studio. I guess every guitar player does. It seems so easy on stage — you just plug in and get your sound. But in the studio I do that and find it sounds completely different when I get into the control room.

"I love talking about this stuff. Do you want to know what kind of strings I use?" he laughed.

He seemed surprised when I said yes, and laughed again. "Regular slinkies. They work OK".

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JORDANA

Continued from page 31

Echoplex through an Ashly keyboard mixer and an Ampeg V4 amp; Al plays a Gibson Thunderbird bass and a Fender Telecaster bass through an Ampeg SVT; Dan Levy puts his Fender Lead through a Fender Vibrolux and an MXR Flanger; and David, drumstick twirler par excellence, plays Pearl Lucite drums — two bass, four toms and three roto toms.

Michaele plays the synth stick (affectionately known as "the two-by-four") lined directly into the Mini Moog and takes a turn on piano when Doug plays the stick.

"I'm going to be playing more and more," affirms Michaele. "I'm getting a bass. I don't want to play the bass on stage, but I'm getting one just to play with by myself."

As well as delving more deeply into the musical side of things, her main interest is the development of her persona: the public Michaele Jordana, the one she has been creating ever since she was a lonely little girl in Winnipeg.

"There are two of us," she says. "There's me, and there's the persona. I'm her manager."

It's the persona — the purple hair, the leather pants, the spaced-out clothes are all part of it — that is the main attraction when The Poles take the stage. Michaele exudes a primitive kind of sexuality and an elfin innocence at the same time, something which has drawn many an unsuspecting male into the groupie syndrome. Although she now lives with Doug, Michaele still has a soft spot for boys of all ages, and when they rush the stage calling her name, she is only too happy to sidle up close and tease them half insane.

"Michaele's the sort of person that tries to make things happen," says Doug. "She does make things happen. And I think in all of the songs, in a way, she's putting on pressure."

"Some people regard me as a terrorist, you know?" Michaele says. "Like a hit-and-run."

If all things go according to plan, and if there is enough of the right kind of record company support, this cosmic whirlwind will soon be out knocking Canadians on their collective cans and getting the recognition she wants and deserves to have.

"I just want to do what I want to do when I want to do it," she explains with a mysterious smile. "That exact moment. I don't want to have any fast-forward or fast-back to get to where I want to go."

In other words: "I want money." **cm**

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We were recently lucky enough to catch Doug Kershaw on tour. After his show at Harrah's at Lake Tahoe he talked to us about his new Bose® sound system, which consists of four Bose 802 speakers, a Bose PM-2 Powermixer, and a Bose 1800 power amplifier. He's been using the system to amplify his electric fiddle, squeeze box, electric guitar, and vocals.

Q: Doug, you've been playing for a long time. I'll bet you've tried a lot of different kinds of sound gear, haven't you?

Kershaw: Yes, I've used lots of different things and I've spent a lot of time developing my sound. Even then, I could never quite get what I was looking for. But my new Bose system is the closest thing to what I want. The closest damn thing.

Q: What differences have you noticed since you started using the Bose system?

Kershaw: For one thing, it doesn't hurt my ears. You know, I've used some big speakers that have almost busted my ears. I've even put my foot through a few of them. But this is a true sound. It sounds just like my fiddle, no matter how loud I turn it up.

Q: Have you found that you have changed your playing in any way because of how the 802s perform for you?

Kershaw: The attack is easier. It's just easier.

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BUILDING A FRETLESS BASS



Continued from page 37

together. Aluminum, while much lighter, is not really suitable. You should not be able to bend the rod with your hands unless you're a gorilla.

Lastly, we come to the fingerboard. It's usually called a fretboard, but this probably wouldn't be appropriate here. This is usually made out of the hardest wood available. Rosewood is kind of traditional. Ebony is ideal, and, considering the size of the piece needed, isn't much more expensive than rosewood. Recently, some instruments have cropped up using softer woods for fingerboards, such as maple or birch. While much easier to get and to work with, these don't last nearly as long, and don't contribute as much to the strength of the neck or to its sustain.

Ebony blanks are usually sold in sizes corresponding to the sizes used for various types of instruments. They are always much wider than necessary. The bass requires one at least twenty one and a quarter inches long. It should be machined down to between one eighth and three sixteenths of an inch thick. Ebony comes fairly straight, so there isn't much hassle with the thing having a warp in it. Another thing you don't have to hassle with is grain. It doesn't have one. The light brown streaks seen in some ebony are caused by minerals absorbed by the tree.

The fingerboard blank should be band-sawn or planed until it's roughly the right shape for the face of the neck, and then glued on. This entails a lot of clamping, as it is essential that there be no weak spots in the joint between the neck and the board. Scraps of wood should be used to protect the underside of the neck. When the glue is dry, the edges of the fingerboard can be cut back until they're flush with the neck using a plane and sander.

The neck is now pretty well together. The hardware gets left until the end, and the finishing will be dealt with when the body is completed. The neck is actually the most difficult part of the bass...the body proper only involves a bit of cutting and grinding. If you've attained this lofty plateau of fulfillment and completion, you certainly deserve some sort of award.

You're not about to get one, of course, but you certainly do deserve to. It's an unkind world, isn't it?

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Guitar



BOBBY EDWARDS

Hints from the Guitar Shop

I'm very pleased to offer you a new section to my column regarding first hand direction from one of Canada's most knowledgeable music store advisors. His name is known by everybody in the Toronto area as SAM. Regardless of the complications involved in a sale/trade transaction, he is always available to help out a guitar player. His name...Sam Consiglio.

At the outset, both Sam and myself want it clearly understood that there is no intention of soliciting for the music centre for which he works, but to give both myself and you (the reader) a candid honest insight into the buying, trading and selling of guitars, amplifiers and accessories.

As there is such variety in the guitar world, there will be no attempt in covering all the facets of a guitar/amplifier centre in one column. This month we are going to focus in on the biggest percentage of buyers, and also the most vulnerable: HEAVY METAL three piece groups.....GUITAR, BASS AND DRUMS.

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about \$700.00 more for the American product because of dollar difference/taxes/cartage...It's quite possible that there are no true audible differences.

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Sam Consiglio informs me that the largest volume of customers are weekend gigging musicians, working for fairly good bucks and investing in quality equipment that meets their requirements. Fifteen percent of sales are paid by parents. For whatever reasons, they quite often set out to buy instruments far more expensive than necessary. Most of the time this overspending is the result of their kid caught up in the hype of what his friends have or want, and like most parents they want what's best for the kid.

Next, as far as I'm concerned, the worst advocate of misleading a young musician...THE TEACHER. Nearly every student believes in his teacher, so obviously whatever he recommends, the kid goes out and tries to pay for it. No student should ever invest in an expensive instrument at a beginner's level. Buy what you need; fancy cosmetic features won't help you learn any faster.

Sam's closing remarks were: "If a dealer is selling an instrument to someone 25 years of age and over, and the guy is so headstrong on buying a specific guitar...even to the extent of having the store order it special, then he (the buyer) should be responsible for his own decision. The store is not a day care centre for adults. (Young kids, we try to sell them something they need and want.)"

The next column will snap you out when we will discuss the true world of guitar strings and picks. On closing I thank Sam Consiglio for his open conversation, and if you the reader have any questions, lay them on me, care of C.M.

P.S. Seeing as we can't say LONG AND McQUADE we won't.

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BRIAN HARRIS

Improvising — Where in the World do I Start - Part 3

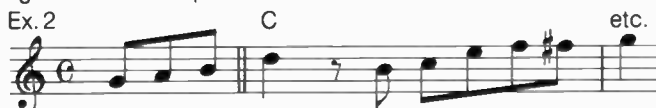
This is the third and final part of a series outlining a basic approach to improvising. Please keep in mind that it is only an *outline*. I hope to fill in some of the details in future columns. In the meantime if you are dying for more information, I have listed, at the end of this column, some books you should find helpful.

Learning to improvise is much like learning to talk. You probably didn't learn to talk overnight, and learning to improvise is a task of similar proportions. Also you didn't stop trying to learn how to talk if you made a few mistakes, or your tongue tripped over some tricky words. Don't get discouraged if improvisation doesn't come easily to you.

When you do make a mistake when you are improvising it would be good practice to try to make the mistake sound like you meant it that way by somehow *resolving* the *wrong* note to the *right* note and continue playing without stopping. Let's assume you meant to play:



For some reason instead of striking the C on beat 1, you play a D. Instead of stopping and starting over (one of the worst things you can do in music) try to resolve the *wrong* note D, so that it sounds *right*. Here is one possible solution:



There are a number of things you can do to increase your ability to improvise. Here are some that I have found to be helpful for myself and my students.

1. You must have complete familiarity with the basic tools the improviser uses: especially basic harmony, scales, arpeggios, and use of non-harmonic tones.
2. Try to spend a certain amount of time each day listening to great improvisers either on record or on the radio. Some of my favourites are keyboardists Bernie Senensky, Don Thompson, and Doug Riley. You can also learn a lot from other instrumentalists. Two who come immediately to mind are guitarists Ed Bickert and Lennie Breau.
3. Learn tunes which themselves sound like improvised solos. The compositions of Charlie Parker are good examples. Tear them apart — analyze them — see what makes them tick. Transpose them to other keys. Try writing tunes in the same style. Try improvising solos using the same chord changes. See if you can make your solo sound as good as the tune.
4. Start to transcribe improvised solos. I would recommend using a cassette player that has a *pitch control* to help you get the solo in tune with your instrument. The Marantz Superscope machines are relatively inexpensive and are ideal for this purpose. I strongly suggest that you start with the easiest solo you can find. Unless you've had a lot of experience, transcribing a complex jazz solo will likely be over your head. If you have trouble with a melodically or rhythmically difficult passage, it will usually help to slow it down. For this, you will need a recorder with 2 or more

speeds, or a record player with a lower speed than that which the record calls for. I don't suggest resorting to this unless you have made a good attempt at the regular speed. Like the tunes in point No. 3, study and analyse the solos. Try to find out *why* they sound good. Try to construct your own solos using some of the same techniques used in the solo you studied.

