

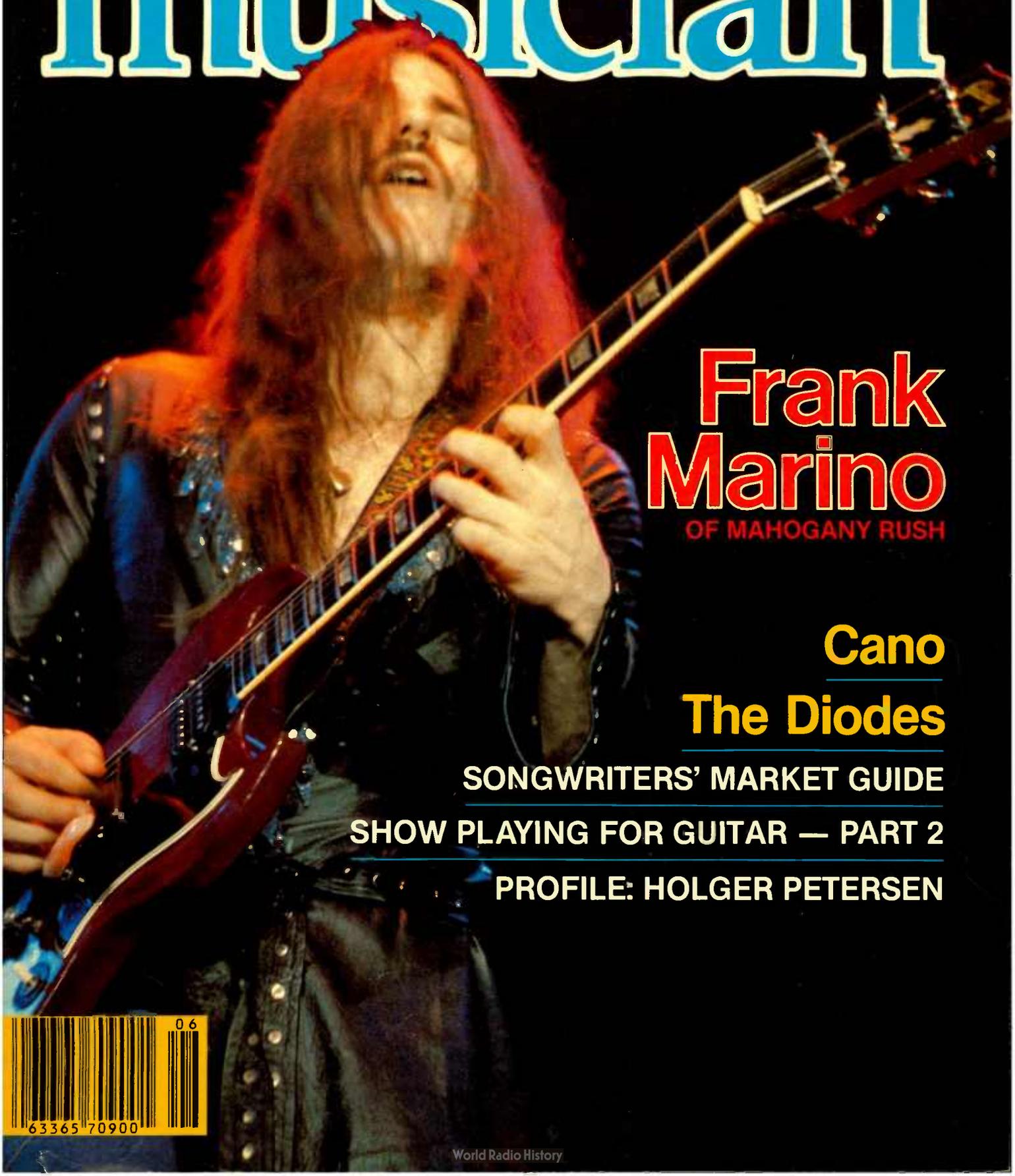
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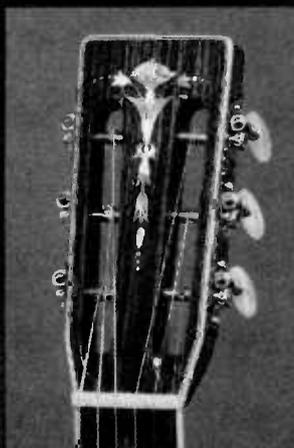
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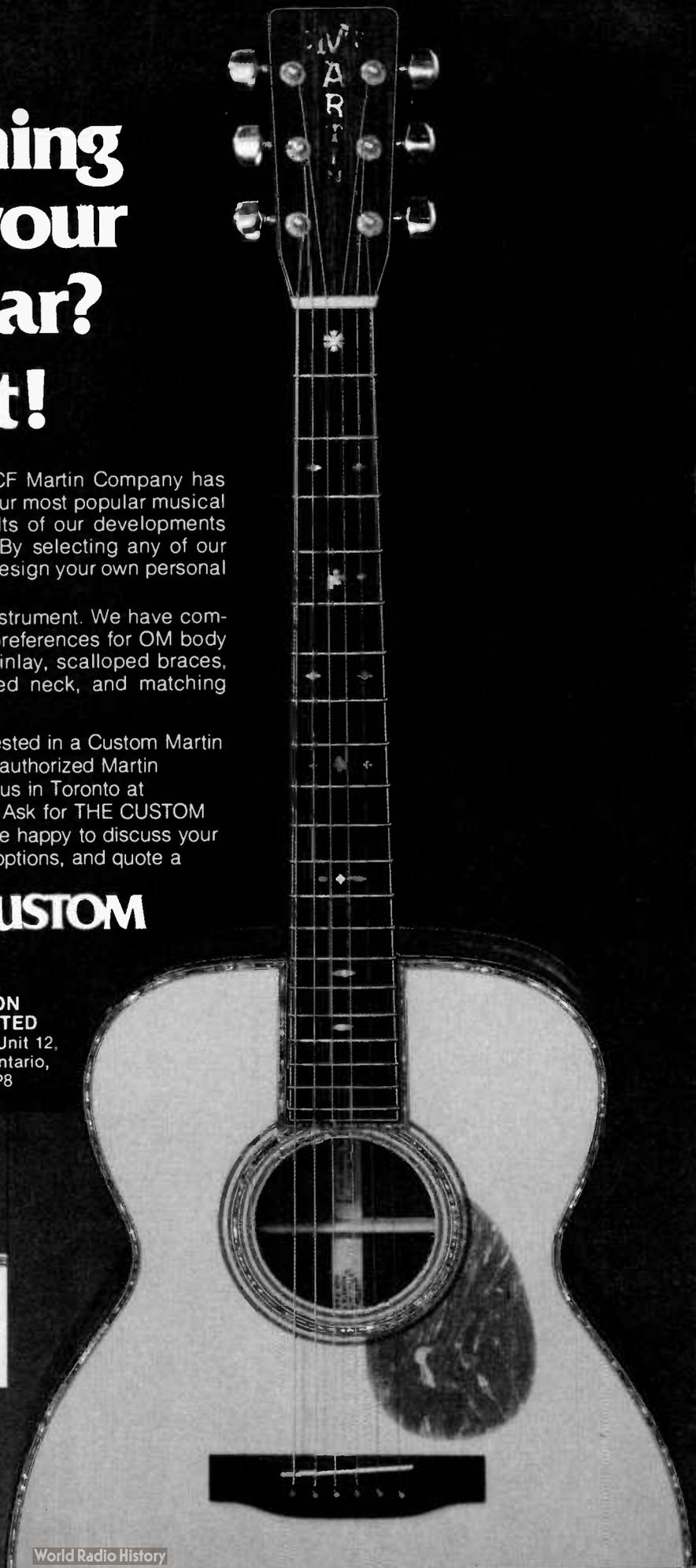
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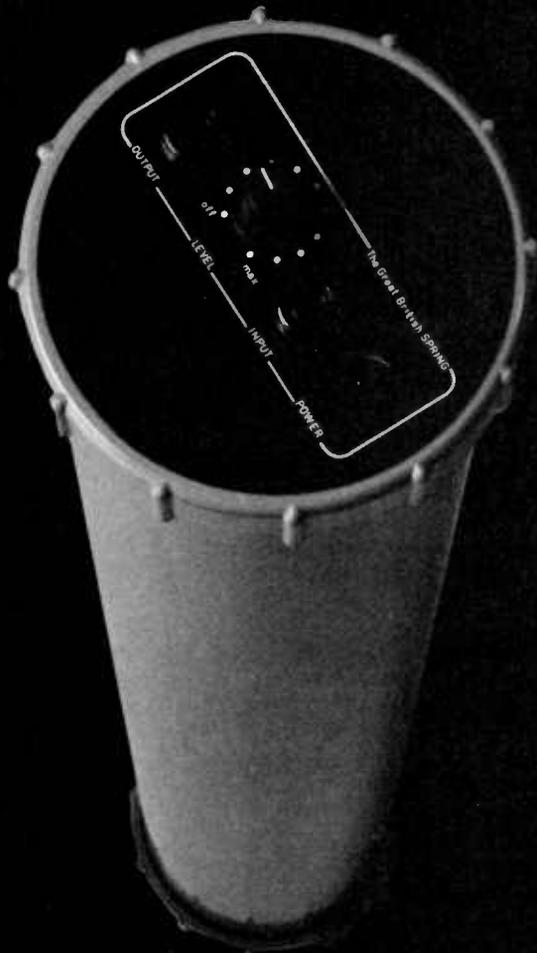
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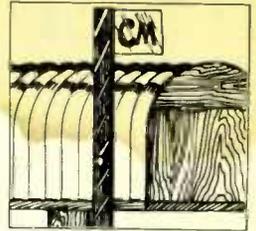
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Feedback



Editor's Note: As of this issue, the Audio column by Paul Denyes will be discontinued. Paul's increased work load does not allow him the time to continue. We would like to thank him for his support and contributions to *Canadian Musician*.

In this issue, we are introducing a new columnist, Bob Federer, who will be writing the synthesizer column. Bob studied piano at the Royal Conservatory of Music and spent 8 years travelling as a professional musician. He has been playing synthesizer for 12 years and in addition to working in the keyboard department at Long and McQuade in Toronto, he is a busy studio musician and operates Round Sound, an eight track recording studio in Toronto.

We would also like to thank John Mills-Cockell for his previous contributions to *Canadian Musician*. His extremely busy schedule has prohibited him from writing for CM.

Let me congratulate you on the most interesting project I have seen anyone set out to produce. Your magazine, *Canadian Musician*, is the most fascinating magazine I've ever read. An article in a local newspaper described a new magazine coming onto the market and I was ready to get one. I especially like the advertisements being directed away from products at your local supermarket and instead being more musically directed for the beginner musician. I hope your magazine continues to be successful and I sure will buy your issues.

Yours very truly,
Giselle Lepp

Recently Anne Murray's company (Balmur Ltd.) sent me a copy of the December issue of *Canadian Musician* which I really enjoyed reading, especially the article on Anne. I am writing to say it was terrific and I loved it. Thank you so much for doing an article on her. Since it is very doubtful that I'll ever get another issue I thought I would thank you now for it, and especially Richard Flohil - he did it excellently. I am definitely moving to Canada very soon, then I'll be able to get a lot more information on Anne. I mean I'm a thousand miles away. I hear a lot

about her just not as much as I could if I was there. Your magazine is excellent and informative. I am a singer (pop/Country) and I like to sing and record songs like Anne's. Most of my equipment is flown in from Canada and I've been satisfied beyond belief with it. My equipment managers handle all that for my band but I do know where it's from and that it's very accurate. Thank you again so much for the article on Anne; I loved it. A very close, devoted loving fan.
Anne Henry
Albertville, Alabama.

I have just finished reading the latest issue of *Canadian Musician* magazine. I have read the magazine from cover to cover and enjoyed every article.

As President, of the Ronnie Prophet International Fan Club, I would like to thank you for featuring Ronnie in your February issue.

Ronnie is a super talent and a terrific performer, who gives a lot of himself when he performs. He truly deserves the many awards that he has received.

Thank you again.
Sincerely,
Ann Kowal
Toronto, Ontario.

With the revival of several golden oldie groups such as Blue Cheer, McGuinn/Clark/Hillman, etc. there seems to be one among this special group of veterans who has gone almost unnoticed into the tundra. You may not believe this but that all famous acid-rock group from Canada "Carl the Eskimo" is making a comeback! At the peak of their popularity they were forced to disband because of the near-birth of their drummer, Orville Rong. They are rumoured to be putting together a new line up. An opportune time to get an in depth interview with a legendary group before they make their monumental comeback. Being an avid reader of this magazine I'd love to see it get another one up on some of the other over-rated North American publications. Both the members of "Carl the Eskimo" and the people at CM deserve the chance to become the two focal points of the Canadian music industry.

Good luck,
Andy Pye
Montreal, Quebec.

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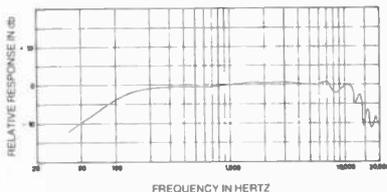
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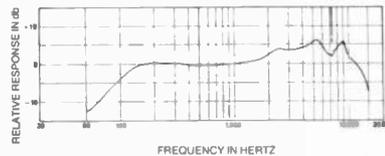


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Notes



Snakeye

East Coast Notes

by Patrick Ellis

A Montreal band that has the East Coast on its ear, the Angry Young Ducks, who combined facile rock-pop with high-energy, low-minded humour, have gone the way of the dodo. (Large, extinct bird.) This can only be considered a shame for anyone who didn't see Ricky Rice do all the outrageous things he did with his wired guitar playing and his schoolyard yucks.

While I'm wandering through the wards I should report the recent amputation of the Sam Moon Band. Sam has joined an outfit called Ram, with an album and a rep of their own to maintain, while the old Moon Band has reverted to its old name, 35th Field Battery and taken up where they left off. Buddy and the Boys could be reserving a room for a facelift; prognosis is still unclear for everybody's favourite band.

Snakeye, long time proponents of BB R&R, have just released their second album, *Shape Up or Ship Out*, on ABO Records. Snakeye got its start back in '71 with some brilliant hard rock and the usual covers that changed with the seasons. They released one album on United Artists that failed to turn

Snakeye into a common household name, and endured all the personnel shifts that anybody should have to put up with. Instead of collapsing or just wandering off to do something else, group leader, drummer and vocalist, Allard Barkhouse, remained true to the band's original vision, and kept Snakeye working and on the road throughout the last decade.