5. Study and listen carefully to soloists you admire. When you hear certain phrases being used often, figure out what they are. Write them down in a manuscript book and try to use them yourself. I don't believe there is a good improviser in any kind of music who doesn't have a good supply of these up his or her sleeve, ready to use at the drop of a baton.
6. Practice playing scales and arpeggios in constant values, (e.g. constant eighth notes, constant eighth note triplets, etc., or any constant note value) over the harmonic progression for a simple tune or a blues. Use a metronome to make sure your time is steady, and start off with a slow tempo that you can handle. For whatever note value you have chosen keep a constant stream of notes going on through the entire exercise. While this is something you are not likely to want to do in a playing situation, it can be excellent training. Most beginning improvisers find they are constantly running out of fingers, and this exercise will help you (if you go at it slowly) to solve that problem. It will also force you into thinking quickly and concentrating — obvious requirements for good improvisation.
7. Practice transposing tunes into other keys. While this can be painful, it is time well spent. For more information on this subject, consult this column in the Aug., Oct., and Dec. 1980 issues of C.M.
8. Work on training your ear to hear and identify first, simple chords, intervals, and melodies, and later on more complex entities. Develop your ear to the point where you can instantly identify and play anything your mind conceives.
9. Play lots of jam sessions, etc. where you can improvise with other players. Listen closely to what they are playing. You can learn a lot from other instrumentalists.
10. Try to keep an open mind and an open ear to other styles — not just your favourite. You'll be surprised what you can learn.
11. In the last issue we discussed patterns and motive development. These are important concepts that you should be aware of.
12. Don't forget to *listen* to what you are playing. It's easy with all the technical things that you have to remember to forget that you are supposed to be playing *music*.

Now, before I go, here's that list of books I promised earlier.

Jazz Improvisation for Keyboard Players — by Dan Haerle (3 bks. - pub. by Studio P/R)

Patterns for Jazz — by Coker, Casale, Campbell, & Greene (pub. by Studio P/R)

The Contemporary Jazz Pianist — by Bill Dobbins (2 vols. - pub. by GAMT Music Press)

A New Approach to Jazz Improvisation — by Jamey Aebersold - excellent series of L.P. records with instruction books (currently 21 vols. - pub. by Jamey Aebersold) (Note - you don't have to buy 21 volumes - each is separate and complete.)

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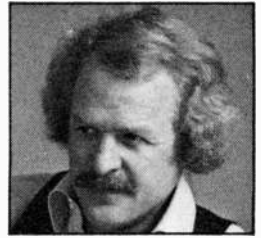
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PETER MAGADINI

To Study or Not to Study

The University of the Street:

One misconception that should be discussed before anything else is that no-one is *self-taught*. In one way or another, all of us learn to play from others. An apprentice cannot isolate himself or herself from other musicians, and then expect to come on the scene, pick up a pair of sticks, and sound like a seasoned professional. Learning can happen in many different ways, but we are all students as long as we continue listening to what others are playing, and to what others have to say about playing. Many of the finest jazz artists learned from *hanging out* in clubs, and listening — and then practicing what they heard. They would listen, practice, and sit-in, many times not sounding that good at first. However, through trial and error, and many, sometimes frustrating jam sessions and penniless years, an artist began to bloom. The university of the street is a tough way to learn; but, at one time, absolutely necessary. To those drummers who had to pay street dues they did so because they knew that music was it, no matter what. Many have emerged as some of our finest drum artists. Nowadays, clubs with jam sessions are hard enough to find in most big cities, let alone in small towns.

In the last few years, many styles of playing have merged. Some jazz drummers have expanded into "fusion" (combining jazz concepts with rock and Latin influences). Many rock drummers are beginning to listen to these, and to traditional jazz drummers for new directions. So learning should be considered at all times as an exchange of concepts, ideas, philosophies, and most importantly, listening to *all* players who have something to say. In this way, the art grows, and becomes more interesting and exciting to us all.

How Can a Teacher Help?

An experienced teacher is one who can help keep your mind open to all styles of playing, and at the same time, encourage your own individual musicality to expand naturally. A teacher can help you with the basics, and at the same time show you how to apply these techniques to the instrument in the most proficient and musical way. A good teacher should be a musician whom you respect, and look forward to seeing each week — a professional that can save you time. The teacher should provide you with ideas, and even more incentive to an already dedicated drummer. The top teachers want only to add to the natural ability of the talented, experienced professional, and to inspire the younger apprentice. This may be a tall order in many places,

however the search for the *right* teacher is serious. No matter what the level of your current playing and experience, a good teacher should be able to help you expand your musicality.

Teachers in Universities:

The drum-set player thinking about studying in college should realize that most universities require that you major in percussion. Percussion majors who play drum-set, and drum-set majors who play percussion, are not uncommon these days. There was a time, not so long along, when the drum-set in many universities, was not even considered as part of the percussion curriculum. This, for the most part, has now changed. In order to find the right university teacher, or any teacher for that matter, ask questions. Talk to his or her former students. Listen to the students play in musical settings that interest you; for example, stage band, night clubs, percussion recitals, etc. Most importantly, find out what kind of a musician and person the teacher himself might be. The best school situation is one where the teacher produces students who can play. It is also important to realize that college percussion requires time in other areas, such as theory, piano, music history, and various performing groups. This can help a drummer become a better musician, or might tie a drummer down. You have to decide your own priorities.

Private Teachers:

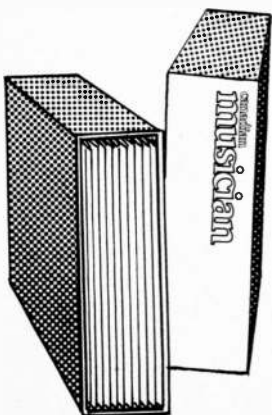
A private teacher, on a one to one basis, may be the answer for many drummers. Call him or her personally, and arrange a meeting. Many top teachers require an audition. Once you have decided to study, relax, and let the teacher influence your practicing program. A professional teacher wants you to get the most from yourself.

Symphony Percussionists:

Although many symphony percussionists do not play drum-set, most can add a great deal to a drummer's basic technique and musicality. Remember that symphony musicians are top professionals, and they know what it takes to master an instrument.

Conclusion:

Again, you have just read a variety of thoughts on one subject. However, when it comes to your career, there are no simple answers. You first have to decide what goals to aim for, and then proceed to get there in the quickest and most proficient manner possible. It is my personal opinion that the *right* teacher can do nothing but help, and may possibly help significantly.



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Brass



DON JOHNSON

Endurance Part I

"Endurance is ninety percent of playing".
Herbert L. Clarke

The strongest brass players I have met all had similar approaches in developing their amazing endurance.

Alan Forbes, with whom I studied when I was eleven years old, once told me that when he practiced he would put the mouthpiece on and not take it off until he couldn't play another note. He was a rough player, but he was also one of the few brass players who could last through many circus performances a day.

Bobby Van Evera is one of the best big band lead players (because of his sound, range, and endurance) I've ever worked with. Bobby is built like a bull. The first time my father watched him work, many years ago, he came home with a set of bar bells for me to build myself up to look like Bobby.

I recently phoned Bob and asked him to what he attributed his amazing endurance. After a moment's thought, he answered that it was probably his three and a half years in the navy band as a young man.

He said that during this period he played all day, just trying to hear himself above the din of 12 drummers and a lot of loud brass players. His main concern was to push as much air as possible through the horn. He pointed out that it was "bad volume," but it was probably during this period he developed his power and endurance. On a dance job when the rest of the brass players began to tire toward the end of the evening, Bobby would just be starting to warm up.

I recall the first time I watched Doc Severinsen play. He was in his late teens and was with Charlie Barnett's band. He played all the lead plus the jazz solos, and moved to the front of the band to play in the small combo which gave the band a rest. His powerful endurance was developed even at that early age, as was the endurance of many great brass players who travelled with the big bands in their youth.

Compare these approaches with a statement from a highly refined, but weak player, who recently told a student not to play more than six bars at a time in an etude. When questioned about this and the aspect of endurance, he answered, "let your assistant take over". The better symphonic players would recoil with horror at such a statement.

The difference between "bad" and "good" volume is control. I describe this difference to my students as "playing within your volume bubble". To illustrate, I extend my arms fully in a circle

and touch my finger tips. Everything inside the circle is mine, which means I'm not forcing — I have freedom.

Everything *outside* the circle I do *not* own and must force.

Doc Severinsen and many good players have a bubble the size of a room, but a ten year old student has a small bubble. If we practice the proper exercises and use proper production methods we can increase the size of our bubbles as our embouchures grow stronger.