From March through September of '79 the lads closeted themselves in Solar Audio in Dartmouth, Nova Scotia, assembling *Shape Up or Ship Out*. The production is shared between Allard and Ralph Cole. It's a guitar rocker's album, giving the band's two soloists, Drew Moore and John Lake, enough room to riff their brains out. Burbling in and out of the mix are the synthesizer parts of the band's since departed keyboardist, Neil MacKinnon, who likes to play as big and fast and nasty as the guitarists. The material, all tried and tested before the dyspoid rockers of our nation, is succinct, driving stuff. Don't spend too much time pondering the lyrics, which are more like fodder to feed the guitarists on their continuing excursions.

Snakeye are heading west in the late spring, early summer, before hitting the studios again.

West Coast Notes

by Shelley Fralic

They're the talk of the town. One with a mysterious misnomer - Doug and the Slugs. The other with an appellation more indicative of its product - the Powder Blues.

Similarly, both have risen from less than auspicious beginnings to citywide media exposure and round-the-block lineups at local clubs. They have succeeded without recording contracts and minus the trappings of professional management.

Doug and the Slugs - guitarists John Burton and Richard Baker, drummer Wally Watson, bassist Steve Bosley and keyboardist Simon Kendall - are a top-notch unit. Doug Bennett, former artist turned musician, is the greenhorn ringleader of the Slugs. The boys have turned out everything from rock and roll to swing, rhythm and blues and reggae. Their sound ultimately defies classification. Theirs is a constantly-changing act, transpiring with the spur-of-the-moment moods set by Bennett, the band's lead vocalist and main songwriter.

Much of their act is outrageous cover material - "The Twist", "Woolly Bully" - but the

Slugs have a serious bent for their own original work. Their first single, "Too Bad", is tops on Vancouver radio playlists and a combined production effort off their own Ritdong label.

"Beach Blanket Bongo", "Return from Retirement", and "the Electric Snails" are a few of the surprise themes that have helped amass a tremendous cult following for the boys since their debut on Halloween night in 1977. Bennett is just as apt to show up in white tails and slicked-back hair as he is in a Hawaiian shirt with baggy pants and suspenders.

While Doug and the Slugs are shopping around for national stardom and responsible management, the Powder Blues Band is enjoying the ring of the cash register as their *Uncut* album climbs the local charts.

The eight-piece rhythm and blues act has, in two short years, become a Vancouver favourite with its hard-driving emphasis on an unlikely mixture of hard rock and bluesy horns. From their beginnings as a standard cover band on the club scene, they have transformed into a confident group largely reliant on a solid base of original material.

Uncut was produced in a 16-track basement studio within three weeks of the idea's conception and at a cost of \$20,000. By the end of January, only weeks after its late 1979 release, *Uncut* has sold more than 7,000 copies.

Such was its local impact that *Uncut* managed to deftly steal the thunder from the just-released Fleetwood Mac, Eagles and Pink Floyd albums, both in the record stores as well as on local radio stations.

Today, the Powder Blues - guitarist Tom and Jack Lavin (the former a one-time member of Prism), keyboardist Willie MacCalder, drummer Duris Maxwell (lately of Doucette), saxophonists David Woodward, Gordie Bertram, Wayne Kozak and trumpet player Mark Hasselback - are eliciting interest from a major record company (RCA) and a recording deal appears imminent.

Doug and the Slugs and the Powder Blues - who said there's no such thing as a happy ending?

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Notes

With the demise of the Vancouver branch of Mushroom Records in 1979, the West Coast recording scene seemed on the verge of faltering into oblivion.

But the industry is managing to survive, if only through the dedicated efforts of a half-dozen small studios and dozens of optimistic individuals hell-bent on turning the mass of local talent emanating from basement studios, downtown clubs and high school auditoriums into musical successes.

And for the first time in years, the local media are opening up their airwaves and entertainment pages to Vancouver acts, and are largely responsible for generating much-deserved attention for groups like Doug and the Slugs, the Pointed Sticks, the Rhythm and Blues All Stars, Pied Pear and a vast assortment of punk rockers who have exploded onto the stages of Vancouver clubs and halls within the past few years.

Pinewood, Little Mountain Sound, Sabre Sound, Redwood and Quintessence are some of the recording studios opening their doors to the do-it-yourself genre of musicians, who, with

maximum imagination, talent and energy offset by a decided lack of cash, are laying down their own tracks and coming up with professional, saleable products.

While Stonebolt, Trooper and Prism have permeated the Canadian (and in some cases, American) markets through major recording contracts, the other select group of Vancouver-based musicians is staking its claim at home.

A few examples:

- The Pointed Sticks, a favourite on the Vancouver new wave front, have sold more than 4,000 copies each of their three locally produced singles. They have since gone on to secure a recording contract with Stiff Records in England.
- Doug and the Slugs' recent single, *Too Bad*, currently is enjoying top priority on both AM and FM airwaves in the Vancouver area, and is a product of the group's own Ritdong label.
- Pied Pear independently produced and marketed four albums; the Rhythm and Blues All Stars and Six Cylinder produced one album each in addition to at least two dozen other local bands that have gotten into

the act by releasing their own long playing and single records.

And Vancouver is responding to the gutsiness of these upstart local talents. Sales of hometown recordings are brisk and the fans are filling the halls and clubs around town in support of their favourite groups.

It's all based on the premise that if the large corporate record giants of North America express disinterest in unknowns, those acts, instead of sinking into obscurity, will begin to strike out on their own. Inevitably, those in high places will have to sit up and take notice.

Hot Roxx Benefit

by Joanne Ross

In the early hours of January 19th, a bomb explosion ripped through the Continental Inn in Thunder Bay, Ontario, completely levelling the lounge where, just hours before, HOTT ROXX had performed. Most of their equipment was destroyed in the resultant fire, including their P.A., lights, drums and piano, valued at \$50,000.00. The only things saved were their guitars, which were tucked safely away in their rooms. They say they felt

lucky to have escaped alive. But unfortunately, the only insurance they had was for the guitar amps. Road manager Lindsay Ewing explained that insurance is quite expensive for band equipment, and the band just couldn't afford it at the time. They began to rent equipment to continue with their club dates.

On March 9th at Massey Hall in Toronto, some fellow Yonge Street Strip bands got together, along with CHUM-FM, to stage a very energetic benefit concert to help replace some of HOTT ROXX's equipment. The enthusiastic crowd was treated to the solid rock of ZON, GODDO and FOOTLOOSE, and a jam session with HOTT ROXX and friends.

It's nice to know a band can get such support from fans and fellow musicians when it is really needed. But it was a lesson learned the hard way. Although insurance is expensive, disasters such as fire or theft could strike anyone at anytime. Hotel insurance is a tricky business that does not always allow blanket coverage to bands that happen to be playing there. HOTT ROXX is still arguing that point with the Continental Inn.



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Toronto On Their Way With Solid Gold

by Joanne Ross

DIXON-Propas Productions, who manage such acts as the Raes, Chilliwack, and the Good Brothers, have just launched a new company. Partners Neill Dixon and Steve Propas announced the birth of Solid Gold Records at a recent CN Tower bash in Toronto. Dixon says now

they can offer musicians a complete package, from managing and booking, to publishing (they formed Solid Gold Publishing alongside SGR) and recording.

First on the list to record under Solid Gold's label is a hot new band, TORONTO, and their just-released album, *Lookin' for Trouble*. It's an exciting package of solid rock that just stretches over the new wave border. A & M is distributing for Solid Gold Records in Canada.

TORONTO is the first band to employ the entire services of Dixon-Propas. Most of them have played together before, and half were part of the rock band Rose. The new six-member unit includes Brian Allen (guitarist, songwriter, vocals: Stratocaster, Lado); Holly Woods (lead vocalist); Sheron Alton (guitarist, vocals: B.C. Rich); Scott Kreyer (keyboards: Hammond B-3, Mini Moog, Yamaha electric baby grand); Niki Costello (bass: Fender Precision); and Jimmy Fox (drummer, percussionist: North drums, Paiste Cymbals).

TORONTO has just finished a cross-Canada tour with another Dixon-Propas band, Chilliwack.

TRACS

Eva Dornyei (Great Shakes Productions) and Doug McClement (Comfort Sound) spear-headed TRACS - Toronto Recording Association of Commercial Studios. A self-help group of independent studio owners/operators, their objectives are to encourage upgrading of sound production, advise members on

sensible business tactics and educate members in equipment maintenance and other relevant areas via seminars. TRACS will meet 6 times a year and a regular newsletter with tech tips, buy and sell section and so on will keep members in touch. For more details call Eva Dornyei (416) 789-5856.

"Rough Around the Edges"

That's the title of Ginger Graham's debut l.p. recorded live at the Green Door in Belleville, Ont., with an active audience who hooted, hollered, whistled and bent beer bottles in appreciation for the obvious good time they had. Ginger is an original entertainer without pretention. Besides, who's ever heard of pretentious country/folk. Brian Good of the Good Brothers sums Ginger up in this way - "if you like Woody Guthrie, Stompin' Tom, Gabby Hays, Jimmy Rogers, Grampa Jones and more, you'll love Ginger Graham."

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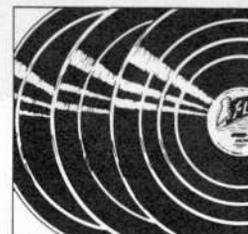
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Records



PETER DONATO

MARC JORDAN Blue Desert

Warner Bros/QBS 3362

Producer: Jay Graydon
Engineer: Jay Graydon and Joe Bogan
Recorded at: Garden Rake Studios,
California

Marc Jordan's second album, *Blue Desert* has been out since last October. Somehow it's been missed in too many places and that's an injustice. A strong follow up to *Mannequin*, Jordan's view of the world is a unique perspective that is elegantly translated into very memorable songs. Backed by the crème de la crème of L.A. session players, Michael Omartian, Jeff Porcaro, Jim Keltner, and Dean Parks to name a few, Jordan shines on tunes such as the world weary "Lost In The Hurrah", the emotion filled "Exile", and the single "I'm A Camera". An album that appears to be very much about songwriting, its message is delivered in a stunning setting perfectly appropriate to the mood of each song. Abraham Laboriel on bass is a standout as are Marc's vocals, a strong feature of *Mannequin* as well.

BB GABOR

Anthem/ANR-1-1020

Producer: Terry Brown with assistance
from B.B. Gabor

Engineer: Terry Brown
Recorded at: Beach Recorders, Eastern
Sound, Soundstage, Phase
One, & Manta - Toronto
and at Mercey Brothers
Recording Studio, Elmira,
Ontario.

This is a stunning debut album for one of the more unique songwriters on the Canadian rock/new wave scene. Gabor has an outlook on life that has all the characteristics of a Brechtian melodrama, with a contemporary setting. The music is aggressive but structured in a way that gives maximum impact - articulately and musically. It's hard to pick favourite songs, there is a personality to each which lets them stand on their own merit. "Moscow Drug Club", "Consumer", "Metropolitan Life" and "Laser Love" give you an idea simply from the titles of the diversity of thought and theme in Gabor's music. One of the

most interesting rock albums to come out, anywhere in a long time.

RENÉ LETARTE Chansons de René Letarte, Vol. 1

Apex/MCA AFL-1053

Producer: René Letarte
Engineer: Rudy Belle
Recorded at: La Girafe, Quebec.

The songs of René Letarte are an amalgam of styles and textures, blended together in a compelling mix that is mellow on the surface, and more mysterious with each consecutive listen. Sounding at times not unlike Beau Domage or Harmonium, there is an underlying softness, almost childlike that distinguishes the music and sets it apart. No need to categorize it, it stands on its own as a strong statement that once again the musical invention of the French-Canadian musical community is not only intact, but in many ways leaps and bounds ahead of its English speaking counterpart. Especially noteworthy are "Eureka", "Pour Faire Une Chanson", and "Grand Depart". Special mention should also be made of the arrangements and orchestrations of Michel Gagnon.

KEATH BARRIE The Keath Barrie Album

Polydor/2371970

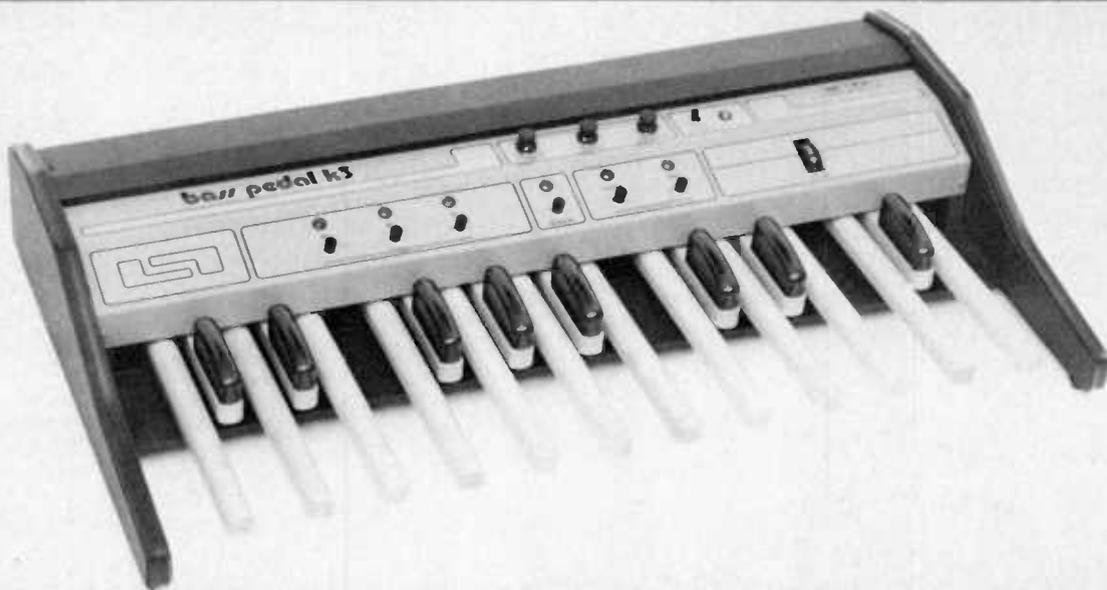
Producer: Jimmy Bowien
Engineer: Gerd Hauke
Recorded in: Germany (studio not
credited)

Canada's mellow balladeer, Keath Barrie takes a step upward with his first album on Polydor. Recorded in Germany with American producer Jimmy Bowien (Glen Campbell, Frank Sinatra), this album finds Barrie expanding his horizons with a lean towards country music. As well as his familiar ballads. The songs are personal and reflective and Barrie's smooth baritone brings a sincerity and depth that is missing from a lot of middle of the road music. His new country leanings, especially "He'll Have To Go" show that, like the reigning leader Kenny Rogers, Barrie has the versatility to make that successful crossover believable. The production values by Bowien are slick and John O'Brien-Docker's arrangements work in

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conjunction with Barrie's vocal stylings to a "T".

BRYAN ADAMS

A&M/SP4800

Producers: Jim Vallance and Bryan Adams

Engineers: Haywood Parrott with Bobby Schaper, Geof Turner and Alan Perkin

Recorded at: Manta Sound, Toronto; Sunset Sound, L.A.; Pinewood Studios.

Vancouver-based Bryan Adams, the former leader of Sweeney Todd, has made a debut solo album that is brimming with energy and good, commercial rock. Adams is a strong writer, comfortable in a variety of styles. Producer Vallance lends considerable support with clean production and a barrage of musical additives, notably - keyboards, guitar, bass and drums. It appears as if he and Adams, who plays guitars and pianos, did the rhythm beds and called in such stellar guests as Jeff Baxter, Tom Szczesniak, Marek Norman, Fred Turner and David Hungate, to add the finishing touches. The results are uniformly terrific. "Hidin' From Love", "State of Mind" and "Give Me Your Love" are especially strong. There is nothing out of the ordinary about this album, but it is enjoyable and the potential here is more than hinted at.

ANOTHER ROADSIDE ATTRACTION

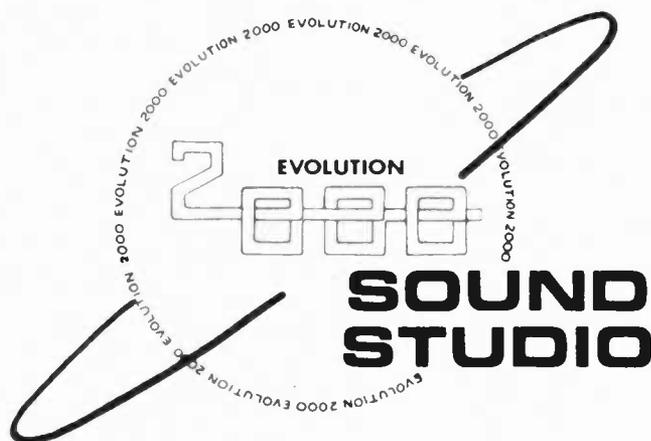
ARA Records

*Producer: Another Roadside Attraction
Engineer: Gord Paton*

Recorded at: Sky Blue Recording Studios

As is evidenced in the above credits, this band is quite self-contained, taking care of all the chores from production to the writing through to the performance. The style of ARA's music could best be described as laid back and mellow jazz with leanings toward rock à la Gino Vannelli, with more of a country setting than urban. If all that sounds a bit confusing it's because the direction of the band seems to alter from track to track. While vocalist Paul Saunders sings on five of the LP's six tracks, the singing is used as more of an instrument than as a predominant ingredient. The band is rounded out by David Dobko on keyboards and songwriting Armin Leonardo also on keyboards and songwriting and Michael Grace on percussion. The keyboard oriented sound is used to good advantage giving the band a versatile and unique sound if somewhat laid back, too much of the time. Though they seem, from the album credits, to be Toronto-based, it would come as no surprise if in fact they were from Vancouver. An easy album recommended for relaxing. **cm**

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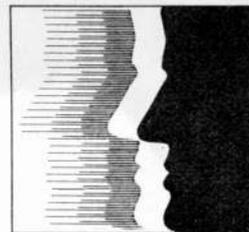
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Profile



Holger Petersen

BY SILVIO DOBRI



Records - Canada's fastest growing independent.

"I've always thought my true calling was to be a record producer. Working with musicians and record people in that capacity is what I enjoy most about this business," says Petersen.

But business was not always financially profitable. Petersen did not believe in overnight success and was prepared for disappointments - at least in principle. "During my first five years in this business I must have produced a dozen artists whose albums were guaranteed to lose money. These were mainly folk, blues and bluegrass albums, the sort of music which has personal appeal.

"Initially I would produce the records at my expense and simply approach the various labels with the completed work. However, while the companies expressed an interest, they were not quick to follow it up with a contract," he says.

While he admits to feeling disheartened, he never despaired over the numerous "don't call us, we'll call you" replies. Petersen knew he was breaking new ground and didn't expect the task to be either easy or well paying. What he got during those first half-dozen years was something no school could teach - experience and contacts. "The experience was productive, even though the product I delivered wasn't always a priority item with the labels. Subsequently the distribution was less than adequate," says Petersen.

His confidence bolstered by experience, contacts and now versed in contracts, Petersen was convinced he could better the artist's and his own investment by forming his own label. His idea was not novel in Canada, however, he felt assured of success by the strides made by other independent labels - the west coast's Casino Records in particular.

Determined to focus the spotlight on Alberta's musical talents, Petersen soon signed a Canada-wide distribution contract with London Records. He followed that with the release of the first of four albums by Paul Hann - Edmonton's Cockney Cowboy - and the first solo album by Will Millar of the then popular Irish Rovers.

Petersen has since expanded his musical operation and Stony Plain is

Holger Petersen is an Edmonton institution. He's been producing music and promoting Edmonton talent for nearly a dozen years. His success has made it obvious the 29-year-old entrepreneur has not only business savvy but a whole lot of music smarts.

Petersen has worked as a musician, a radio producer, record producer and five years ago formed Stony Plain

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Musicians who compose music have a whole new set of business rules to learn. After all, the Musicians Union keeps an eye on the money you earn and the conditions you work under — when you're a musician.

But when you're composing music — a three-minute song or a work for a chamber quartet — a whole new set of rules apply.

You'd better start off by learning all you can about performing rights organizations. They're the people who distribute royalties to you for the public performance of the music you compose.

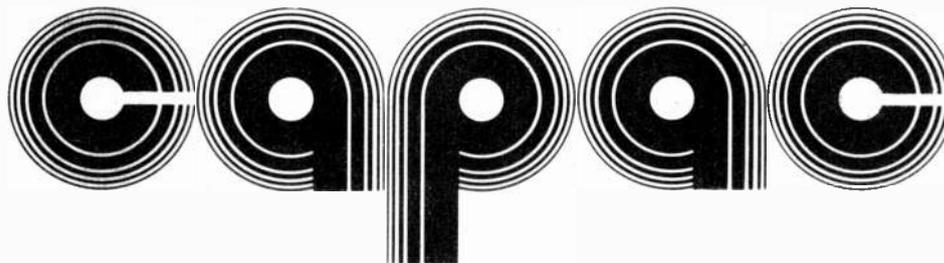
There are two such organizations in Canada. There's us — CAPAC — and there's PRO Canada. You have to choose which one to join, if you want to earn the royalties due to you.

When it comes down to it, you have to discover which organization best works for Canadian composers, which organization has served Canadian composers longest, and which organization can offer you the best advice and assistance. In the end, you also have to satisfy yourself on another point: Which organization can pay the highest royalties.

CAPAC has all sorts of helpful material to send you. You have to ask us for it — and it helps if you can tell us something about where your musical career is at right now.

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now affiliated with the American-based Flying Fish Records. The association with the U.S. record label gives Petersen the Canadian distribution rights to such artists as The Dillards, Vassar Clements, Geoff Muldaur and Amos Garret, Mason Williams and John Hartford.

His association with Flying Fish also increased Stony Plain's catalogue size and gave its owner a new momentum. And in an effort to develop new interests and the label more quickly, a year ago Petersen entered the rock 'n' roll arena by signing Crowcuss to his label.

The band made a reasonable and promising debut in 1979, and has since followed it up with a second album, *Starting to Show*, on the Stony Plain label.

Petersen's progress over the past five years has not been startling by any stretch of the imagination. But he has been expanding while a number of better-known independents have come close to bankruptcy. The reason for his success is that Petersen prefers the slower calculated pace - a pace almost devoid of record business hyperbole.

"There's no doubt the music business is a gamble, I'm gambling every day, but I believe I have a very good sense of what I'm doing. If I didn't have that, I certainly would not be where I am now with Stony Plain," says Petersen.

His domestic association with London Records has been reasonably lucrative. "The deal with London, as a matter of fact, has worked out very well. Since London has few artists signed directly to the label, it's primarily a distributor, so Stony Plain artists get a priority treatment. I know this will continue as long as I can continue to provide London with a competitive product."

If Stony Plain has prospered it's because the Canadian music scene has emerged as a force to be reckoned with, says Petersen. "There's no doubt the entire industry has developed in Canada. From bands to managers, people are more in tune with the Canadian scene and as a result record companies are that much more attentive to Canadian bands, especially western Canadian bands."

But there's another much more important reason for Stony Plain's success and that's Petersen.

"The secret is hard work, but I feel that one has to believe in music and the artist; that the artist has a uniqueness and is a major talent which is marketable.

"Once you have that, I feel that I should be able to give the artist personal attention. This is a must because I'm banking the artist will remain with Stony Plain, and the artist is counting on me to achieve success," says Petersen.

The bottom line, says Petersen, is not only profit, but mutual respect and loyalty.

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Winter in Montreal, and from a vantage point on the mountain overlooking the city, you can see the vapour rising from the buildings and car exhausts as heat meets frigid air, shudders and heads skyward in a billowing white cloak. Off to the right, there's the Forum where Les Canadiens of Montreal are lying in wait for the lowly Washington Capitals who are in town tomorrow night on a Mission Impossible. Crescent Street is off to the left and the renowned beautiful women of Montreal are 10s dressed up as 3s, bundled up practically rather than fashionably to keep the molesting wind out. Further on, the buildings of the old city huddle together for warmth around Jacques Cartier Square as an ice-coated St. Lawrence River stretched out along the horizon sleeps on and dreams of warmer days.

At Studio Tempo, nestled inconspicuously in the downtown area's west end, Frank Marino has arrived for a recording session. This time there's a bit of a switch though; he's acting as producer for the first time on a recording project other than that of his own band Mahogany Rush. This is no lightweight undertaking either. Nanette Workman, the artist in question, is not only one of the top acts in Quebec and France singing in French, but also has earned great respect in international music circles for her vocal work with acts like the Rolling Stones, the Beatles, Elton John, Peter Frampton, Gary Wright and others. Why would she choose Frank Marino as a producer? Well, perhaps Nanette recognized earlier than most of us that Frank Marino has more depth as a musician and creative spirit than anyone had ever imagined, not that we're totally to blame for jumping to conclusions where Frank Marino and his music are concerned.

Perhaps the misunderstanding goes back to when the band first emerged a little over a decade ago amidst a constant barrage of press releases about Frank being Jimi Hendrix reincarnate after mysteriously inheriting his talents from Hendrix during a bad acid trip when he was fourteen. As the story goes, Frank went to hospital and was under care for two weeks during which time he learned to play guitar, an instrument he had never played before. Apparently during this bad trip, Frank hallucinated that he was taking on the form of a large tree hence the name Mahogany Rush.

The Hendrix influence was very obvious during the early albums. Besides the guitar sound being similar, the band was the same format as Jimi Hendrix and the Experience with Frank fronting Paul Harwood on bass and Jimmy Ayoub on drums. The first single from the band's first album *Maxoom* was a tribute to Hendrix entitled "Buddy" and there seemed to be no indication in the early going that the band was going to be

FRANK MARINO

OF MAHOGANY RUSH

MARTIN MELHUIH

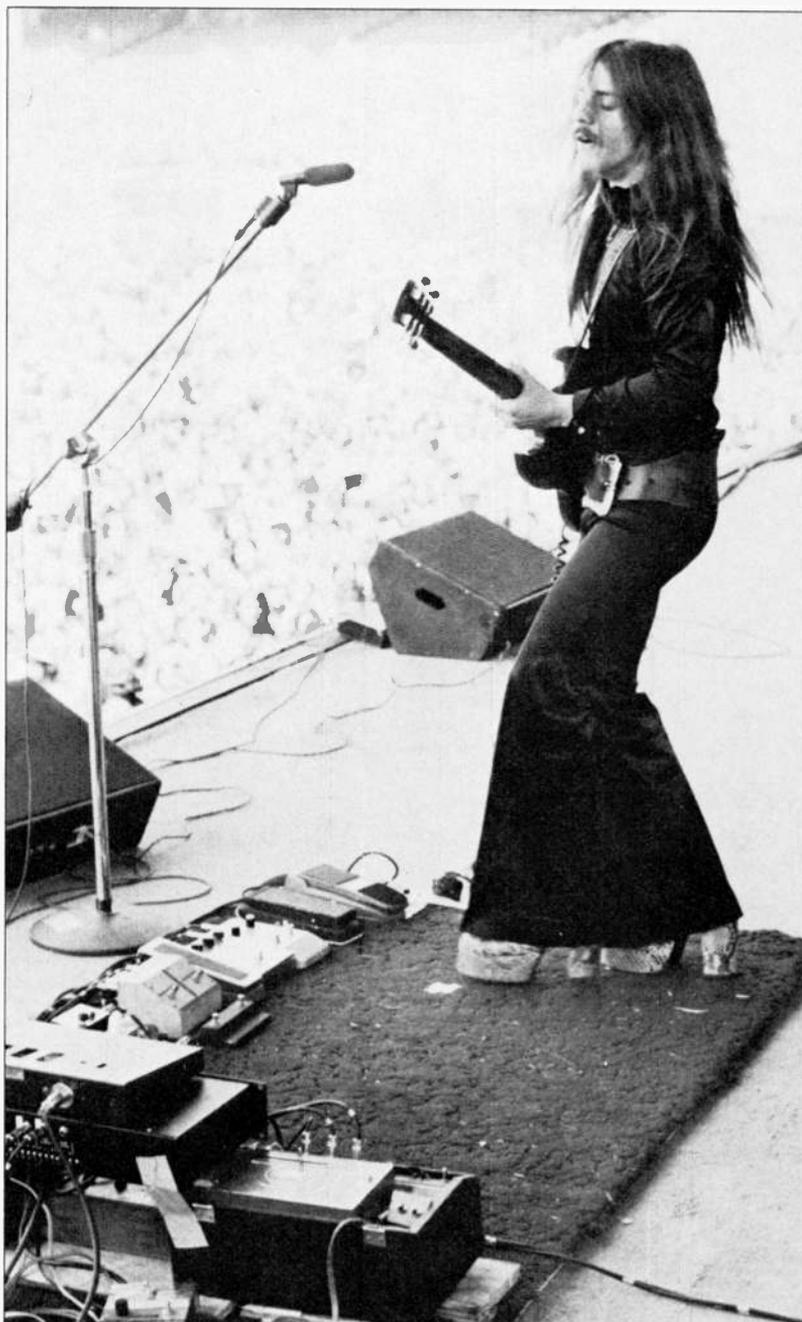


PHOTO COURTESY OF CBS RECORDS

anything more than a living tribute to the memory of Jimi Hendrix.

But in those days, it was probably youthful hero worship that dominated Frank's musical direction. He remembers when he first picked up a Hendrix LP. "I can remember looking at the cover of the album and saying, 'Hey! Where's the fourth guy?' and the world exploded and electric music was never the same again. The man was doing what came natural to him and he took the instrument a long way in his time. I aim to carry it even further."