You must always play within your own bubble and not force or spread your sound outside it. Good examples are Arni Chykoski and Gary Guthman, who never spread sound, but condense and play within their bubbles; projecting sound with intensity or burn. By playing inside your bubble you are less apt to be trapped by the three preventives: choke, lock or jam. Forcing your volume beyond the bubble leads to jamming the lip vibrations, choking or strangling your air, and locking your compression methods.

"If you can play soft, you can play loud".

This quote was made many years ago and I have never agreed with it. Perhaps, when the remark was made, the demands of volume were not as great as they are today. But it is my contention that both extremes of volume level must be practiced and developed.

A common problem among brass players is that they practice at one level at home, but have to play at a much greater volume on the job. Many players spend practice time working on etudes and exercises to develop refinement and technical proficiency only to find, when they go on the job, they are tired by intermission time. Very few players simulate in their practice a situation which requires them to play a 16-bar ballad at full volume with a brass section under them. Yet it is precisely this situation which many brass players find themselves in on a "miscellaneous dance job".

It is no mystery why so many young players, just out of school, who go on the road with show or rock bands, run into trouble fighting amplifiers and Leslie speakers. They force their volume outside their bubbles, which leads to a loss of range and to embouchure problems. The use of monitors with these groups has helped somewhat with the problem, in that the brass players can at least hear their own levels.

A professional brass player must gear himself/herself for many playing situations. JOB REQUIREMENTS *must* be a part of your practice routine. Vary your volume levels for *all* your exercises.

In my next column (Endurance, Part 2) I will include musical exercises designed to increase Endurance.

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Woodwinds



PAT LABARBERA

Scale Practice Over II-7, V7, I

After reading over my column in the February '81 issue I discovered that the chord change in Ex.4 was labelled C-7. It should have been C7 (dominant not minor). I'm sure you all spotted it anyway.

This month we will work with a unit pattern over the II-7, V7, and I. The unit pattern consists of the chord scale degrees 12345765. That is up the scale to the 5th degree, skip to the 7th, then down to the 6th and 5th degrees.

First we start by doing the unit pattern over all the diatonic seventh chords we learned last issue.

Ex.1

Ex.1 shows two staves of musical notation. The first staff contains three measures: Cmaj7 (1 2 3 4 5 7 6 5), D-7 (1 2 3 4 5 7 6 5), and E-7 (1 2 3 4 5 7 6 5). The second staff contains four measures: Fmaj7, G7, A-7, and B-7(b5), each with the same 1 2 3 4 5 7 6 5 scale pattern.

We play 12345765 over Cmaj, then 12345765 over D-7 dorian, and so on up the scale. This should be done in all the keys.

Next we learn the pattern on the diatonic cycle of 5ths. We play the pattern on the VII-7 (b5) chord and work through the cycle of fifths to IVmaj 7.

Ex.2

Ex.2 shows two staves of musical notation. The first staff contains four measures: B-7(b5), E-7, A-7, and D-7. The second staff contains three measures: G7, Cmaj7, and Fmaj7. Each measure contains the 1 2 3 4 5 7 6 5 scale pattern.

After this is completed in all keys, we begin playing on the II-7, V7 and I, by extracting those scale patterns from the first example.

Ex. 3A

Ex. 3A shows a single staff with three measures: D-7, G7, and Cmaj7, each with the 1 2 3 4 5 7 6 5 scale pattern.

Ex. 3B shows a single staff with five measures: D-7, (Fmaj7), G7 (B-7 b5), Cmaj7, and (E-7), each with the 1 2 3 4 5 7 6 5 scale pattern.

Ex. 3C shows a single staff with three measures: D-7, G7, and Cmaj7, showing piano voicings for each chord.

Example 3B is the same pattern starting on the 3rd of the chord. If you look at Ex. 3C you will see how piano players would voice a II-7, V7 and I in the key of C. The root is almost always

omitted giving it to the bass player. Therefore the piano voices most often from the 3rd or 7th of the chord. If we apply this principal to a single line instrument Fmaj7 would substitute for D-7, B-7 (b5) for G7, and E-7 for Cmaj.

Then we go up the same scale sequence, 12345765, starting on the third of each chord but playing on the substitute chord. For D-7 we play on Fmaj7 in the key of C (F Lydian), for G7 we play on B-7 (b5) and on Cmaj7 we play on E-7 in the key of C (E phrygian).

When all of this is completed we can change the dominant chord scale to any of the altered forms of the dominant: (lyd b7), (dim.), (alt. dom.)

Ex. 4A

Ex. 4A shows a single staff with three measures: D-7, G7 (Lyd. b7), and Cmaj7, each with the 1 2 3 4 5 7 6 5 scale pattern.

Ex. 4B shows a single staff with three measures: D-7, G7 (dim scale), and Cmaj7, each with the 1 2 3 4 5 7 6 5 scale pattern.

Ex. 4C shows a single staff with three measures: D-7, G7 (alt. dom.), and Cmaj7, each with the 1 2 3 4 5 7 6 5 scale pattern.

After you complete this over all major keys, try the same sequence in the minor keys. Here the I chord scale can be either aeolian, or dorian. The II-7 (b5) can be locrian or Loc. #2, and the V7 can be 5th mode harmonic or alt. dom.

Ex. 5A

Ex. 5A shows a single staff with five measures: D-7 (b5), (Locrian), G7 (b9), 5th mode harmonic, and C-(Aeolian), each with the 1 2 3 4 5 7 6 5 scale pattern.

Ex. 5B shows a single staff with four measures: D-7 (b5) 9, Loc. #2, G7 alt. (alt. dom scale), and C-(dorian), each with the 1 2 3 4 5 7 6 5 scale pattern.

To finish this pattern, I would suggest you try it on all harmonic minor scales on all degrees and on all melodic minor scales on all degrees.

Ex. 6A

Ex. 6A shows a single staff with three measures: Char. min., C-maj7, and D-7 (b5), each with the 1 2 3 4 5 7 6 5 scale pattern.

Ex. 6B shows a single staff with three measures: C melodic min, C-maj7, and D-7, each with the 1 2 3 4 5 7 6 5 scale pattern.

Synthesizers



BOB FEDERER

Imitation Patches — The Flute

In this issue, I'll describe and explain three different patches, all of which will produce flute sounds. Patch number one represents a basic patch for a flute sound and can be accomplished on even the simplest synthesizer. Patch number two, the advanced patch, utilizes synchronization allowing the synthesist a well-defined flute timbre as well as the technique of "overblow", creating a realistic representation of the instrument. The third patch simulates the sound frequently used by Jethro Tull, where the musician's voice is mixed with the flute sound to create a new sound — one I'm sure almost everybody knows.

Oscillator Section

If an acoustic spectrum analysis were performed on a flute sound, one would notice that the lower registers contained a wealth of harmonics or partials, while in the high registers the overtones are practically nonexistent. (see fig. A) For this reason, we will use a sawtooth waveshape for our flute patches. The sawtooth waveform is ideal since it contains all the harmonics. In creating an imitation patch of a single flute, only one VCO is necessary for the basic patch as a signal source.

The advanced patches require the use of two oscillators which are synchronized together to produce one sound. This feature, if it is available on your synthesizer, might be labeled as SYNC, HARD-SYNC, or PHASE-SYNC. During synchronization, the waveshape of one oscillator is forced into conforming with the frequency of the second oscillator resulting in a new complex waveshape. Changing the frequency of the first oscillator during synchronization alters the waveshape of the final waveform and results in a timbre change. It is this timbre change which we will utilize to create a more realistic flute sound as well as overblows and special effects. One such special effect results in the 'Tull' flute patch which will be described in more detail later.

Envelope Generators

If only one envelope generator is available on your synthesizer, have it patched into the VCF and VCA. The attack of the EG should be as fast as possible while still allowing a smooth entry. The decay can range from medium to long, depending on the synthesizer and the articulation desired. Sustain can also range between 70% — 100%. The smoothest sound will result with decay at maximum and sustain at full. (Theoretically, when the sustain is set at full, it shouldn't matter where the decay is set, but most EG's do not function at theoretical standards.) The release should be set as fast as possible while maintaining a smooth exit. If the release is too fast, the resultant sound will appear clipped and unnatural, while if set too slow, definition and clarity of each note will be lost.

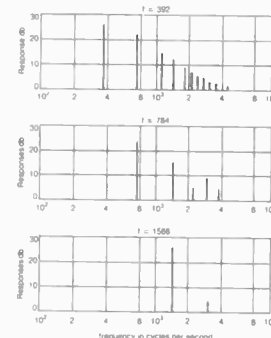
If two EG's are available for use, some *fine tuning* of the articulation can be accomplished. Set the EG into the VCA as described above. The EG into the VCF can be set a little differently. Set the attack a little bit faster than that of the VCA's EG. Set a medium decay, sustain at 5% — 10% less and the release a little bit slower than the VCA's EG. Setting the VCF's EG in this fashion will sharpen the image and fatten the resultant output. The amount of contour into the VCF should be set between one-third and one-half of maximum. Actual settings may vary from synthesizer to synthesizer.

Filter Section

More than likely, the voltage controlled filter of your syn-

thesizer is a low-pass filter. This assumption is made throughout this section. Set the cut-off point of the filter to 330 Hz initially. If you're not sure how to do this, the procedure is outlined in the last issue of CM, (*Imitation Patches — Bass Guitar and other Bass Patches*). Some control voltage (CV) into the VCF is desirable, since without it higher notes will tend to lose their luster, and, depending on the range you're playing in, might fade out completely. As can be seen in fig. A, the waveform must be filtered very heavily in higher registers allowing almost no harmonics through. Be careful, therefore, not to have the CV into the VCF set too high or the desired timbre will be lost. You will notice as you set up the patch that as you increase the CV into the VCF, you will have to lower the filter cut-off point to maintain your sound. Depending on your synthesizer, you might have to set up two different patches — one for lower flute sounds and another for higher flute sounds. This will especially be the case for the synthesist whose machine does not have a variable control for the CV into the filter. A *slight* amount of resonance should be added to take out any unwanted boominess from the patch.

Fig. A. The acoustic spectrums of three tones of a flute



The Advanced Patches

By manually changing the frequency of VCO1 while it is in sync with VCO2, a very realistic flute timbre can be achieved. Overblow can be simulated by momentarily moving the frequency of VCO1 to higher frequencies as notes are initiated from the keyboard. It'll take a bit of practice on your part, but the time spent in this area will be well invested.

Instead of moving the frequency of VCO1 manually, try using an envelope generator. The EG should be set with a fast attack and a medium decay and release. Sustain should be set to zero. This will move VCO1 by the same amount each time a note is triggered from the keyboard. The 'Tull' patch is achieved this way.

Modulation

If you have only one low frequency oscillator available, use a sine or triangle waveform and have it patched into the VCF. The LFO should be set between 4-6 cycles per second. Light modulation should be used most of the time with heavier modulation on extended notes. If more than one LFO is available, the second LFO might be used to create trill effects by using a square wave and applying it to the VCO.

1. OLSON, HARRY F., *Music, Physics and Engineering*, Dover Publications Inc., New York, 1967.

Vocal Technique



ROSEMARY BURNS

How to Study a Song

We have all, at one time or another, seen a movie where the hero or the heroine bursts into song and the orchestra starts to play in the background, everyone makes the same key change and we are given to believe it is all happening on the spur of the moment. Of course, we all know that it does not happen this way. Many hours of serious planning have gone into this production. A singer not only has to learn the music, but more importantly the words. Sometimes when listening to instrumental music we may be thinking about the sea when actually the composer entitled it "The Prairie Sea". When we include the words we are all aware of the composer's thoughts. There are basically three types of singers. There is the singer who composes both the words and the music, (a package deal of sorts). Then there are the collaborators who have helped with either words or music and then perform the song. But, a great majority of singers are interpreters of other people's songs, and it is this group of people that I would like to address in this column.

Let me first state that sight singing is a very important skill for any singer to have. Generally it is used in choir singing, at auditions for musicals (to see how quickly you can learn) or for the studio musician.

When one is studying a song to be placed in repertory, there are several steps that should be taken before we completely memorize the song. Remember once a mistake is memorized, it is very hard to change. Sometimes when a singer is *Getting His Act Together* a song might be suggested by the manager or the arranger that should be included. The singer really doesn't like it but agrees to do it anyway. This can be a big mistake as you never really put yourself into the material and the audience will usually detect your indifference. You cannot "fake it". Plus, consider the fact that you may be doing it for a great number of years. Always do material that appeals to you personally. One of the hardest things in the recording business is to find songs that are just right for you. Remember if you don't like it, don't do it.

We all know that a singer is a minstrel and is conveying a story to the listener, and this is what makes the voice such a special instrument. So the first thing we should do is read the words. Do you understand the meaning of the song, can you feel the mood, could you act out the words as a poem away from the music? Many young people learn songs from a recording and do it exactly as it is done on the record. This is no way to create a career for yourself. As a matter of fact we've all heard the performer who introduces his next number by telling the audience which star

made it a hit, then tries to sound like that star. No Way. Take the trouble to get the sheet music and interpret it in your own way. Don't do an interpretation of someone else's interpretation. Be original.

Time is a great factor in music yet many singers do not own a metronome. They never think of talking the song through to the beat, picking out the vowels that need to be held, and watching the consonants to make sure that they sound crisply so that the listener will be able to get all the words. Remember a word has a beginning, a middle, and an end. Just as a phrase has a beginning, a middle, and an end, as well as a sentence, a paragraph or a whole story.

A happenstance breath is one that is taken without planning in advance. Remember it is better to take a breath when it is not needed. We have all heard about the singer that never seems to take air in, or never takes a breath, and we look at them with awe. Well, the reason they never seem to take a breath is that they breathe when you do not expect them to, plus the fact that they do not make any noise when taking the air in. Remember all we have to do is release the diaphragm under the lungs and we will fill up with air. I have explained this form of breathing in one of my earlier columns. Plan ahead and memorize where you are going to breathe. A breath can be a period, the end of a phrase, a question mark; it is to be used in punctuation. But, remember to plan where you intend to take it.

We have also talked about the position of notes. Look over the song and see where the positions are. Are you comfortable in the key you have chosen, or should the key be lowered or taken up? So many times just by changing the key the whole song will take on a different sound. You should often try key changes; use your tape recorder to listen and judge the difference.

The last thing that has to be memorized is the melody and for most singers this is the easiest thing to do. In another column I will continue this discussion on how to learn a song. For now consider the possibilities when changing the punctuation and therefore the air intake around this classic tune:

- A) *He's a man, he's just a man.
And I've had so many men before.
In very many ways, he's just one more.*
- B) *He's a man, he's just a man.
And I've had so many men before in very many ways.
He's just one more.*

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World Radio History

Songwriting



GENE LEES

Making it Fit

The most exacting part of lyric writing is making the words fit perfectly into the melody. The lyric should fit the music in every way; not only should the right number of syllables be fitted to the notes, but the right kind of syllables — short syllables for short notes, long syllables for long notes. Furthermore, the phrases of the lyric must be in exact accord with the phrases of the music. The lyric should pause and breathe where the music pauses and breathes.

Consider the expression "Oh-oh". We all know what it means. But the degree of apprehension or alarm expressed by it is determined by the musical interval. Sometimes you will hear it as a descending major third, sometimes as a falling fourth or fifth. But it is used surprisingly often as a descending tritone, and that is when it expresses apprehension to the maximum.

One will hear superficially clever lyrics that do not somehow work with the music. The reason will be found to be, in many cases, that they do not accord comfortably with the intervals and inflections of the melody. This is particularly true in jazz lyrics.

It is advisable, when setting out to write lyrics for a melody, to listen and listen and listen to it until its intervals and contours almost begin to suggest words to you. And, of course, one should listen to the shifting moods created by the melody's harmonic sequences.

Lyrics have, as a rule, nothing whatever to do with the metrics of poetry, with occasional exceptions. Lyrics are written according to the phrasings of music; they are not written in stanzas, but (usually) in eight-bar units. Within a given eight-bar unit, the melody may call for four, five, six, or more lines of lyric. An exception that should be mentioned immediately is the blues, which is written in three four-bar phrases (totaling twelve bars) and in iambic pentameter, which is the classical rhythm of Shakespeare's plays. Blues lyrics are extremely easy to write.

The blues have a more or less invariable structure, yet that structure can be used in a careless and loose-wristed way. If you omit a syllable here and there and add a syllable somewhere else, it doesn't seem to undermine this enduring and sturdy form. You need only one rhyme per stanza, and you not only can repeat a line, you *should* repeat the first line if you are going to write a true blues.

The meter, as we have noted, is known: it is iambic pentameter. An iamb is a foot of poetry consisting of two syllables, the first weak and the second strong: *ba-DUM*. And, as the word pentameter makes clear, there are five such feet in each line, so that a line of iambic pentameter contains ten syllables, stressed as follows: *ba-DUM ba-DUM ba-DUM ba-DUM ba-DUM*.

The opening line of Shakespeare's "Sonnet XXIX" is:

When in disgrace with fortune and men's eyes.

This perfectly fits one line of a blues melody. A famous line of blues lyric (and note that it contains two weak beats instead of one at the beginning) is:

Don't the moon look lonesome shining through the trees?

In the blues, it is customary to repeat the entire first line. Thus, the lyric becomes:

Don't the moon look lonesome shining through the trees?

Don't the moon look lonesome shining through the trees?

Don't your arms feel empty when your baby packs up to leave?

(Note that *leave* is a false rhyme for *trees*.)

Once you know the structure, you can make up blues lyrics all day:

My best friend left and took my chick away.

My best friend left and took my chick away.

I'm in debt to him more than I can ever say.

Except in the case of carefully written instrumental blues in jazz, the melodic structure of a blues is variable, to say the least, and most blues singers will do weird and wonderful things to it, anyway. So relax.

If it is desirable to fit short vowels to short notes, long vowels to long notes, it is absolutely necessary to fit unstressed syllables to unstressed notes. (Again, exceptions will be found in comic songs, where sometimes the very mispronunciation of a word can elicit laughs.) That you will hear this rule violated is neither here nor there: the violations constitute bad writing. Good lyricists *never* take this liberty. Indeed, stressing the wrong *syl-LAB-le* can alter meaning. A buggy is something drawn by a horse; a *bug-GEE* is presumably someone suffering from a wiretap.

A few years ago, with composer Roger Kellaway, I was called on to write a disco song for a scene in a movie. Purity of grammar and polished craftsmanship would have been quite inappropriate, and so, to give the song an authentically ignorant feeling, I violated this rule in these lines:

Baby, I'm so crazy about you.

I tell you, I don't know what's happ'nin' to me.