Frank has matured over the last ten years and as a sure fire gauge of the stature he has reached in the music business perhaps you have to look no further than comments from his rock and roll contemporaries. Ted Nugent once off-handedly dismissed Frank as a guitar player because, in his words, "He depends too much on gimmicks." Throughout the seventies, Frank was constantly hearing that he was one of those artists who was just riding on the crest of what was left of the music from the 60's. Nothing like negative criticism in the entertainment field to confirm that you have officially arrived as a creative force to contend with.

The Eighties are now with us as is Frank Marino and Mahogany Rush, which has now been augmented by the guitar talents of Frank's brother Vince who makes his debut on the band's current album *What's Next*. At the time of writing, there is a distinct possibility that another undiscovered Montreal talent, harp player Jim Zeller, who played with the band on the cut "Roadhouse Blues" on the latest album, might become a permanent fixture with the band. "He is one of the most talented musicians at his instrument that I have ever met," remarks Frank. "He's the only musician I've ever played with who could lose me with a lick."

So Frank Marino and Mahogany Rush moves on "like a Juggernaut moving relentlessly forward" as Frank likes to put it. Unlike the early days, there is now a heavy organization from road manager Elliot Saltzman to Canadian manager Paul Levesque to their international management company Leber/Krebs who also handle the musical destinies of other rock and roll heavies like Aerosmith and Ted Nugent among others.

If the music business wasn't enough to keep Frank and the rest of the band busy 365 days a year, they have now formed a racing team known as Mahogany Racing, Inc. which will enter professional competition with the Pro Stock Dodge Hemi Omni that appears on the cover of the *What's Next* album. All of the members of the band are into cars and it has been rumoured that if you stripped a car and gave Frank the individual pieces, he would put it back together for you within an hour.

It was in between the band's tours, recording dates, garage work on the Dodge and Frank's production chores on the Nanette Workman LP that I had a chance to sit down over a coffee and talk to Frank about the Montreal Canadian's latest debacles and victories as well as some of the under-the-surface info into what makes Frank Marino and Mahogany Rush tick.

Let's talk a little bit about your attitudes towards your stage presentation. With the price of concert tickets these days, what should the public be able to expect from touring acts?

I always felt that a group should do more than go on stage in blue jeans and present themselves as perfectly normal individuals to people who are paying \$15 to see them. That's like going to pay a scalper \$60 for a Montreal Canadiens hockey ticket and see the Junior B team. It's not right. People pay to be entertained and you have to look your best and play your best.

There are some people who have described you as more of a technician than a guitar player. What's your reaction to that?

A lot of people don't actually know that from a guitar standpoint I can actually play more than I play. They've heard jazz aspects on certain albums. They've never heard me play Spanish guitar. They've never heard me play a lot of jazz or chord jazz or schmaltz or Christmas tunes. I can do anything. That's what makes me happy with myself. I can do it if I have to or if I want to. What I choose to do as a main strong-point is what I feel I do best honestly without thinking about it. That's what I do on the albums and when we play live. It does mean being a technician to a certain extent and I try to be a technician in some ways. I try to use every pedal possible and I always have from day one. People used to say, "Frank Marino and his twenty-two foot pedals. What is he trying to do? Can't he play without them?"

There are in fact twenty-two pedals that you use. How about a little insight into what they do to the sound?

There are maybe four or five different pedals but the way they are arranged one after the other will make a difference from a situation where they are arranged one before the other. If you use a wah-wah after a fuzz tone, it's going to sound totally different than if you use that wah-wah before a fuzz tone. It's going to give a totally different effect, a different sustain, a different sound, a different bass response, a different treble response and so on. So naturally, I'll have a wah-wah then a fuzz tone another wah-wah and another fuzz tone so that I could have the variation in sequence. Basically what it comes down to is that the pedal board is like a big matrix. It's very archaic and it's huge.

It's like a synthesizer matrix in that you can stick something where you want it but you use your feet to set it. It's made up of fuzz tones, wah-wah pedals, some kind of regulation of volume, on-off switch, some kind of reverb or echo, a phaser or flanger, a warble device and a partridge in a pear tree.

As a guitar player, you really do have an instantly recognizable sound even if you play it straight without the gadgets. You did a guest spot on April Wine's album *The Whole World's Going Crazy on the cut "So Bad"* and it was obvious without checking the credits which song you were featured on.

That was straight guitar, no effects. I use a Gibson SG. You know, speaking of that, it's funny, with all the talk about me copying Hendrix, I use a Gibson and he used a Fender Stratocaster. I use an Acoustic transistor amplifier and he used a Marshall tube amp. It's totally different but everybody said that it sounded the same so where the hell did they get the idea. Were they saying it just felt the same rather than sounding the same? But, back to the original point of discussion, currently I'm using a wireless which gives you a little bit of boost - a little bit of a cut in the bass and a little bit of boost in treble then it goes through every device that's off which kind of mutilates the sound a little bit just because it gets duller. Then it gets to an Acoustic amplifier and then on to another Acoustic amplifier before going out over eight speakers. The sustain I get is a loudness sustain. I have to play much louder to get the sustain than most guitarists simply because my strings are so light. If I play my strings without an amplifier, they sound like a banjo. They're very light gauge. They don't have that ring. If a guy has a Les Paul or a hollow body guitar with really thick strings on it, they ring. I have such light strings that I have to play even louder to get them to resonate or vibrate like that.

How do you adapt your stage set-up to the studio?

I don't use any effect in the studio when I'm doing the basic tracks. I may use a wah-wah but I rarely use a fuzz tone. I'll use a phaser sometimes but it's straight through the board and I'm in the control room with the guitar. I play a lot in the control room. I don't stay out with the amplifiers when we're in the studio. I just blast that control room so loud, I feel like I'm on stage. I stand there with my guitar and pedals and just blast away. I can't stand wearing headphones anymore and often I don't even bother to go into the room to hear what the amp sounds like because it doesn't matter what it sound like. It matters more what it sounds like coming off the speakers. I'm getting more and more improvisational in the studio, especially with regards to guitars. A lot of time I'd say to

Continued on page 43



PHOTO COURTESY A&M RECORDS

CANO

KATHY WHITNEY

"Idealism is a goal. Realism is how much you work to get there." Mike Gallagher sums up Cano's efforts in the music industry rather neatly with that statement. Moreover, when he says, "we're blacks and whites living in a grey world."

Realistically they have put out for a solid five years taking Cano into the national, bordering on international spotlight from their home base Sudbury, Ontario. The name Cano was derived from "La Cooperative des Artistes du Nouvel-Ontario"; cooperative being the key word with ten essential members in the group. Mike Gallagher (Road

Manager), Gary McGoarty (Business Manager) and Mark Delorme (Sound/Lighting Director) are as much a voice of Cano as the seven musicians themselves.

Initially, Cano envisioned themselves as playing to audiences of approximately 2000 people. That attendance as it turns out can be far from economical by today's inflated financial standards. Gary McGoarty has a computer like mind of facts and figures which pin point the problems many groups are facing these days, especially with tours. After listening to his detailed financial report, the title of their first album really hits

home - *Tout dans L'Meme Bateau*. These days it might just as well be feast or famine. In the midst of the struggle to keep surfacing as the consistent, diversified group that they are, sometimes soul searching sabbaticals are in order. That was exactly the order of the day after the tour to support the release of the *Rendezvous* album last fall. Not that the single "Rebound" released from that album did not chart well. Contrary to their expectations, it was a hit although Mike Gallagher was hesitant to call it that. Rachel explained that they thought it would just be an airplay hit to sell the record. "We thought we'd get a single to

be edited to AM(radio), to sell more albums. Then every AM station across Canada picked it up and playlisted it. Then we thought it was only because it was *Canadian content*. But then the thing started getting numbers, that's what we didn't plan." When asked if a sabbatical would hurt them at this stage, Mike Gallagher replied, "There are not many instances where a cult following (such as Cano are said to have) will go against a group for bowing out for half a year maybe eight months." This made us all reflect on the fact that we've all "seen pogeey cheques and welfare and we've all gone to our parents for money". This situation seemed somewhat of an incongruity as I sat with Rachel, Mike Kendel and Mike Gallagher for the second part of my interview with Cano. Rachel adds, "We've always survived by the skin of our teeth."

I first spoke with Mike Kendel, David Burt, John Doerr, Wasyl Kohut, Mike Dasti, Marcel Aymar, Mark Delorme and Gary McGoarty at their rehearsal quarters in the Sudbury Theatre Centre. After the lighthearted remarks about the Traynor 4 channel being the prominent item in their sparse set up, we spoke about their choices of personal equipment.

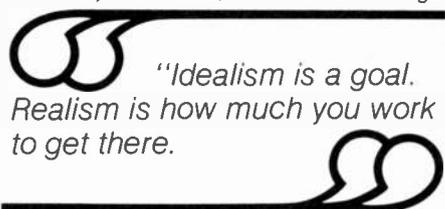
Mike Dasti (drummer) bought his Milestones in Vancouver from Ray Ayotte at Drums Only. With them he uses a Rogers Dynasonic Snare and Remo clears and to hold everything together Pearl Memory Lock hardware. Mike has Zildjian cymbals, in particular an Earth cymbal he chose because it has no overtones. On stage, Mike also uses congas and bongos and points out that he doesn't want to get into electronics. As a second kit he has a set of Ludwigs.

Wasyl Kohut (violinist) likes the round, fat sound of gut strings on his Barcus Berry violin because they offer a lot of highs. He plays it through a Fender Super with ample midrange needed for Wasyl's taste. He feels that a Boogie or a Twin would be too bright. He also plays the Barcus Berry through a Morley Echo, a Boss Chorus and a Mu-tron Phaser. At one time, Wasyl played a mandolin but doesn't incorporate it in the show anymore. As a matter of fact, Wasyl adds that he hasn't been using the gut strings as much lately because the heat from the lighting stretches them and puts them out of tune. He has since turned to a more professional line of strings.

Speaking of strings, all the guitarists use Dean Markleys. David Burt (guitarist) uses them on his '73 Fender Strat with EMG pickups. David explains that the EMG's prohibit interference from the lights feeding back, as in the single coil Strat pickups - they cause too much buzz on stage. The EMG's have a pre-amp and a battery which humbuck the

lights. The Strat is played through a Mesa Boogie along with an array of pedals customized by Tony Farr Electronics. The pedal board is comprised of two distortion units, a flanger, a phaser, compression and a Morley Power Wah Boost pedal. David leaves his '59 Les Paul at home and also says that he only uses his Gibson ES330 once in a while for the blues or country picking.

Mike Kendel (keyboardist) is presently using a Fender Rhodes 88 with a phaser on it. In the studio, he might use a Chorus Pedal or flanger. As well as his Arp Odyssey, Mike expresses with much jubilation how lucky he has been with the grands supplied in the halls and studios. Mike goes so far as to rate them from 1 to 10. "I've met a couple of Yamaha full length grands that match the quality of a Steinway". At this, Mike Dasti brings



*"Idealism is a goal.
Realism is how much you work
to get there.*

Kendel's attention to the 9 foot full length Yamaha he used in Trois Rivieres - Mike Kendel agrees it was the best he's used thus far. Still, he enjoys the consistency of the Steinway, although he says the brightness varies.

We leave Mike in his search for the ultimate ivory and move on to Marcel Aymar (lyricist, guitarist, percussion). Marcel is a soft spoken, imposing figure on and off stage. On stage he plays a Martin D35 with light to medium Dean Markleys. He also entwines a bell tree and Gon Bops congas into his highly dramatic stage behaviour. However, off stage Marcel seems content to drink in the elements and emotions which compose his silent strength.

Rachel (lyricist, guitarist, and main vocalist) shares with ease this dramatically effectual function. She laughingly tells how she learned to play guitar from Gordon Lightfoot song books. Rachel regards highly her Martin D28 emphasizing that it goes into the shop only once a year. In the studio, she will change strings every day as do the others but on the road it may be every three days or so. In grade school, Rachel studied singing to aid in her performances in the Kiwanis Festivals. Today, when she needs guidance she looks to her younger sister Monique (the whiz kid) who acts as Rachel's vocal coach.

John Doerr (bassist) who has been classically trained on guitar plays a Lado bass and a Fender Fretless through an Ampeg amp. He also uses an Octave Divider pedal. John triples on keyboards and trombone but really shines on bass where his classical training is evident in his execution of smooth flowing harmonics.

To carry Cano's sound to the audience, Mark Delorme uses a Soundcraft 20 channel board and a Soundcraft Monitor Mixer. Mark emphasizes the need for four separate mixes that the board provides. The speakers are JBL's with separate bottoms, mids and horns to let Mark "cut up the sound" and angle it whatever way is best at the time. Power is provided by Bryston power amps. The drums are miked with both Sennheisers and Shures. Sennheiser 441's are used on the keyboards and the other main instruments use Sennheiser 421's. For vocals and miscellaneous work they use Shure SM 59's and 57's. Most of the instruments go direct into the board.

Shedding light on Cano's stage presence are 98 lights which Mark controls with a 48 channel Lightmaster. The Lightmaster handles 3 presets with cassettes. These three cassettes are independent, touch and super chase. The cassettes are also random to enable Mark to chase any channel. Cano uses this system for concert halls and sites big enough to accommodate it. In a case such as the El Mocambo date in late March they used only part of the system.

As sound and lighting systems have grown over the years so has the sound and colour of Cano's music. With the imminent hassles of the road, recording, and the music business in general, Cano have not grown pale or lifeless. Au contraire. Their professional stage presence and performance is a cabaret of dynamics - high and low and every step in between. Cano are one of the best rehearsed groups in the country and it shows in the ease with which they can transcend from the raunch of "Clown Alley" to the almost magical and romantic "L'Autobus de la Pluie" and eagerly on to a Quebec/Maritime like instrumental jig. Again it must be said that if there is anyone out there who does not know how to define professionalism in a stage performance - catch Cano. Many of you did in their recent cross Canada 6 week tour.

With five albums under their belt, Cano again stole the spotlight. This time it was to promote their latest release *Spirit of the North*. For the first time Cano have recorded a non-original tune which was given to them by A&M, their label since day one. I'm sure it took a lot of thought and maybe even anger to record "Carrie" as it would appear that *Spirit of the North* is being used as a vehicle for that tune specifically. Aside from "Carrie" and "Rendezvous" (a Cano original) the other 6 cuts have all been previously released. But that won't detract from the fact that *Carrie*, as recorded by Cano, is a bitch-of-a-song, and has all the potential of an international hit. And so have the other songs on that album.

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THE DIODES



PHOTO MICHAEL GRAY

PAUL RUTA

"It's almost unheard of, in retrospect, that a record company will put out an album after they've canned it," says Diodes singer Paul Robinson. "It just doesn't happen that way".

But it did happen that way. After a full year's postponement - involving legal disputes over contracts and management - the second Diodes album is aptly named: *Released*.

In late 1976, the Diodes became the archetypal group in the nascent Canadian New Wave scene. Wary of New Wave's violent reputation, though, local clubs refused to hire the Toronto-based quartet and other bands of similar musical outlooks. In the summer of 1977, the Diodes managed to get a liquor license to sell beer two nights a week in their rehearsal space. As it happened, the Crash & Burn emerged as Toronto's - and Canada's - first Punk club.

"They were really the good old days," Paul Robinson reminisces. "But God! Let's bury that thing and go on into the 80's. The Crash & Burn was typical of a world-wide phenomenon of 1977 during the New Wave or Punk revolution. And it existed and it was great. But to me, it's like hippy nostalgia; it's a period that's already gone by."

The Crash & Burn earned a larger reputation than clientele, for only a nucleus of a couple hundred people actually frequented the Punk oasis that guitarist John Catto refers to as, "Possibly the worst sounding hall in the history of music." In fairly short order, the Diodes and their underground Punk club were evicted from the premises, but a couple of Toronto's previously laid-back bars soon began to specialize in New Wave bands - notably the Horseshoe and the Edge.

After the Diodes paid their dues - mostly within the concrete limits of their own club - their first album arrived in late

1977, featuring the single "Red Rubber Ball". New Wave has been happening here and there across North America and Europe, but the debut efforts by a precious few artists gained the whole genre a prominent, but initially hesitant, international acceptance at this time. (Elvis Costello and Talking Heads were cropping up on the AM charts). The Diodes - the Canadian ambassadors to the new teenage nation - scored reasonably well on the American and British import charts with "Red Rubber Ball".

In 1978, the Diodes chased "Red Rubber Ball" with their second single, "Tired of Waking up Tired" from their second album which was apparently waiting in the wings. "Tired" elicited a lot of positive response from the FM radio audience, but the promised album - then to be called *Black Vinyl* - didn't appear on cue. *Black Vinyl*, named in retort to the coloured vinyl craze, eventually arrived a year behind schedule under the name *Released*. Issued during the Christmas release binge of 1979, the songs we hear on *Released* were actually recorded in August of 1978.

Vocalist Paul Robinson, the most outspoken member of the group, attributes the delay to the politics of the industry and the ignoble behaviour of their management company who, he says, "screwed up their relations" with CBS Records of Canada. There were a number of personnel changes in the offices of CBS, the Diodes got lost in the shuffle, and the album got canned.

"Everybody, at the point when this album was supposed to be released, said, 'New Wave is not going to get anywhere. Disco is it. Grab every Disco act you can conceivably get to record, and put them out.' Which is what every major company did," says Robinson. "And look what happened. They lost lots of money, and New Wave started to break. They were absolutely sure that

Disco was going to be it for another five years."

When they realized that the second album was a lost cause, Paul Robinson escaped to New York for the better part of the year to avoid the legal hassles. Drummer Mike Lengyell and guitarist John Catto gigged around, separately, with a couple of other bands. Bassist Ian McKay went back to school. The four kept in contact with each other, waiting for the air to clear enough to reactivate the band. There was no point in going on the road, for the first album was by then well over a year old, and there was no new product to promote. Fortunately, some of the new people at CBS found the album lying around, and pushed to get it released.

The Diodes feel that the fact that they have essentially taken the last year off has accelerated, and not diminished, the popularity of the band. This belief is based on the assumption that they have been getting a fair amount of airplay during that period in limbo - particularly the album-less single "Tired of Waking up Tired" - and that people have been waiting patiently for the album. There seems to be some validity to that theory, for the sales figures for *Released* reached the total sales of the first album within about the first two months.

The Diodes have severed their association with their management company, and are now performing that function for themselves.

"No one needs management, if you're half-way intelligent," says Robinson, "until you're too big to handle yourself."

When the Diodes first signed with CBS Records, the band members were still in their late teens. The record company, of course, did not trust them to manage their own business matters - even though they were successfully operating their own club - and forced them to sign on with a management company. The Diodes realized from the beginning that it was a mistake.

In the event that the Diodes do indeed become too big to handle their own affairs, they hope to, by then, have enough power to decide their directions for themselves. Thereby, the management firm will work under them, as opposed to the band following the decisions of the management.

Paul Robinson, the apparent leader of the group, went to England in February to bargain for international release of the new album. As is typical of the recording industry machinery, foreign distributors will be weighing their decisions on the Canadian success of *Released*. So far, the only material by the Diodes available outside Canada domestically is the inclusion of "Red Rubber Ball" on the CBS sampler album *Permanent Waves*. Robinson is proud that the Diodes are

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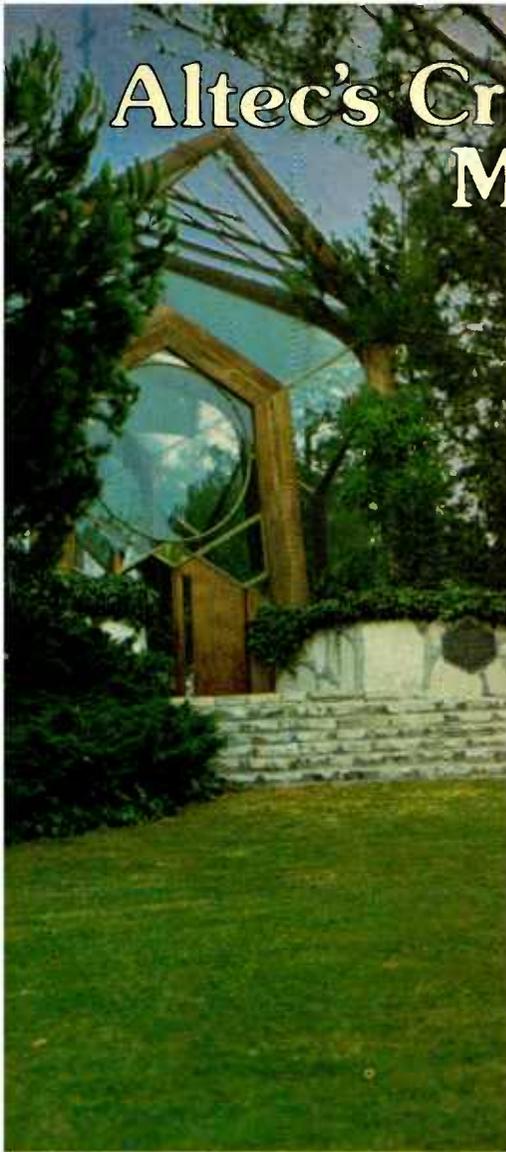
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BUILDING A HOME STUDIO

FRANK MORRONE

The idea of building a small recording studio has probably entered the thoughts of every musician at one time or another. Having a studio at your disposal is useful in experimenting with different sounds or getting a tune on tape while it's still fresh in your mind. Whatever the reason, building a home studio can lead to great satisfaction or to frustration if certain details are overlooked. This article contains a step by step explanation of the construction and equipping of a typical studio. Information supplied is based on the experience of both myself and my colleagues. Technical consultation has also been provided by Paul Zaza of Zaza Sound in Toronto.

In my opinion, a good size for a small studio is 12 feet by 25 feet. Make a plan of how the room will be divided, that is, how large your control room will be, where you'll put vocalists, the drum booth, and the rest of the rhythm section. Sketch this out on paper and then tape these sections off in your room us-

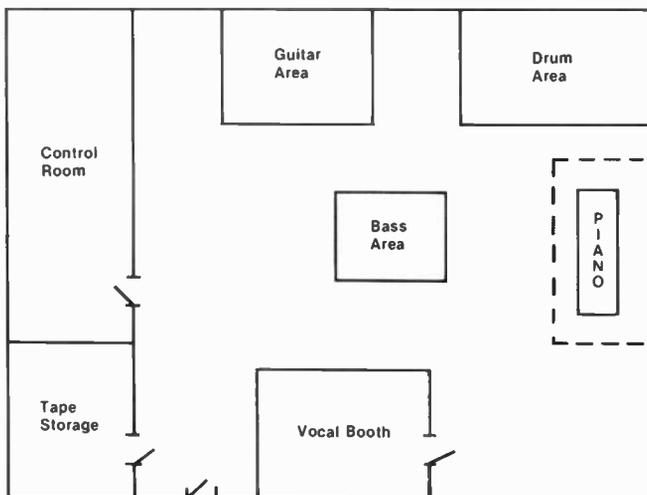
ing masking tape. While in the planning stage, remember to keep the studio design simple and spacious. It doesn't take long for a piano, amp, and set of drums to take up a lot of space. As a matter of fact, bring in a set of drums and small rhythm section once your area is taped off just to see if you've allotted enough space for each member. Believe me, it is worth the trouble to make sure a comfortable working area is provided for all musicians.

In describing the first step of construction, I'm assuming the walls are bare concrete, though in some cases walls or panelling may already be up in the room you've chosen. If this is so, you may want to remove the panelling for the purpose of insulation. If you are starting with concrete walls, measure the height of the wall and place 2" x 4" studs approximately 16 inches apart. At this stage, if you are planning to have an isolation booth, construct its wooden frame along with that of the control

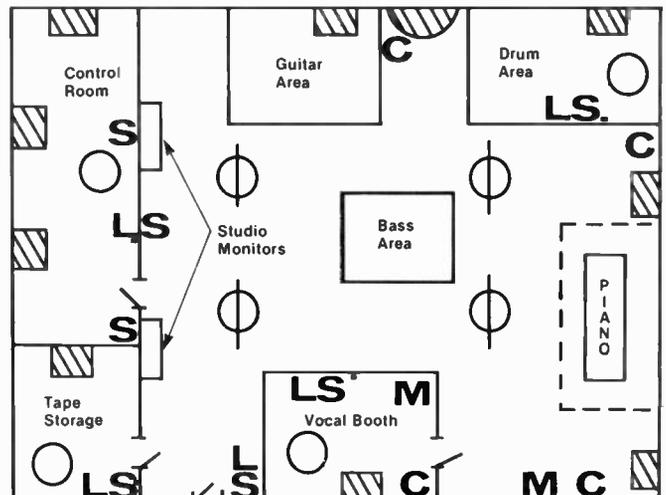
room. The isolation booth may not be desired for the home studio because of the space factor involved - this decision is entirely up to you. If you do build one, allow a comfortable size for a singer to stand or sit in. A window should be allowed for when building the frame. This facilitates visual contact with the rest of the band.

The control room size will depend on a number of variables such as available space, desired seating, the size of the board, the amount of outboard gear

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 - ⊕ — Main Mike Inputs
 - S — Speaker Lines
 - ⊕ — Track Lighting



Make a rough layout of the room with tape and see that it is comfortably laid out.



Your wiring can be planned around your studio sketch. Plan for all mike lines, cue lines, electrical outlets and monitor lines.

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you'll be working with and the number of recording machines (8 track, 2 track, cassette deck, etc.). By weighing these variables, you can decide on the amount of room that will be needed. Once this has been decided, build the frame with 2" x 4" boards allowing space for a door or if possible double doors on the control room for better sound insulation. A standard size door is 6' 7" high by 2' 6" wide. You can decide on the size of your observation window for yourself. Making a rough sketch will facilitate this decision by giving you an idea of how the final product will look. The walls should have 10 to 12 inches of insulation for soundproofing. Get a good solid door or if the door is wooden and hollow, it should be stuffed with fiberglass insulation for further soundproofing. As I mentioned earlier, double doors are the ideal

way to go.

The observation window on the control room should be double glass with a 2 to 4 inch space between the two panes of glass. This space acts as "dead air" which further soundproofs. Every object has a frequency at which it resonates. With a large observation window, this may become a problem, especially with two panes so close together where you have the added possibility of them setting up resonance with each other. One way to prevent this resonance is to have each of the two panes of a different thickness. Thermal glass for an observation window is ideal but expensive.

From your layout sketch, you can decide where to place the electrical wiring and audio lines. When running the lines, drill holes through the studs that are large enough to comfortably ac-

comodate the wiring. It's very important that you keep the electrical wires separate from the audio lines so as not to induce A.C. 60 cycle hum.

A good way to run mike cables is to run a "snake" from the mike control room to a point on the wall that is accessible from all parts of the studio. A "snake" is a multi-conductor cable with mike inputs at one end and output jacks on the other. They range anywhere from 25' to 125' in length. A "snake" prevents much confusion by having all the inputs and outputs numbered at both ends. If you are building an isolation booth, run a mike line as well as a cue line and allow for a lamp and electrical outlet.

Run electrical wiring to all desired points in the studio including the ceiling. At this point, also run wire to an outlet just above the door outside the studio with a switch connected in the control room. This will serve as a safe light and save you the aggravation of having someone walk in on you in the middle of a good take. Three separate lines should be run to insure proper load handling. Two lines will be needed in the studio and one in the control room. Ensure that you have installed a sufficient number of electrical outlets in the room. An alternative to outlets is electrostripping, a plastic strip designed in such a way that outlets may be snapped on or off anywhere along the strip.

It is important that a good ground line is run through the whole electrical system. A ground line is exactly what it implies. The bare copper wire in your electrical line is fastened to the outlet box or fuse panel. If the wire should short out, the voltage from the live wire is sent through the ground wire which is terminated to earth. Needless to say, a good ground is important not only for safety's sake, but a bad ground or incomplete ground can affect your audio lines by creating ground loops and inducing hum or it can act as an antenna, and result in radio signals being amplified by your system.

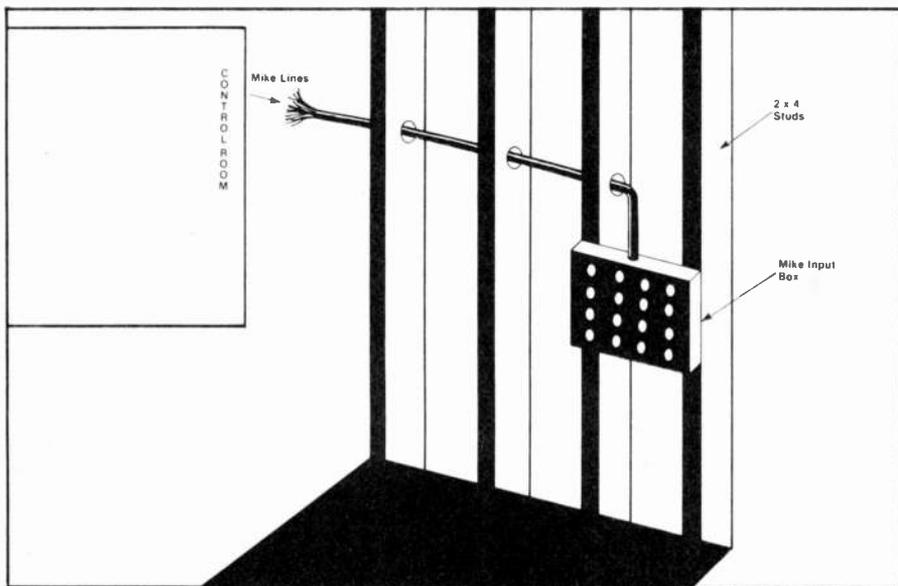
Where electrical wiring is concerned, I know that in Ontario you must obtain a permit before any wiring is done and then it must be inspected by Ontario Hydro before the walls go up. There have been instances where people have gone ahead with their construction and have had to tear down the walls again to facilitate inspection. The regulations vary from place to place and therefore a call to your local hydro office may be strongly advised.