I can't imagine livin' without you,

I tell you, you're some kinda new myster-REE.

Mystery, of course, rhymes correctly with *history*, not with *me*. The way I used it in that song was deliberately awkward, in imitation of an effect all too common in contemporary popular music. On the other hand, I used the word as a masculine rhyme in a way that was not awkward in "Song of the Jet."

...city of love and mysteries.

Fasten seat belts. No smoking please.

The difference lay in the character of the melodic line: the stress was not that strong on the last syllable.

You will discover that under certain melodic conditions, these very slight distortions of pronunciation will not offend the ear. You can never use a two-syllable word whose normal stress is on the first syllable in such a manner, only a three-syllable word whose second syllable is weak. And it will not always work even then.

A more detailed analysis of the way words fit music is possible. Downbeats, for example, always take stressed syllables; pick-up notes always take unstressed syllables. In point of fact, no lyricist, even one who is himself a composer, ever works in so consciously mechanical a fashion.

Gene Lees is a widely respected contemporary lyricist, as well as being a novelist, short story writer, singer and critic. He was born in Canada and now lives in California.

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Arranging

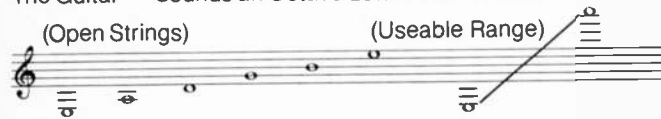


JIM PIRIE

The Rhythm Section (Continued)

Having covered the keyboards, bass, drums and rhythmic percussion over the course of the last two columns, it is now time to examine the guitar and try to eliminate some of the confusion that most arrangers seem to encounter when writing for the instrument.

The Guitar Sounds an Octave Lower than Written



That the guitar sounds an octave lower than written may seem elementary, but for arrangers it is singularly the most neglected piece of information about the guitar. Perhaps this will help.



Let's begin this study with the acoustic guitars. The flat top guitar (or round hole guitar) is strung with steel strings, and can be played with the fingers or with a pick, or a combination of both. This is the most widely used type of acoustic guitar in popular music today. Recorded examples of this type of guitar are common and extensive, but for a quick reference listen to James Taylor, Paul Simon or Glen Campbell.

The classical guitar need not be relegated to the concert stage or the classical repertoire to be effective. While I would be the first to admit that spending an evening listening to a John Williams concert can be a beautiful and moving experience, the classical guitar can be used very effectively as a solo voice in an orchestra setting. In such a situation, especially for single note lines, a pick may be used to ensure greater clarity. Otherwise, for bossa-nova rhythms or vocal backgrounds usually just the fingers are used. As a point of interest, this guitar is sometimes referred to as a gut string guitar, although the strings are actually made of nylon. Recorded examples are somewhat less commodious than the flat top but still fairly prevalent. Listen to Laurindo Almeida and/or Charlie Byrd.

The 12 string acoustic guitar is strung with 6 pairs of steel strings, the bottom four pairs tuned in octaves, the top two pairs in unison. The open strings therefore will look like this:



This guitar is quite difficult to play when open strings are not utilized. For this reason, keys in which open string positions can be used (C, G, D, A and E), will be much more successful than keys in which the player must cover all 12 strings all of the time. Recorded examples are common but a bit more difficult to zero in on, since 12 string guitars are most often used as part of a rhythm section not as a solo instrument. However, it is the guitar that Gordon Lightfoot often plays to accompany himself.

The three aforementioned guitars all sound better when played in open string keys, however, this is not always possible.

When an intricate finger style guitar part is essential in an arrangement that happens to be in the key of Bb, the guitarist can use a capo (a flexible clamp that fits over the fingerboard) on the first fret and play in the key of A. This phenomenon is difficult to explain to a non-guitarist but really very simple. In this instance, placing a capo on the first fret would raise all the open strings one half tone, thereby enabling the player to form an A chord that in reality is a concert Bb chord. (Placing the capo on the second fret would raise all the open strings one full tone.) That same formation of the A chord would now be a concert B chord. The key of Eb for example could be approached either by placing the capo on the first fret and playing in D, or by placing the capo on the third fret and playing in C.

This remarkable little invention would seem to give the arranger *carte blanche* to write in any key and expect to be able to obtain an open string acoustic guitar sound in any and all keys. Theoretically this would appear to be true. A word of caution — acoustic guitars, because of the overtone system and characteristic acoustical properties inherent in them, will always sound best open with no capo.

However, when you find you must write in keys which will require a capo, treat the guitar as a transposing instrument and write in the key in which he will actually finger the chords.

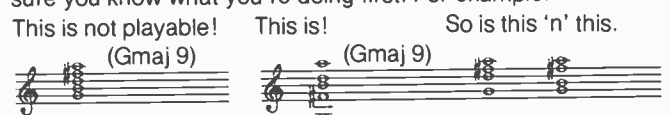
The last acoustic guitar we will touch on is the arch top or the F-hole guitar. This is the old style rhythm guitar used to such good advantage in the big band era. Capos are never used on this instrument since open string voicings are not characteristic to this guitar. Recorded examples are considerable but especially listen to Freddy Greene in the Count Basie Band.

Now on to the electric guitars. There is a combination electric and acoustic guitar whose popularity has waned in the past decade or so. It is merely an F-hole acoustic arch top guitar with an electronic pick-up attached to the pick guard. With the amplifier off, it could be used as a rhythm guitar; when the amp was turned on, it became a solo instrument. It was used extensively by jazz guitarists such as Charlie Christian, Johnny Smith, Tal Farlowe etc.

The hollow body electric guitar is strictly an electric guitar, although because of its hollow body construction it makes use of the natural sound properties of the wood. This results in a basic characteristic full, rich, warm sound. Tone settings on the guitar can, of course, alter the tone by adding high or low end. This is the guitar favoured by everyone from Chet Atkins, to George Harrison, to George Benson to Larry Carlton.

The solid body electric guitar is just that — a solid piece of wood that doesn't have any acoustical properties whatsoever.

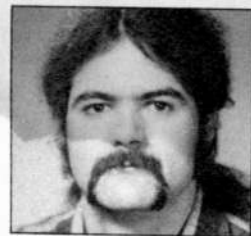
To these electric guitars can be added the ever growing assortment of toys such as phasers, fuzz tones (distortion units), compressors, echo-plexes, wah-wah pedals, over drives and rack and pinion steering. One final word of caution: If you're going to attempt to actually voice something for the guitar, make sure you know what you're doing first. For example:



If in doubt, write the top note of the chord and the chord symbol, and let the guitarist voice it himself.

Sound Reinforcement

DAVE BENNETT



Questions and Answers

Question: What is the difference between hooking up speakers in a series or parallel way? Which way is better?

Answer: Series and parallel hookups refer to the method in which multiple speakers are connected to one amplifier output. Usually, when one speaker is connected to an amplifier, its positive (+) terminal is connected to one of the two available output terminals (let's call it the hot side), while the negative (-) terminal is connected to the remaining output terminal (sometimes called the common side). If a positive signal voltage is created on the hot terminal the speaker will then move out (with most speaker makes, JBL being a notable exception). If we want to add a second speaker to the amplifier, we have two methods to choose from. We can connect the second speaker in the same fashion as the first, i.e.: hot to positive, common to negative. This is the PARALLEL method. The voltage developed between the hot and common terminals on the amplifier is presented simultaneously to both speakers. It is important that both positive terminals are connected to the same output terminal on the amp, so that both speaker cones move out and in together. If they move in an opposite manner, the sound generated by each would tend to cancel each other.

The second method of connection is of course the SERIES method. Instead of both positive terminals of both speakers being connected to the same amplifier output terminal, only one is as in the single speaker hookup. Then the negative terminal on that speaker is connected to the positive terminal on the second speaker. The negative terminal of the second speaker is finally connected back to the common amplifier output. In this case, any signal voltage generated at the hot amplifier terminal must flow through the first speaker, out of its negative terminal and into the second speaker's positive terminal, and then out of the second speaker and back to the common terminal on the amplifier.

Now, you're probably wondering what the resultant difference is. Well, another factor must be mentioned first. Every amplifier has an optimum load which it can efficiently or safely drive. Every speaker has a certain IMPEDANCE, which is measured in OHMS. This is a figure which represents the internal resistance that a speaker has to flow of AC current at a certain frequency. The optimum load for an amplifier's output stage is the minimum loudspeaker impedance that an amplifier can deliver current to without overheating or damaging itself. As the impedance of the load is lowered, there is less resistance to the flow of current, and hence it increases.

Most popular amplifiers are designed for an optimum load impedance of 4 or 8 ohms.

This brings us back to series and parallel arrangements. If two identical speakers are connected in parallel, the current has two paths of equal resistance. This makes it twice as easy for the current to flow, therefore the effective total load impedance is one half of either speaker's impedance. For example, two 8 ohm speakers in parallel becomes a 4 ohm total load. In the same manner, two 16 ohm speakers in parallel equals one 8 ohm speaker in effective load.

In the series arrangement, the exact opposite is true. Any current generated at the amplifier's output terminals must flow first

through one speaker and then through the second. Therefore, the effective load is equal to the sum of the individual impedances.

Now, let's say that the minimum load impedance of your amplifier is 8 ohms, and we want to connect two speakers to it. To obtain the desired load of 8 ohms, we have two choices. We may connect two 4 ohm speakers in series, or we may connect two 16 ohm speakers in parallel.