Let me stress that wiring is the part of building your studio that should be done the most carefully. If you or any of your friends have not had experience with electrical wiring, hire someone to do it who has.

Once your frame is up and your wiring is done, the next step is the insulation. I suggest 3/4" of styrofoam between the studs. Styrofoam is ideal because of its



This photograph shows how the windows have been covered with cork to prevent light from entering. The walls on both sides of the room have been covered with cork but one wall was wood panelling for the purpose of reflection. This gives a live sound to the room.



Your main mike inputs should be placed in a part of the room where it is near all miking points, and then run through the studs to the control room.

high insulating properties. On top of this, add 1/2" to 1" of fiberglass insulation and then a government approved tar plastic. This prevents excessive humidity from entering.

In some cases, professional studios line the walls with lead or as was the case with a studio recently built in Toronto, copper. This serves a dual purpose. First, it prevents low frequencies from leaking in or out of the studio or control room and second it shields the studio from strong RF signals which often get amplified when they are induced into the audio lines. Lining the walls with lead or copper is expensive and is not generally done in the average home studio.

Next, the plastic or tar paper can be covered with either 1/4" plywood or drywall. Drywall seems to be the most popular and least expensive of the two. On top of this, cork can be applied for an attractive and functional finish. Contact cement is the best glue to use for this purpose.

One of the walls may be left hard or reflective depending on how you prefer the studio sound. A few studio owners I've spoken to prefer the studio not to be too dead for certain types of music or sounds they are after. Also, if cork is used, it's a good idea to coat the cork with a silicone sealer. This prevents it from breaking apart and leaving particles around the studio floor.

The next step is completing the ceiling. There are many ways the ceiling can be done and the choice depends on your taste and your budget. Egg cartons are often used and cost about 2¢ per carton. In my opinion, they are a good acoustical absorber especially for high frequencies. A sheet of plastic should be put up before the egg cartons to minimize dust. The constant vibration caused by the music may shake any dust in the ceiling

loose and this will seep through cracks in the cartons and even with plastic a certain amount will be present.

Needless to say, egg cartons should never be used in the control room because of the negative effect dust can have on your equipment. (e.g. Noisy Faders).

Acoustic tiles on the other hand cost twice as much but have the advantage of a neater look and do not gather dust. A 24' by 12' room would cost about \$58 in egg cartons and \$108 in acoustical tiles.

At this point, the walls are up and the ceiling is done. Now come the final steps in the construction of the studio.

The electrical wires are installed in your ceiling and choosing the type of lighting is important. Your lights set the whole atmosphere of the room. You want enough light so that a rhythm section will be comfortable with music they may be reading and you also want the option of low lighting to create an atmosphere for the performers. Dimmers are not suggested because they will induce noise into your system. Fluorescent lights are too bright and are also noisy. Therefore the easiest and most versatile lighting to use would be track lighting. With track lighting, you can add or take off as many lamps as are desired and also create different colour schemes. They can also be angled so that a singer is not restricted to a certain area in the studio.

When it comes to having exterior windows in the studio, there are advantages and disadvantages. One disadvantage is that they act as a distraction to musicians and if sessions run into long hours, the passing of time is noticed. On the other hand, if the studio is out in the country the window can create a pleasant setting. Remember also that win-

dows act as a reflective surface. Whether or not this is desirable is up to you. If not, the windows can be covered with cork or some sort of absorbent fabric or by movable baffles.

It is a must to have some form of ventilation in your studio (eg. window unit, fan). Hot, sticky rooms in the summer and cold dry ones in the winter will be remembered by your fellow musicians when they are called to record. A humidifier/dehumidifier is a good piece of equipment to keep around a studio for your instruments as well as for personal comfort.

Your carpet should be the last item to go into the studio. When choosing the carpet, keep in mind the practical aspect more than the acoustical aspect. A thick shag will absorb sound quite well but will present problems in durability. The carpet should be flat indoor/outdoor carpet. This makes rolling equipment in and out easy and also doesn't break your heart when drinks are spilled on it. This type of carpet is easy to vacuum and doesn't absorb smoke, dust, etc.

Your studio is now basically completed as far as construction goes. The next stage is to decide on the equipment that you will need. The equipping of your studio is as important or possibly more important than the studio's construction, therefore research on different equipment and makes should be done and purchases should not be rushed into.

When choosing equipment, it is difficult to find equipment with all the features you desire and meet your budget at the same time. Recording equipment can sometimes be very expensive. The old saying of you get what you pay for is particularly true in the field of audio recording and processing, but you can go overboard. Purchase basic equipment that you require and then add



The control desk at People City Music in Toronto. There is quick and easy accessibility to any piece of equipment and the layout is neat.

The control desk for a typical 8 track set-up.

what you need or can afford. Remember that your equipment will only work as well as you make it work. Often studio owners get into the equipment syndrome of purchasing more equipment than they need and end up just looking for a reason to use it. They usually get an overproduced sound on their recordings for this reason.

Below you will find a list of basic equipment you will need and a brief explanation of features to look for.

Equipment Requirements

1. tape recorder (multi track and 1/4 track or 1/2 track recorder)
2. mixing board
3. microphones and cables
4. headsets
5. reverb
6. limiter
7. direct boxes
8. power amps
9. monitor speakers
10. cassette deck
11. noise reduction

Along with the console, the heart of any recording studio is a good **tape recorder**. A person building a studio will usually already have decided on the number of tracks he requires. If you have not decided, I suggest no less than a 4 track machine and if an eight track is within your budget it would be a good idea to invest in one. The obvious advantage of eight track over four track is the added versatility of not having to constantly bounce down tracks allowing added audio quality in the final mixdown. Because of today's electronics, these machines take up a minimum amount of space and are easy to work with.

Some good features to look for are logic switching, good tape transport, remote control capabilities, adjustable bias, and equalization controls. Easy accessibility to the electronics in the machine is handy in case on the spot servicing is required.

The capability of the recorder to handle 14" reels and operate at a speed of 7 1/2 IPS and 15 IPS is also a feature to look for. The higher the speed the better the high frequency response will be. A standard feature you will find on multi-track recorders is the capability of monitoring from either the playback head or the record head for overdubbing purposes. A good four track recorder may range anywhere from \$1800 to \$2600. A reputable 1/4 track or 1/2 track recorder is also required for mixdowns. This should have 3 3/4 and 7 1/2 ips on it.

The next piece of equipment may present the greatest difficulty in choosing since there are many **mixing boards** on the market today. The trick is finding one with all the features that you desire. Standard features will vary from one board to another so you will have to try to find one model with as many of the features you have decided on as possible.

A desirable feature to look for on a console is good, reliable fader controls. What I mean by a good, reliable fader is a fader that will work smoothly and efficiently over a long period of time. Being mechanical devices, cheap faders tend to become sticky and aggravating in their operation. Another feature is the ability of a board to assign one track to another. For example, when recording on track one it is possible to assign it to track four on the recorder. Look for a solo feature on each strip which allows you to listen to that input signal whether it be a singer, guitar player or whatever instrument you wish to hear isolated. Easy serviceability and availability of parts (e.g. op amps) are also things to look for. A patch bay for accessibility to different points in the strips and easily visible vu meters are desirable features. Try to find a board with as many of these features as possible and it will save you undue frustration during a session.

Check if the board has a phantom power supply. This provides voltage through the microphone lines of between 24 and 48 volts which is needed when using condenser microphones. If this is available as an option it is wise to get it or else you will be limited to the use of dynamic microphones (re: section on microphones).

Purchase a board with low impedance input jacks. Low impedance lines greatly reduce noise and hum which may be introduced into the lines. Most microphones are designed for this type of signal transmission, and although this increases the cost of the board it is well justified.

Finally, check that the board has good headroom. Headroom may be defined as "the difference between the maximum level which can be handled without excess distortion and the



The drum booth shown here is simply constructed of two curved baffles which work quite well in blocking spill from the piano. They also have the advantage of being adjustable to different size kits.

average operating level of the system" (*Modern Recording Techniques*, Robert E. Runstein). In other words it is the amount of signal that the electronics of the board will cleanly handle without introducing distortion. This is an important specification to look at.

There are two types of **microphones** I recommend you equip your studio with. These are the dynamic microphone and

condenser microphone. Dynamic microphones, of the type used in PA's, are relatively inexpensive and work well for the rejection of spill from other instruments in the room. Dynamic mics are the most widely used because they are rugged and reliable and not affected by humidity and temperature changes while still maintaining good sensitivity. They are particularly good for miking drums. When purchasing microphones, purchase at least one or two good condenser mikes. These often require phantom power from the console or will work with batteries. These mics work well on acoustic guitar, vocals, or any other instrument which requires distinctive definition. This is because of their high sensitivity and good frequency response. The results you will get from these microphones are worth their extra cost. A good condenser microphone may cost anywhere from \$250.00 and up.

There are other types of microphones available such as electret, ribbon, and ceramic but these types are not as reliable and sensitive as the dynamic and condenser mics.

Microphone cables, especially low impedance cables, are quite expensive to buy. If you buy the cable in 100 foot rolls and the connectors separately, you can cut the cost of a single cable from \$25 to around \$12. Making your own also gives you the proper lengths suited especially for your studio.

Two sets of **headphones** will be required as standard equipment. At least two sets of closed phones with volume controls should be acquired. These are often preferred by drummers and vocalists. Drummers prefer them because it allows them to hear more of the cue mix and less of their own drums. Vocalists use these because they prevent leakage into the microphone while recording.

The second type of head sets are the lighter phones which are much more comfortable. It is important to remember when buying light head sets to buy all of the same model. When listening during a take or on playback, if the head sets are not exactly matched, different volume levels will occur from one set to another due to the efficiency and impedance of the head set itself. The closed phones have their own volume controls and do not have this problem.

One piece of equipment that is very strongly suggested is a **limiter**. A limiter gives level control over spikes or peaks of music. It allows you to set a predetermined level which if exceeded will reduce the signal's gain to an acceptable level. This prevents excessive recording levels from overloading the tape and causing distortion. You will run across situations often that the limiter will greatly help you in, especially when recording vocals or any instrument such as brass with a wide dynamic range. You should purchase a good limiter because

cheap ones will not respond quickly enough and will make whatever you use them on sound tinny.

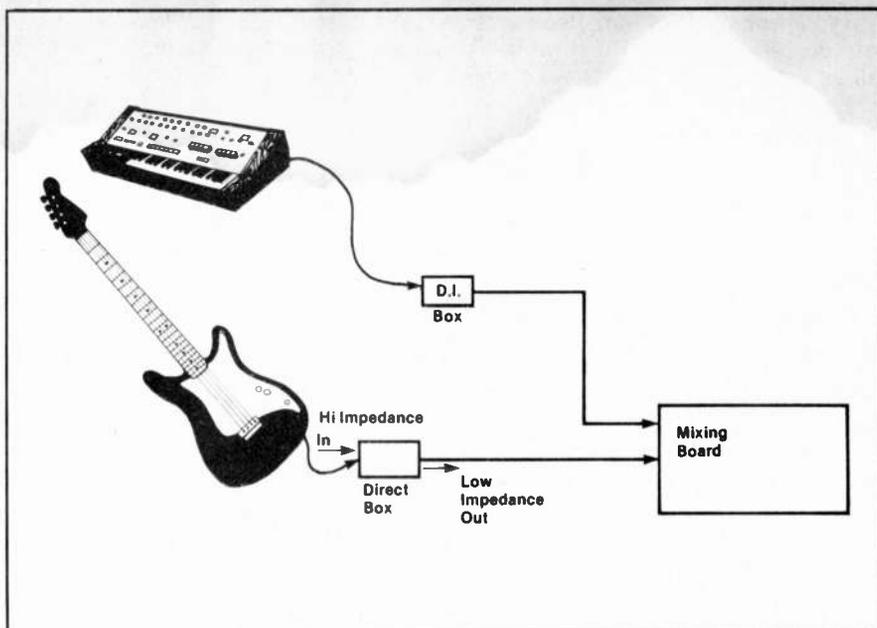
There are many special effects used in recording today, such as time delay, phasing, variable speed recording and harmonizing, but probably the most commonly used is **reverberation**. By using reverb, it will give certain instruments or vocals a warm rich sound. There are two or three different types, the best of them being echo plates and echo chambers. The one we will discuss is the spring reverb unit because it is the most moderately priced and the one most home studios are equipped with. It is simply a set of springs connected to rotating magnetic rods on each end, similar to those used in organs or guitar amplifiers. These springs must be placed in an area of the control room where they won't get bumped around as they are sensitive to any type of vibration.

Direct boxes are the next piece of equipment required. They are used for taking the signal from an instrument and bringing it to the board thus eliminating an amplifier and a microphone. This is particularly handy for bass and electronic keyboards of any kind. The signal goes from the instrument through a transformer which converts it from high to low impedance for minimum loss.

Bass guitars are the chief users of direct boxes. The reason is that when amplified, the low frequency signals from a bass are of extremely long wavelengths and tend to get picked up by other mikes in the room. Also, bass players and keyboard players are usually satisfied with the clean, natural sound they obtain from a direct box. On the other hand, guitars may use a direct box as well as a mike on their amp to obtain a desired sound. Certain amplifiers may have an output from the pre-amp which may be plugged into the direct box. This way the pre-amp may be overdriven to obtain distortion.

A **power amplifier** which is made by a reputable firm is advisable. You will need two of them. One is for your cue system to feed the headsets and studio monitors. For this I suggest at least 75 watts per side. The other amplifier will be needed for the main control room monitors. This amp should be at least 150 watts per side. This provides dynamic range and fidelity.

Next on the list are **studio monitors**. The fact that they are the final link in a recording before it goes on your stereo mix makes them very important. The speakers you choose will be primarily a matter of taste. Various monitors have different characteristics; some may be more coloured in the high and low end while some are partial to midrange. It all depends on how you prefer your sound. If you will be mixing music that is fairly heavy with bass and high end such as disco, a system with a larger woofer and good tweeter or horn will work well



The most typical applications of direct boxes are bass guitar, and electronic keyboards. The signal is converted from high impedance to low impedance through a transformer contained within the box. They are extremely useful if you are a combination artist/engineer, allowing you to monitor levels on the board and play in the same room.

whereas with classical music an efficient midrange speaker is also required.

In my opinion, you should look for a speaker system which has a flat, even frequency response through the whole audio spectrum. This will again vary from speaker to speaker and room to room. No speaker is truly flat because of room acoustics and the physical limitations of the speakers.

Another important factor when choosing the speakers is to get a good crossover for them. A **crossover** determines which range of frequencies goes to which speaker. The high frequencies will be sent to the driver of the tweeter and the lower frequencies to the driver of the woofer. The crossover also protects the horn or tweeter from the long wavelengths and large amplitudes of the low frequencies.

Noise reduction devices are necessary because of tape limitations. "The dynamic range of music approaches 120 DB while the dynamic range of magnetic recording tape is limited by its signal to noise ratio of about 60 to 69 DB. The limitations imposed by the tape recorder are due to distortion caused by tape saturation when the level is too high and tape noise which intrudes when the recorded level is low. The desire to reduce noise level caused in playback causes the engineer to record HOT or change the dynamic level of the signal." (*Modern Recording Techniques*, Robert E Runstein). Recently several noise reduction systems have been marketed by manufacturers but the most popular still seem to be the Dolby and DBX systems.

Installation

When installing the equipment, the dealer who has sold it to you will usually have an experienced technician or know

one that can help you. Unless you have had experience in hooking up equipment of this type before, I strongly suggest you don't attempt it since it could result in damage to your equipment. A technician will know that when installing there are certain things you have to watch for which can greatly affect your sound quality such as proper phasing of speakers and avoiding ground loops.

When connecting your audio lines, a **system ground** should be chosen on the ground buss of your console. All the grounds **MUST** be brought back individually to this point. *Never* jump a ground wire from one piece of equipment to another and then back to the system ground for this is what creates ground loops. When installing the equipment, set up the machines in a practical way so that you are not constantly jumping from one end of the control room to the other in the middle of a session. The tape transport controls should be within arms' length of your console as well as your outboard gear or rack.

In conclusion, check with a dealer or supplier to professional recording studios when buying equipment. You will find them very knowledgeable and they can tailor to your need and budget.

A home studio will absorb countless hours and let you be as creative as you want to be both musically and technically. If you have any specific questions on studio construction, write to me care of *Canadian Musician*. Good luck. **cm**

Frank Morrone is a musician and works as an engineer at Zaza Sound in Toronto. He has been involved in the construction of several home studios in the Toronto area.



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SONGWRITERS'

KATHY WHITNEY

On the following pages is a list of music publishers, artist management, record companies, and others who are currently in the market for new material. It doesn't represent the entire market but merely companies that replied to our questionnaire.

It is important to establish where your songwriting talent lies and although the most obvious market is the popular music industry, keep in mind such potentially lucrative markets as jingles, films (educational/feature), television and theatre. Do not discount such areas as classical, gospel and children's music. To compete in any of these areas you must...

Have Your Chit Together

Surround yourself with your songwriting as you would bury yourself in the Osgoode Law Library if you were becoming a lawyer. Meet, speak with and pick the brains of anyone and everyone with whom you come in contact, who has some constructive views and better still firsthand experience in the field, be it fellow songwriters, singers, record reviewers, A&R reps, product managers, disc jockeys, radio programmers etc. Do not accept heartfelt criticism from everyone and their brother. This is where "consider the source" becomes appropriate. Remember that each of us is entitled to our opinion, but what that opinion is based on will most likely be emotion rather than the more valid facts and figures.

Demo Tape

If you were an amateur before, this is where you mature into a professional. As you will see in the listing the most common request is for a demo tape, preferably with lyric and/or lead sheets. With the popularity and quality of cassettes compared to reel-to-reel, it seems a draw as to which is specified more. With the thought that you'll be sending out scads of demos, the cassette would appear more economical.

Time need not be spent on "arranging" the song as much as the presenta-

tion of that song. Represent the song properly with regards to the style, theme and overall feel. Certainly a decent singer is necessary to fulfill the lyrical expectations as is appropriate accompaniment.

Try to be objective about the selection of material on the demo. Yours is only one opinion and sometimes someone else can be more objective than the song's creator. No more than 3 or 4 songs are required. The more there are the less they hear. Wouldn't you rather someone heard 2 1/2 of your three songs than 2 1/2 of four or five? In this way, the odds are a song will not be totally missed. Don't go for numbers, but quality.

Somewhere in the vast wasteland of our national postal system are unidentified tapes, not to mention the trash cans of the addressees. If you must squander anything let it be your name, address and so on all over the package the tape will be sent in, on the tape casing itself and possibly identify yourself at the beginning of the tape. Write your name, address, phone number on the lyric and lead sheets as well. A lyric sheet is self explanatory, however do not assume that everyone can read your writing. Type the material. A lead sheet is a combination of lyrics, written melody with chords and the name of the writer(s).

Finally, it is advisable to query your market first. It can be costly sending out tapes at random. There will be times when someone is not interested in new material because they have sufficient to work with. By calling or writing first you can define their market better or perhaps they're looking for something specifically for one of their artists that they haven't listed.

Presently, the music industry is in a state of upheaval, even more than usual. There are those who are into disco, those who are digging into *New Wave*, those who are deep-rooted into Rock and R & B, however no matter where things lead - the songwriter will set the precedent.

MARKET GUIDE

Anthem Records of Canada

P.O. Box 1000
Oak Ridges, Ontario L0G 1P0
(416) 881-3212

Business: Record company

Artists: Rush, Max Webster, B.B. Gabor, Ian Thomas, Wireless, Aerial/Liverpool.

Material: Rock, top 40

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

Response Time: 8 weeks

Antler Hill Music Publishers/Air Race Records

P.O. Box 1569
Innisfail, Alberta T0M 1A0

Contact: Michael Cord - President

Business: Publisher/Record company

Material: Rock, R & B, MOR and country original material

Balmur Ltd.

P.O. Box 18, Suite No.1707
2180 Yonge St.
Toronto, Ontario M4S 2B9
(416) 485-4653

Contact: Paul White

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 Ltd

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

Contact: Barbara Kroetsch

Business: Publisher and Record company

Artists: Various

Material: Various - educational, pop, rock preferred but open door policy

Technical Requirements: Cassettes and reel to reel

Exclusive Material: No

Response Time: There may be none.

Comments: No tape is returnable but we try to notify the individual as to his/her potential in the present market. It may take a while for material to be reviewed and we prefer not to be phoned regarding submissions, but rather wait for a response. Material submitted not returnable.

Black Bear Records

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

Contact: Rhoda Taylor

Business: Record company, Publisher and Public Relations Manager

Artists: The Pair Extrordinaire, Peter D'Amico, Bruce Arsenault, Charles Lowe, Sandra D'Aoust

Material: Contemporary Pop, Rock, Gospel, Easy Listening

Technical Requirements: Cassette or reel to reel, 7 1/2 ips (or 15 ips)

Exclusive Material: Doesn't matter

Response Time: Three weeks

Comments: Lyric sheets will help

Bomb Records

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

Contact: P. Lubman

Business: Record company, Publisher

Artists: Bob Segarini, The Wives, True Confessions

Material: Pop, Rock, etc.

Technical Requirements: Cassette or 7 1/2 ips tape

Exclusive Material: Yes

Response Time: 30 days

Comments: Send tapes, no need to call. Looking to build publishing company. Have foreign licensee and artists to perform them.

Brian Millan Music Corp.

3475 St. Urban St., Suite 1212
Montréal, Que. H2X 2N4
(514) 844-7810 (24 hr. serv-cc)

Business: Music Publishing, Recording Labels (Worldwide distribution secured)

Artists: Johnny White, Scheena Scott, Lyle Kay, LaMont Johnson, "Bright Side of Darkness", Rick Ardisano, Steve Dray, Ron Jackson, Dino Peron, Joey Irving

Material: Rock, Disco-Rock, or any music adapted to the same, C&W, Jazz, Soul, Blues, MOR, Latin.

Technical Requirements: Cassette - duplicate (copy) of masters or demos

Exclusive Material: Yes if named in type of material

Response Time: Max. 14 days

Comments: 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 the stamp - requested. If interested will relate person to person.

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

Business: Publishers/Record producers

Artists: Peter C., Steve Irvings

Material: Contemporary, East Country Rock, MOR

Technical Requirements: Lead sheet and cassette

Exclusive Material: No

Response Time: 3-4 weeks

Comments: As well as seeking material CapCan has material for others who are looking. Make sure songs are copied ©.

Carisse Publishing

918-20 Chesterton Drive
Ottawa, Ontario K2E 6Z7
(613) 225-1672

Contact: Terry Carisse

Business: Publisher

Material: Country and MOR

Technical Requirements: Reel to reel or cassette

Exclusive Material: No

Cloud Burst Music Publications

P.O. Box 2066
Oshawa, Ontario L1H 7N2
(705) 793-2737

Contact: George Petralia

Business: Publisher/Record company

Artists: Heather Haig, Lance Younger, Chris Bozani

Material: C & W, MOR, Pop, Folk

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

Exclusive Material: Yes

Response Time: Short

Comments: Send along music sheets and lyrics. Appreciate receiving songs or material from any type of music.

Core Music — Mark Cain Music

P.O. Box 1000
Oak Ridges, Ontario L0G 1P0
(416) 881-3212

Business: Publisher

Artists: Rush, Max Webster, Wireless, Ian Thomas, Aerial/Liverpool

Material: Rock

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

Response Time: 8 weeks

Danboro Publishing Company

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

Contact: John Rodney

Business: Publisher

Material: All

Technical Requirements: 7" reel or cassette

Exclusive Material: Yes

Response Time: 2-4 weeks

Dawn of Creation Music

Box 452
Cambridge, Ontario N1R 5V5
(416) 924-8121

Contact: Robert Liddell - President

Business: Publisher/Record company

Artists: Rob Liddell's Piano two albums "Tears" - "Swan Song"

Material: MOR plus Gospel and Childrens records

Technical Requirements: Cassette

Exclusive Material: Yes

Response Time: Usually 2 weeks

Comments: Rob Liddell has two hits 1. Little People 2. We Travel Together

Dick James Music

119 West, 57th St.
New York, N.Y. 10019
(212) 581-3420

Contact: Arthur Braun - General Manager/Gary D'Amato - Creative Manager

Business: Publisher

Artists: "Heartbreaker" Pat Benetar - "It's Like We Never Said Goodbye" Crystal Gayle - "Love Stealer" Ian Lloyd

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

Technical Requirements: Prefer cassettes (3

SONGWRITERS' MARKET GUIDE

songs maximum)

Exclusive Material: Yes

Response Time: As soon as possible

Double Diamond Music

3146 Arrowhead Dr
Hollywood, CA 90068
(213) 461-4755

Contact: John J. Madara

Business: Publisher

Artists: Christopher, Rick Sandger, Carl Dante

Material: Rock, Pop, R & B

Technical Requirements: Doesn't matter

Exclusive Material: No

Response Time: One month

Comments: Please send self addressed stamped envelope - so that we may send tape back to songwriter.

Gus Schwartz Music

P.O. Box 206
Kaledon, British Columbia V0H 1K0
(604) 497-8424

Contact: Dennis Thievin

Business: Music Publisher

Material: Pop, country, MOR

Technical Requirements: Cassette or 5" reel at 7 1/2 ips

Exclusive Material: Yes

Response Time: One month

Comments: Send no resumes, apologies for recordings, or unnecessary conversation on tape, send 3 to 5 songs only, and self addressed stamped return envelope large enough to accommodate tape to be returned if rejected. DO NOT SEND UNCOPY-RIGHTED MATERIAL, and be specific about details regarding names (and addresses) of submitting composers.

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) 274-8638

Contact: Ron Mahonin

Business: Record company and Publishing house

Artists: Pat Hatherly, Brian Bickerton, Doug Watt, Ron Mahonin

Material: Female Country, Pop/MOR/Top 40

Technical Requirements: Cassette or reel to reel 7 1/2 ips

Exclusive Material: Yes

Response Time: 2 weeks

Comments: Send SASE envelope for return of material, include lyric sheet and/or lead sheet; maximum of 4 songs per tape. We are looking for "commercial" material that the public can relate to; lyrics should tell a story.

Heritage Music Sales

P.O. Box 113
Milliken, 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

Comments: Bio, Picture, Lyrics

Ian Robertson Organization (IRO)

512 Clarke Avenue
Westmount, Quebec H3Y 3C9
(514) 935-3717

Contact: Mr. Ian Robertson

Business: Independent production and Management

Artists: Patsy Gallant, Dwayne Ford, Corey Hart

Material: Rock, Pop, R & B

Technical Requirements: Cassette, reel to reel 7 1/2

Exclusive Material: Yes

Response Time: One (1) month

Intermodal Productions Ltd.

P.O. Box 2199

Vancouver, B.C. V6B 3V7
(604) 688-1820

Contact: John Rodney

Business: Record company

Material: All

Technical Requirements: 7" reel or cassette

Exclusive Material: Yes

Irving Music of Canada Ltd./Almo Music of Canada Ltd.

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

Contact: Brian Chater

Business: Publisher

Material: Pop, Rock, Folk

Technical Requirements: Cassette

Response Time: One month

Comments: No more than four songs

Knocking on Doors— For Fun and Profit

PETER DONATO

"You're a songwriter eh? Who sings your songs?" If I've been asked that question once, I've been asked it a hundred times. And I have to admit the answer to that one isn't nearly as impressive as I'd like it to be.

Last October I decided to take the bull by the horns, by taking a trip to New York to sell my tunes to waiting publishers. Sounds exciting, doesn't it? Well it was, but it was also damn hard work with its fair and not so fair share of frustrations and problems.

I write contemporary tunes. They're the kind of songs you'd expect to hear Barry Manilow, Dionne Warwick, or Jane Olivor sing. At least those are the people you'd like to have sing them. I write these kind of songs not because that's where the money is, although that is a consideration, but because these are the kind of songs I like to write, and write best. In the business of popular songwriting, that isn't the prime consideration. There are writers who write all types, all styles of songs on demand, custom written to the letter for particular singers. Publishers with these kind of writers in their catalogue, regard themselves as extremely fortunate and usually get these writers' material placed in many areas. They are willing to listen to writers such as myself but the chances of scoring are less likely.

The majority of publishers I visited were well known, established firms. I figure it's tough enough getting a song placed without getting involved, with some song-shark. Believe me they do exist. Most of the people whom I had access to were people available to me via contacts who knew me and knew them. This is important since many

publishers won't listen to unsolicited tapes. Some publishers won't see you and prefer you to leave your tape for them to listen to, in the peace and quiet of their office. I found out this is much better than sitting in someone's office, sometimes for two hours past your appointed time, only to have them rip the hell out of your song when you do get in. Believe me, it's easier on the ego, though sometimes it can be very constructive. If they like the song, they'll call you. I had a lot of publishers call me in for a chat. While a lot of them passed on the batch I had brought down this time, they expressed interest in hearing more songs and assured me that future tapes would always receive a serious listen.