If one has a choice due to the fact that speakers of either impedance are available, the parallel method is preferable. This is because both speakers function totally independent of one another. If one speaker in a series arrangement is not perfectly identical to the other, and two perfectly identical speakers are rare, they will each affect the performance of each other slightly, sometimes making things worse. Also, if one speaker burns out, the current flow is interrupted, and the sound from both speakers ceases.

On the other hand, if the desired load impedance was 8 ohms, and you already had two 8 ohm speakers, then you would have no choice but to connect them in series. This is because if you connect them in parallel the resulting load would become 4 ohms, which is below the safe minimum load impedance. The unfortunate side effect of the series hookup, in this case, is that the resultant load impedance would be 16 ohms. This would be a very safe and proper load, although the amplifier would only be able to deliver one half the maximum current that it could deliver to a single 8 ohm load. Thus, the power delivered is also one half. This one half power maximum is split between the two speakers equally. Therefore, in this case, each 8 ohm speaker in the series arrangement will only have to handle 1/4 that they would be subject to if only one of them was connected to the amplifier.

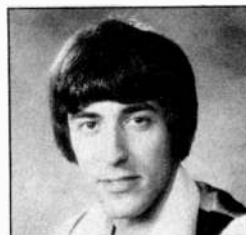
The concept becomes a little more complicated when connecting together speakers of different impedances. In the case of the series method, it is only required to add up all of the individual speaker's impedances. For example, a 16 ohm speaker plus two 8 ohm speakers in series provides a total load to the amplifier of 32 ohms — i.e. Total Resistance = $R_1 + R_2 + R_3 = 16 + 8 + 8 = 32$ ohms.

In the parallel case with speakers of different impedances, the formula is more difficult. The Total Resistance = the reciprocal of $1/R_1 + 1/R_2 + 1/R_3$ etc. If we had two 16 ohm and one 8 ohm speaker connected in parallel, the resultant impedance would be the reciprocal of $1/16 + 1/16 + 1/8 = 1/16 + 1/16 + 2/16 = 4/16$. Therefore, since the reciprocal of $4/16$ is $16/4$, which can be reduced to 4, the total impedance is 4 ohms. In this case, it is easier to figure out in simplified terms. Let the 8 ohm speaker be represented by two 16 ohm speakers in parallel. Thus, we now have a total of four 16 ohm speakers in parallel. Therefore, the total impedance load is 16 ohms each divided by 4 speakers = 4 ohms.

Hopefully, with a mastery of the above concepts and mathematics, you will be able to connect that extra speaker without blowing up anything.

Please send your questions to me c/o CM. I will answer as many of them as space will permit.

Recording



PAUL ZAZA

Automating a Planned Mix

I've broken down the Automated Mixing process in the last two articles in CM as simply "Planning an Automated Mix" as opposed to "Automating a Planned Mix". This issue will explain and explore the latter.

Very basically, "Automating a Planned Mix" could be a case of mixing on your console with no automation in mind, and simply "printing" a copy of your VCA levels and Mutes on a spare track once you have executed the mix manually. In other words, all the acrobatics and fancy cross-fades etc., are first done manually as if the board were *not* capable of automation, knowing that you can go back and correct what you consciously did wrong. With this system you try and get your mix as close as possible before *writing* an initial code. Here are the advantages:

- (a) You get an *instant* picture of what is possible in the piece of music you're working with.
- (b) You may get lucky and get it *all* the first time and save hours of costly studio time.
- (c) You save a track (in M.C.I. systems) because you do not need to "bounce the code" if you do not update or change your mind about something.
- (d) You do away with all the pre-planning, addressing labels, stopping and starting, punching in, paper-work, explaining (I'll catch that on the next pass) etc.
- (e) You achieve a certain spontaneity and *live* mix feel about your work that happens to the music as a whole piece instead of dissecting it into many little parts.

When you automate a planned mix, you're writing the code for future reference as well as leaving yourself the option to correct those one or two little "rough" spots. Here you've got a solution and a remedy to the old "That was perfect except for..." syndrome. If that's true, then you simply go to the spot that you feel was wrong and make it right!

You do not go into an update made unless you wish to tie up an additional track. You can simply playback the mix and make the changes live as your 2 track machine accepts the mix.

The psychology of Automating a Planned-out Mix of course is closely related to the complexity of the music itself plus the amount of surgery that is needed to "save the patient". And, it

should be remembered that the more you must fix-it-in-the-mix, the less this approach makes sense. I would recommend this system of mixing only when the music practically *mixes* itself. If the song was well-recorded, and just needs a good balance from the outset, then by all means, plan your mix and automate it.

I've often said to engineers I've talked shop with, that sometimes the best way to use automation is to forget about it. The real art and skill involved is knowing *when* to leave it alone! I guess you could say that you must not only know *how* to use it but also *when*.

As always, the musical content of the project should dictate the technological approaches you take. The end result should justify the process and never suffer because of it.

While the approach I've described in this article is certainly a more traditional one, it is also a simpler one and should be used as a starting point for those of you not yet too familiar with automated mixing. Automating a Planned Mix is also much closer to music mixing as we knew it while the other tends towards computer programming.

It is good to go into a mix knowing the tools are there if you should need them, your techniques and skills with those tools are also keen, and therefore you should be able to handle any situation in the smallest possible amount of time.

This completes my three-part article on Automation and I stress that it was designed and intended to be a *basic* introduction to the Automated Process. I've over-simplified and omitted details for the purpose of brevity.

The concept of Automation is relatively new to many Canadians and a lot of us are still experimenting with it and feeling it out. I still firmly believe that no matter how involved with it you may choose to get, you must always arrive at a mix that makes musical sense. Music should be *created*, not *manufactured*. I know from what I've heard that a lot of engineers are forgetting this at times. While the engineer is slowly starting to wear the producer's hat, I suppose the warnings I'm giving could be re-directed to producers as well. No matter, one thing is certain;

First there was music,
Then there was automation.
What next?

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Taking Care of Business



MONA COXSON

Auditioning for Agents Part I

*It is not enough to do good;
one must do it the right way.
John Morley 1838-1923*

This column is written with sincere thanks to the agents who took the time to answer our questions. To those who were in meetings, on long distance calls, too busy, on answering service or simply didn't return our calls, we're sorry we missed you; but we too are busy and have deadlines to meet. Maybe next time.

To find out what catches the interest of agents when a group approaches them for work, CM decided to interview agents from coast to coast. When the survey was completed, two major issues emerged.

Firstly, although musical trends have changed over the years, for the most part, agents themselves haven't ("Agents are like people," said one. "Some are okay and some just haven't grown as much.") and most certainly, performers should be cautious when choosing an agent. But that's another column.

Secondly, with one exception, each agent said that groups (particularly new groups) hadn't studied the market and most were into their own thing rather than into what is actually happening on the music scene today. Toronto agent Rob Tustin, who books primarily rock bands, summed it up well.

"Most of them are like, 'Hey, man, we've got a great band together.' Great by whose determination? Invariably they'll say, 'Well, ours, of course. No one else has seen us yet.'

"Now I don't mind somebody doing their own thing," Tustin continued, "as long as it conforms to the market place today because that's where you have to put them. They can write really nice songs but if you listen to a lot of material that bands write today, it's still for the sixties. Very, very heavy long solos, screaming vocals and it just doesn't work. I mean that is over, gone. It died."

Tustin has a standard format he follows when a new group approaches him. "We ask for promotion on the band which consists of pictures of the band, a song list and, if they've been performing a while, where they have been playing. We would also ask for a tape.

"We would listen to the tape," he continued, "go through the material, discuss what the band is looking for — what kind of future they're looking for. Now our assessment couldn't be based on the tape alone, but you can pretty well judge if a singer is a good singer or a poor singer."

Still, Tustin points out, that overall, the tape is important.

"It demonstrates the musical ability of the band, the vocal ability of the band and where the band is at musically."

He personally doesn't feel that the first tune is all that important since he will listen to the tape in its entirety.

If the band was playing live, he would of course want to see

them in a live performance. "If they weren't playing live I would see them in a rehearsal but I would expect to see a dress rehearsal complete with lighting. Just as they would be on stage."

When it's a new band, Tustin sets aside at least an hour to tell the band what it's really all about because "most have these big fixations of what reality is. Then you must sit down and tell them they're going to make X amount of dollars but you've got to pay this, this and this."

He points out to the bands where they'll be travelling and explains it's a full time gig. Then come the questions. "Are you ready for this? Do you have a road crew? Do you have a sound man? A light man? Who are they? Where are they from? What's their background?"

When asked what turns Tustin off when a group approaches him he's quick to answer.

"Original material. An all original band turns me off immediately. That and a cocky attitude. Like you run into bands that think they're the greatest thing that ever happened — and maybe they are. But *if* they are, they shouldn't be saying it themselves. They should only be saying it to each other."

Doug Kirby of Music Shoppe East in Halifax feels the most important element in a group is a good attitude, adding: "Talent is secondary." What turns him off? "The attitude that people want to be stars. The first thing a group must do is earn a living. If you want to be a star from day one, you can almost forget it."

Kirby prefers to audition groups before a live audience if possible and points out that it's definitely a plus if the group has its promo material together "but it's not necessary because as agents, we can get it together within a week or two. However, if they do have it, it shows they're just a little more together business-wise."

Kirby, who books just about every type of group ("we don't specialize"), feels that the eighties is going to be a decade of diversification in music and contrary to most agents surveyed, finds that the majority of groups are geared for what's happening today and quite aware "of what's happening on the music scene."

He listens to tapes sent in by new groups all the time and points out with obvious pride: "There's a lot of talent down here. A lot of talent that has gone unnoticed by the mainstream because they haven't been performing in the mainstream — Toronto, Vancouver, Montreal."

Still to come are comments from Brian Pombiere in Montreal, Elaine Chick (with Sam Feldman & Associates) in Vancouver, Dick Caldwell in Calgary, Don MacKenzie in Edmonton, and more from Toronto — each adding to the overall requirements of getting work through agents.

Meanwhile, we extend an open invitation to agents for their views. Just write c/o Canadian Musician.

Next issue: Auditioning for Agents — Part II.



DURIS MAXWELL

Making the Most of a Small Drum Kit Part 1

It has been a constant source of amusement, this last year, to watch people react to 3 drums, 1 cymbal, and a hi-hat. I'm sure our road crew is more than fed up with saying, "Yeah, that's it, that's all he uses."

Well, I'm certainly not trying to contend that this configuration is necessarily appropriate in every musical context. It does, however, seem to work well in the Powder Blues.

Our bass player, Jack Lavin, born in Chicago, turned me on to the idea by relating some stories of present day blues drummers such as S.P. Leary and Kansas City Red. Jack explained that the origin of the small kit probably had its roots in New Orleans street music and early blues. The set would occasionally consist of bass drum, snare drum and rack tom — again, with one cymbal and a hi-hat. In the '20s and '30s the harsh financial realities may have had an effect on some players, as well as the obvious merits to others who had to move their 28" bass drum, and anything else, in a cab. There are several great drummers in Chicago who even today use this set with amazing effect. And it could be of great value to younger, less experienced players, and even some of the older more experienced players as well, to consider how it is that these great artists can have such impact on the hearts of people who hear them play while using such minimal equipment.

It really has been a joy to discover how much playing can be done on a small set like that. And, it has also given me some insight into some literature that I read about Gene Krupa when I was a kid. He would talk about getting as much texture and as much sound — different kinds of sound — out of one cymbal. He seemed to have an enormous capacity to comprehend the flexibility of most of the cymbals they were producing, even in those days. Those impressions have always stayed with me. So I suppose I'm a prime candidate for the concept of a small kit because I respect the early players so much.

It also seemed possible to gain insight into playing, what was for me, a slightly different type of music. Playing the kind of blues that we play, even though it's more rock oriented on occasion, than a standard blues band, does require a subtler approach. There's a concept of simplicity that has to be really experienced through listening to a lot of kinds of blues drummers that comes about through a process of osmosis.

My first recollection of playing drums and being interested in drums, and being fascinated by what they were about, began slightly before my 4th birthday. I carried it through elementary school. I'd practice wherever I could find spare time. Through my junior high school years it had become apparent that my interest in drumming was serious. So when I left school I was allowed to pursue that particular endeavour to its fullest extent. I logged the hours necessary to be able to play reasonably competent drums. I was extremely fortunate in that regard because I can't recall spending more than 1% of practice time on practice pads. I was lucky enough to be able to practice on my drums without having them padded down. I could just smash them as hard as I wanted to and experiment with them as much as I wanted to. I'd play along with records and it was all real. I developed a touch and the concept of the different tone possibilities, on real live drums.

In the early '60s I was making a living playing drum solos, just drum solos. I would occasionally play two shows at the New

Delhi Cabaret, in Vancouver, and other clubs; I was fifteen at the time. I had 2 bass drums, 2 rack toms, 3 floor toms, a snare drum, a couple of cymbals and a hi-hat.

People were quite entertained watching this kid go completely crazy on all of those drums because at the time that many drums was quite unusual. Not unusual today, but in 1960-61 it was very definitely unusual. For example, when one of my colleagues would buy a new set of drums the only thing you wouldn't know about those drums was their colour. You could bet your life that there would be a 20" bass drum, 8 x 12 rack tom, 14 x 14 floor tom, 5 1/2 x 14 snare drum, 2 cymbals and a hi-hat. And, they'd probably be Gretsch.

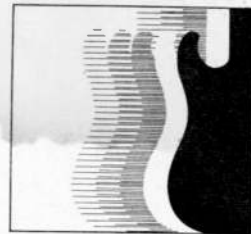
Today, on the occasions that I use rack toms the tension on the top and bottom are pretty close to the same. I do however, consider the realistic limitations of each size of tom in reference to pitch. Many times I've noticed drummers will paint themselves into a corner with their 2 front rack toms being tuned so low that their floor tom has no hope of sounding good at that depth. It also seems a bit much to move from a 9 x 13 rack to even a 10 x 14, and then a 16 x 16 floor tom. The size graduation to me is a bit extreme. I'm looking forward to having a custom made floor tom of 15 x 15.

I know there are also many players struggling to get more sound out of the drums they now own. One of the best examples I can think of in my own experience is studying TABLA, the hand drums of India. I was always amazed at how much more volume my teacher could pull out of my drums than I could. Considering I usually weigh around 200 lbs. and he was 130 lbs. on a good day. But size had absolutely nothing to do with it. It was technique, and his years of training, and his ability to time that explosion of energy at exactly the right place every time. Most drummers haven't even begun to realize how critical it is to use all of the different elements that are involved in striking really solidly. It requires hours and hours of practice and guidance from great teachers to make sure that every motion is valid — that there's no excessive energy going for useless purposes, and that everything is concentrated and released at exactly the right moment, and that the line of attack going away from the drum and back into the drum, is consistent. So many times I've watched players who have absolutely no idea where the stick is going to wind up after they hit a major accent. It's floating around in the breeze. They don't understand where the stick is at any given point in the swing, if we're going to call it that, and I'm sure that their *computer* is faced with an impossible task of trying to deal with such inconsistency. Ultimately, it's going to come out in the way the individual plays — you can hear it. And the more complicated you make it by being inconsistent, the more difficulty you're going to have trying to play complicated things through that type of inconsistency.

Running off to the drum shop every other month to buy new drums or to try out new heads and so forth, isn't really going to be a solution. Sooner or later it has to come down to a realization that it's in your hands. And if you don't have a consistent, well-timed action, I don't care what you're playing, it's not going to sound solid, full and it isn't going to give you the peace of mind to relax to get into the momentum that comes from being relaxed and in control of what you're doing.

Duris Maxwell is Drummer for Powder Blues

Product News



Hammond Elegante Organ

The Elegante is a four channel instrument featuring the Hammond ProFoot, ProChord, Philharmonic Strings, the Fascinating Fingers and the Auto-Vari 64, as well as Touch

Tempo. For further details on the Elegante organ, contact: Hammond International Canada, 20 Commander Blvd., Agincourt, Ont. M1S 3L9 (416) 293-2447.

Technics RS-M250 Cassette Deck

The model RS-M250 features logic-controlled solenoid switches and an electronic digital tape counter with a large, bright readout. The tape counter also includes four fractional divisions which break down the readout so that half-turns of the take-up hub can be measured. In addition, the RS-M250 has a microprocessor memory with four mode settings: "stop," "off," "play," and "repeat."

The model RS-M250 features also include an external timer switch; removable cassette door for easy access to tape heads; large FL peak meter with 2-colour readout that indicates recording level and has a peak hold readout that retains the peak on the

meter for two seconds to help provide accurate recording; and a tape selector switch. FM recording is made possible by a MPX filter switch, and a two-motor drive system — one for driving the capstan, and another to power the reel drive motor and capstan during transport mode switching — is an additional feature.

The model RS-M250 is also equipped with an input selector switch (line and mic inputs); two front panel microphone jacks; dual concentric input level controls for channel adjustment; output level control for matching the cassette deck's volume output to the tuner and turntable; headphone jack; full auto stop; oil damped soft eject, and an illuminated cassette compartment. A full function remote control is available as an optional extra.

For information, contact: Technics, 5770 Ambler Dr., Mississauga, Ont. L4W 2T3 (416) 624-5010.



NEI Reverb System

NEI introduces the 351 Reverberation System. The 351, with SAR (Signal Activated Reverb) is designed to provide the optimum in spring reverb performance.

NEI's Signal Activated Reverb, along with spring drive circuitry, reduces and eliminates spring slap, feedback, and rumble from impact and vibrations due to high SPL's. SAR is user-defeatable via a front panel switch.

The 351 includes a five band graphic equalizer and mix/percentage control for the duplication of the reverb characteristics of almost any room, or the creation of reverb effects for voice or instrument. Slide controls of the equalizer

section are center detented.

Input and output gain controls have peak LED indicators. Self-pad gain controls give control of distortion, while peak LED indicators give visual warning of signals that could cause problems.

A mute switch momentarily interrupts the 351's input signal for comparison of wet and dry

signals, as well as reverb decay.

Other features include: Acutronics type 9 tank, 3 1/2" x 19" x 9", rack-mount package, power on/off with indicator, optional line voltages, steel chassis.

For further information contact: S.F. Marketing Inc., 4726 Grosvenor, Montreal, Québec H3W 2L8 (514) 483-2104.



Niagara Foam Rubber Strap

The Add-On strap slides up the guitar strap to the shoulder area. The foam gives and absorbs the guitar weight. The foam strap has extra width, is made to retain its original form and comes with a black vinyl top. For more information contact: Niagara Associates, 194 St. Davids Rd., St. Catharines, Ont.



Synclavier II from New England Digital

No computer terminal is needed to operate any portion of the Synclavier II. It's all done by select buttons. A terminal is available for people interested in that aspect of programming computer music.

All the select buttons on Synclavier II's front panel are labeled according to their musical function, not according to their digital function. Most of the select buttons are labeled in

terms that the musician will already be familiar with from using analog synthesizers.

The Synclavier II is a portable system with quality of sound and programmable capability. It fits into a travel case less than 19 inches square. The computer is programmed in a high level language which is a slightly modified version of XPL.

From 8 to 128 fully programmable voices, a five octave keyboard, and a 16 track digital memory recorder, are all housed in a cabinet about the size of a Mini-Moog.

For further information contact: Mugital Inc., 115 Rue St. Pierre, Québec, Québec G1K 4A6 (418) 692-2291.

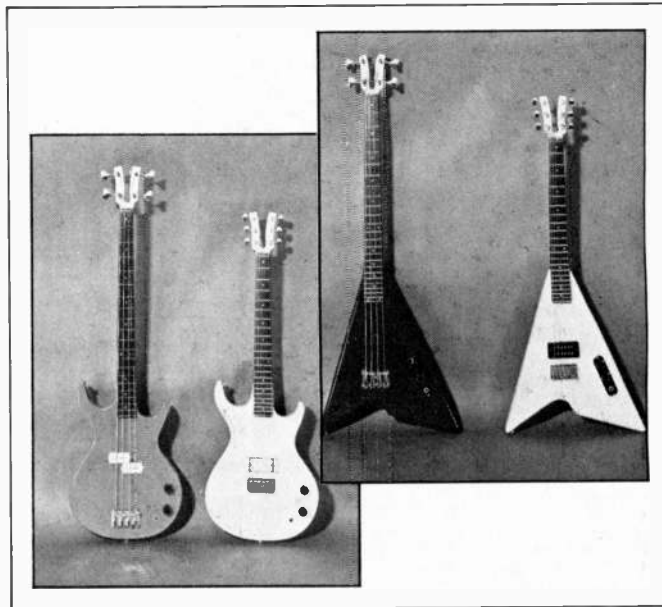
Kramer Basses and Guitars

Kramer Guitars recently announced the introduction of their new "XK" Series of solid body electric guitars and basses.

The four new models are XKB-20 and XKB-10 Basses, and XKG-20 and XKG-10 Guitars.

All models will be available in any of Kramer's eight colour selections.

For more information, contact: Bishop Music Ltd., 1983 Leslie St., Don Mills, Ontario M3B 2M3 (416) 444-1143.



Garnet Enforcer

The G200H Enforcer 75 R.M.S. head features a wide range of sound. This range is accomplished by two separate inputs which when activated, allow the musician to engage in ultra-clean operation or switch into overdrive and distortion.

Input 1 is used for the clean sound in conjunction with far-reaching tone and effects controls.

Input 2 switches an extra pre-amp stage into the circuit for the overdrive and distortion.

The G200H features a solo device. A separate solo circuit may be pre-set and engaged by a

footswitch (included), increasing volume and accentuating solo performance. Dis-engagement of solo switch returns the circuit to normal operation.

Additional controls include treble, mid-range, bass, presence, reverb, and master volume. A line-out jack supplies quiet line drive to additional power amps, to additional speakers, or to recording console or P.A.

For more details contact: Garnet Amplifier Co. Ltd., 1360 Sargent Ave., Winnipeg, Manitoba R3E 0G5 (204) 775-8201.

Soundcraftsmen TG2245 Equalizer

The Soundcraftsmen TG2245 is a dual-channel 10-octave-band equalizer, with separate switching facilities for each equalizer section.

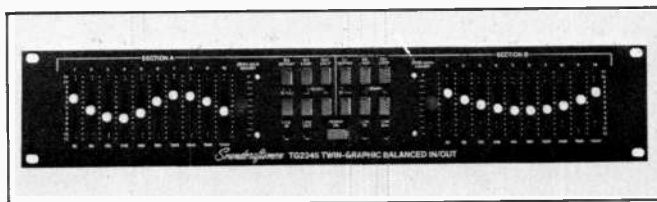
The new equalizer features balanced and unbalanced 600 ohm operation, duplicate front panel Line-in/Line-out 1/4 inch phone jacks for external analyzing, and Zero-Gain LED's for visual balancing to 0.1dB accuracy. Six signal processing pushbuttons on each section provide switching for a Subsonic

Filter, Low Shelving, High Shelving, Effects-Tape Loop, EQ Defeat, and EQ Effects/Tape.

The TG2245 features .01% THD at 1 volt, and signal-to-noise 114dB at full output.

A space-saving 3 1/2" x 19" rack mount front panel of black anodized aluminum, 10" deep steel chassis has optional walnut veneer hardwood and panels.

For further information, contact: Gould Marketing, 6445 Côte De Liesse, Montreal, Quebec H4T 1E5 (514) 342-4441.



Studiomaster 8/4 Mixer

This 19" rack-mountable mixer is designed as a studio 2 or 4 track unit, live PA mixer, disco or hi-fi pre-amplifier, or a drum or keyboard mixer. The 8/4 Mixer features electronically balanced inputs, phantom powering, "breakjacks" on all inputs, RIAA equalization on first 4 channels,

semi-parametric equalization on inputs and outputs, master output fader, and full monitoring facilities.

For further information, contact: RMS, 2000 Ellesmere Rd., Unit 7, Scarborough, Ontario M1H 2W4 (416) 439-0261.

Market Place



Recording Studios

Round Sound. 16 track studio with numerous services available such as arranging, production, synthesizer programming. 357 Ormont Dr., Weston, Ont. (416) 743-9979.

For Sale

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

Vintage Guitars - 1952 Les Paul, with case; 1956 Strat Sunburst, original case; 1957 Strat red, with case; 1957 Strat Sunburst, all original, with Tweed case; 1958 Les Paul, standard, with case; 1958 Les Paul Sunburst, all original, with case; 1977 Alembic bass, with case. Best offer or

trade. Also interested in buying other vintage guitars. Send inquiries to: CM Box 200, 2453 Yonge St., Suite 102, Toronto, Ont. M4P 2E8.

Farrand Baby Grand Piano. Excellent condition. Asking \$4,000. John (416) 425-6854.

Complete 24 Kwt lighting system. 24 Foto Eng. PAR 64's on 3-20ft. Genie towers in flight cases ready to lift. Multi-cables send feed from 12-2Kwt Shirpan dimmers. 12Ch., 12 scene custom console w/pin matrix, sequencer and flight case. 200ft. main power cable. Also assorted Berkey Colortran fixtures (new) on sale for dealer cost price. Montreal, Que. Tel: (514) 935-4317.

Personal

Reward - Martin Custom Inlaid D28 series No. 426207, stolen Sept. 12th, 1980. This guitar was

to be presented at the Country Music Awards to the Entertainer who has made the greatest contribution to country Music in Canada in each year, commencing in 1981. The guitar is to be enshrined in a Hall of Honour and each recipient will receive a sterling silver plaque which they can keep permanently. A reward of \$500.00 will be given for information leading to the recovery of this special guitar. Please contact: Martin Organisation Ltd., 80 Milner Ave., No. 12, Scarborough, Ontario M1S 3P8. (416) 298-1794.

Musicians' Services

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.

Repairs for the trade and the professional. Many years consulting and service work for Martin, Yamaha, Washburn, Guild, etc. Special rates to the trade. Kevin Hall, Luthier. Timberline Music, 6081 Kingston Rd., West Hill, Ontario. (416) 281-9998.

Instruction

Ontario College of Percussion.

Individual guidance for beginners, intermediates, advanced and professionals. Special programmes for younger children and mature adults. Complete facilities. 1656 Bayview Ave., Toronto, Ont. (416) 483-9112.

Publications

Canadian Musician - Back Copies. Mar/Apr 79, May/June 79, Jul/Aug 79, Sep/Oct 79, Nov/Dec 79, Jan/Feb 80, Mar/Apr 80, May/June 80, July/Aug 80, Sept/Oct 80, Nov/Dec 80, Jan/Feb 81. 1.50 each. CM, 2453 Yonge St., No.102, Toronto, Ontario M4P 2E8.

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DLX-1

After three years of development, DiMarzio is proud to announce the DLX-1, our first replacement pickup for small "mini" humbuckers, as well as for "soapbar" single coil pickups. The DLX-1 offers greater output and increased sensitivity for a more powerful attack. Features include 12 adjustable pole pieces, a creme cover, and 4-conductor wiring for all tonal options.



VS-1

As guitarists have become more knowledgeable and demanding about sound, DiMarzio has received many requests for an authentic "old" Strat sound. The VS-1 captures this sound, as well as the construction and appearance of the 1950's style pickup, including flat-white cover and 2-conductor wire.



TDS-1

The TDS-1 is DiMarzio's most advanced single coil pickup. It features adjustable pole pieces with reduced magnet "pull" similar to our own SDS-1, a new cover format for improved shielding, and two distinct sounds, obtained by means of a coaxial coil. One sound produces the TDS-1's full output; the second is cleaner and brighter.

Our new Bridge and Pickguard can also be seen in the photo at left. Write for more information.

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- MICHAEL DEROSIER** Heart
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