One publisher, Edward B. Marks Music, liked one of my songs enough to take it in and try to place it for me. The song, a ballad titled "I Miss You", is now in their possession. They're committed to getting that song recorded, in fact it's the first song they had committed themselves to in three months. So, you can see that the days of hiring songwriters as staff writers or buying a writer's entire catalogue for a neat advance are no longer here in this inflation tinged and economically stressed time. The business of going to see these people and finding a publisher who hears the potential in your song is a long and tedious one. I went to New York because there are many more publishers there than here, and they are in the position of making immediate decisions. I also found the publishers there, with the exception of one or two, were in the market for what I had to sell. Never give up and good luck, because no matter how much talent you have, you're going to need it.

SONGWRITERS' MARKET GUIDE

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

King House Music Publications

1020 Chantienay Dr.
Orleans, Ontario K1C 2K9
(613) 824-5088

Contact: Bob King

Business: Publishing/Record promotion and Production

Artists: Jimmy Allen, Lon Wadman, Marie King (also representing San-Lyn Music in Canada - 414 Cortland Ave., Syracuse, N.Y. and their artists)

Material: No disco - heavy rock

Technical Requirements: Good quality cassette

Response Time: One month

Comments: In need of country French original material as well as exceptional English country soft rock.

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

Mighty Three Music Group

309 S. Broad St.
Philadelphia, PA 19107
(215) 546-3510

Contact: Earl Shelton

Business: Publishing

Publishers Represented: Assorted Music, Bellboy Music, Downstairs Music, Razor Sharp Music, Rose Tree Music, World War Three Music

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

Technical Requirements: Cassette and Lyrics

Exclusive Material: Yes

Response Time: 6 weeks

Comments: Must send addressed stamped envelope if material to be returned.

Morning Music Ltd.

1343 Matheson Blvd., W.
Mississauga, Ontario L4W 1R1
(416) 625-2676

Contact: Mark Altman

Business: Publishing

Material: All

Technical Requirements: Good cassette and Lyric sheet

Exclusive Material: Yes

Response Time: 2 weeks

Comments: Submit only material you consider to be of the highest standards.

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 (also affiliated with Good Time Records)

Artists: The Grampa Band

Material: Pop - a little C & W - Rock

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).

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) 425-6961

Contact: John Irvine

Business: Publisher/Record company

Artists: Eddie Coffey, Paddy Gearns, Ray MacGillivray, Gerry Formanger

Material: Newfoundland, East Coast, Traditional

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

Exclusive Material: Yes

Comments: Bio/Picture

Rocky Bell Music/White Cat Music

Box 3357
Shawnee, Kansas 66203
(913) 631-6060

Contact: Frank Fara or Patty Parker

Artists: Patty Parker, Alex Fraser

Material: C & W also Country Gospel

Technical Requirements: Cassette

Exclusive Material: Yes

Response Time: 2 weeks

Comments: Self addressed stamped envelope. 1-5 songs or demo.

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, Redwyny, Glory-Anne Carriere, R. Harlan Smith, Chris Nielsen, Gary Fleggard, Tim Ordge, Larry Gustafson, 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

Suite No.114, 38 Music Sq. East
Nashville, Tennessee 37203
(615) 254-0892

Contact: Bill Wence

Business: Publishing/Recording

Artists: Jack Stillwell, Bambi, Bill Wence

Material: Country - Country Pop

Technical Requirements: 5" reel to reel 7 1/2 or cassette

Exclusive Material: No

Response Time: 30 days

Comments: Self addressed stamped envelope for return - 2 songs only.

Screen Gems/Colgems - EMI Music, Inc.

1370 Avenue of the Americas
New York, N.Y. 10019
(212) 489-6740

Contact: Professional Manager

Business: Publishing

Artists: Cheap Trick, Steve Forbert, Little River Band, Carole King, Richard Supo, Journey, Trooper

Material: Any type

Technical Requirements: Cassette or 7 1/2 ips reel

Response Time: Up to four weeks

Comments: No more than five songs. Enclose self addressed stamped envelope. Inquire by phone first to see if we are accepting material at that time.

Solid Gold Records/Solid Gold Publishing

180 Bloor St. W., Suite 400
Toronto, Ontario M5S 2V6
(416) 960-8161

Contact: Neill Dixon, Steve Propas

Business: Record company, Publishing, also managing under name Dixon-Propas

Artists: Manage - Raes, Good Brothers, Chilliwack, Toronto (under all 3 companies)

Material: Country, Rock, Pop

Technical Requirements: Cassette only

Exclusive Material: No

Comments: We keep tapes, will contact if interested.

Songmaster Publications

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. Type lyrics or neatly print. Also include self stamped envelope to assure accuracy of reply.

Exclusive Material: No

Response Time: 4-6 weeks

Comments: When submitting material please state as to whether or not you are a member of a performing rights organization. Membership in such organizations is not necessary for submission of material.

Continued on page 51

The art of playing in tune is probably one of the most controversial and misunderstood areas in music. It's often one of the last areas of musicianship that a player masters. Along with excessive volume, poor intonation raises hackles the fastest among professional musicians.

Now that I've introduced you to the subject, I'm going out on a limb by offering some of my own observations. Remember, some of these are opinions. Keep them in mind as you move through your musical life, but regard them, and other comments, with respectful skepticism. Continue testing; listen to others; and then decide what is best for you in the final (if there is such a thing) analysis.

Before mentioning the guitar's tuning problems, we should discuss the ways other instruments approach pitch. You have to understand that most instruments, unlike the fretted instruments and most keyboards, have a certain degree of pitch flexibility at any given time. Even after a brass or reed player sets his overall pitch using either a slide or mouthpiece positioning, he can still vary the pitch by various means. It should then become clear that a player's sense of pitch (relative recognition of sharp or flat), and his concept of intonation (tempering each note to fit different situations), will determine his ultimate mastering of pitch.

Have you ever heard the expression "he plays under" or "he plays a hair above"? If you question further, you may find that this is an observation rather than a criticism. Only if a musician plays too far on either side of the standard pitch (A 440), is too inconsistent in his total scale, or can't (or won't) adjust his pitch when working with others, will he then be labelled by his peers as an out of tune musician.

Only guitarists, pianists, and fretted bassists think of pitch as fixed. To them a C# and a Db are the same. However, to the horn and string players, these notes can be played differently. If a line including C# is moving upwards, a C# will probably be played slightly sharper than a Db moving in a downward direction. Imagine the same composition written in F# as well as Gb. The F# version will likely be played brighter than the one in Gb. Also consider the fact that horn players are often playing one note of a chord, either as part of a section or the whole orchestra. Each instrumentalist has to listen to the overall sound of the tonality and adjust his own note to fit.

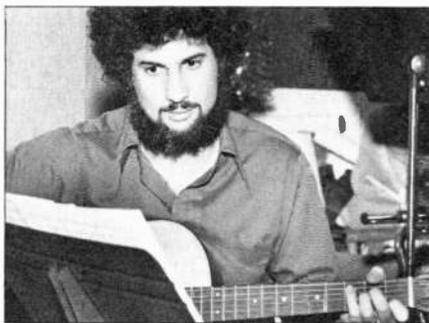
It should be pointed out that the piano is the only instrument in the orchestra whose pitch is fixed before the performance.

Usually the lead player of each section, beginning with the first trumpet, sets the pitch. Sometimes they tune with

SHOW PLAYING FOR GUITAR

PART 2

ANDY KREHM



PHOTOS FRANK SHEFFMAN — PLUM STUDIOS

the piano directly, but most times they don't - good pros are accustomed to playing in the general area of A440. I couldn't begin to number the times that I have played in a show or studio where only the guitarist, bassist, and string players initially tuned their instruments. The horn players do warm up but usually adjust their pitch, if necessary, as they play.

So, you can see that the heart of the orchestra is a well tuned piano, not because the horns tune directly to it, but because good musicians play within the acceptable limits of A440, which is where the piano should have been tuned. If the piano isn't in concert pitch, the players who can hear the piano clearly will try to adjust to that sound. The players who can't hear get confused. They don't know whom or what to adjust to. The situation can be fully remedied only by working with a piano whose middle register is tuned to A440 with the upper and lower octaves correctly tempered by a tuner who understands the problems of orchestral playing.

I've tried to present pitch as being in a continuous state of change (within acceptable limits). So where does this leave the poor fretted guitarist? Actually, in a good place. If the piano is in tune and the other players know their craft, all you have to do is tune your guitar to A440. A player who has a good tuning system, a good instrument (well set up), and gets an accurate tuning note will have no problems. Ask other guitarists how they tune and check out Bobby Edward's column in the October 1979 issue of *Canadian Musician*. The main thing is to find a method that is easy and fast and practice it diligently. If it takes you more than 60 seconds to totally tune your guitar in a noisy environment, you may have to re-think your approach.

Four problems can interfere with obtaining that all important tuning note: other musicians warming up; "canned" music; a noisy audience; and being too far away from the piano to hear properly. A tuning machine (such as the Korg tuner) solves this problem perfectly. Go to the piano and check the pitch with your machine. If it is close to A440 (1/2 a cycle or so), proceed to tune your guitar to concert pitch. If the piano isn't consistently in tune, try to get an overall picture - hopefully, the overall sound will be close to A440. If not, you're in for a bad time. You'll have to experiment with tuning your guitar to different pitch levels, and hope that you will find a good compromise. Unless all the horns specifically tune to a flat or sharp piano, the result will be chaotic. For example, if you tune

Continued on page 56

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FRANK MARINO

Continued from page 23

the guys, "Do this and do that because what I'm gonna do later is going to need this and that!" Now I'm saying, "Do this and do that and I'll think of something!" What I do later in the studio is just jam to the tracks that they've laid down as if it was happening live.

You work very closely in the studio with Billy Szawlowski, the engineer at Studio Tempo, don't you?

Very closely. As a matter of fact, as of this album, Billy will be getting Production Assistance credits instead of engineer. Billy's my age and he was working at Steve's Music Store in Montreal behind the counter and he used to serve me when I came in for pedals and guitars. He'd set up all the stuff for me in the back of the store so I could try them and then we went our separate ways. We used to bump into each other on the street but that was about it. When I first went in to record at Studio Tempo, there was Billy working as a tape jockey. He had quit Steve's and was shuffling tapes around at Tempo. I worked with the resident engineers there at the time Nelson Vipond and Ian Terry and Billy was the assistant. One day, Billy came to me and begged me to let him mix a song. I said to myself, "This guy's got heart." so I let him go ahead. He didn't do a bad job and that was the beginning. As a team, we've often stayed up for twelve hours looking for specific sounds and ways of doing things in the studio.

A week after we talked, Frank Marino and Mahogany Rush were off on a two month tour of the U.S. where over the last few years they have become household names among heavy metal music lovers. This tour, they filled arenas and auditoriums that previously had seen them primarily as an opening act for bigger artists. Frank smiles as he considers the irony of the situation.

"We toured with a band called *Angel*, as their opening act, and they gave us all sorts of grief about how many lights we could use and the sound levels and so on. I just looked at our booking sheet and it seems this time around, *Angel* is opening in some places for us"

A moral to this story is not necessary. Frank Marino's broad grin speaks volumes.

cm

Frank Marino and Mahogany Rush Selected Discography

Mahogany Rush IV *Columbia PC 34190*

World Anthem *Columbia PC 34677*

Frank Marino: Mahogany Rush - Live *Columbia PC 35257*

Tales of the Unexpected *Columbia JC 35753*

What's Next *Columbia JC 36204*

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CANO

Continued from page 25

Yet, if the train of events must lead in that direction then it will still give Cano their just desserts. By that I mean the fur coat Rachel has had her eyes on, the Steinway Mike Kendel dreams about, and so on. According to Rachel, come Hell or high water, "I'll be damned, I'm gonna stick it out. I don't care if I'm the last thing they call Cano. I'm a trooper and I love what I'm doing and I'm good at what I'm doing!" No one can argue with that.

As many of you will relate to, no band is complete without these kinks. Many smaller groups experience their biggest squabbles in the inner sanctum of the band - between each other. This is one element that does not pose a problem with Cano. They all realize that Cano is a vehicle - their ticket to ride. When you have to continually go out and produce, to survive as a musician, there's no room to become quarrelsome, lethargic or stifled.

Cano keep this energy finely tuned with rehearsals every day except weekends when they're not touring. Due to time schedules, touring only allows for a sound check and that's it. Before a show they get together to iron out any quirks that may be cropping up in the show and also go over the vocal harmonies. To avoid what might be termed a bland performance, Cano explain that they try to adopt a nervous edge before going on stage. Touring for them is mainly one nighters or one or two evening club dates.

Getting back to rehearsals, the whole entourage attends. Whether they're going over rhythm sections or more detailed segments, everyone is there for input, right down to Mark who is their biggest fan. In the past year, Cano have been working in jazz workshops, enabling them to get together in different configurations and play small clubs once in a while. Individually they seem to be growing from this idea although Wasyl laments, "the violin is not good for playing flat keys. In fact it sounded like crap, but I sure learned a lot; finding the flat fifth and things like that."

John Doerr, with his background in classical guitar, has also studied arranging from Gordon Delamont books. Rachel and Marcel are the primary lyricists with everyone taking a shot at one time or another. "1984" is a clear example of Cano's collective songwriting. With this number, they first established the text of the song then decided the emotions each text had and matched the mood with chords. Each section was done night by night, the transition being the hardest part. It was agreed that whoever writes the song initiates the direction it will take.

Cano's approach to music is un-



Wasyl Kohut



Rachel Paiement



David Burt

doubtedly unique and even naive, they add. This can work for and against them. However the thought of relocating to a more musical climate doesn't dampen these spirits of the north. It is apparent that their musical direction would not become saturated or that their creativity suffer. Their only thought is that it would allow them to grow as individuals and as a unit. It is hard to imagine that Cano's abundant talent could ever be suffocated or that they will ever lose the ability to give their audiences "a sweep of emotions" as David Burt defines it.

This sweep of emotions comes from experiencing a Cano concert, filled with theatrics supplied by puppets and mime, prison bars created through clever lighting techniques, odes to IBM - "hallowed be thy Data", and their versatility of flight through French and

English material. As a point of interest, Cano admit that their English material has been a natural progression. For instance David, John and Wasyl do not speak French. This started a serious discussion that was ended when everyone supported Mike Dasti's comment, "a totally English show will never happen. The French is an integral part of Cano." Wasyl put the French/English conflict in perspective, "we want to sing Canadian." **cm**

Cano Discography

Tout dans L'Meme Bateau A&M SP9024
Au Nord de Notre Vie A&M SP9028
Eclipse A&M SP9033
Renaëvous A&M SP9037
Spirit of the North A&M SP9040

PHOTOS: KATHY WHITNEY



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THE DIODES

Continued from page 26

the only North American act that appears on the disc which contains cuts by British groups such as the Vibrators and the Only Ones. "Red Rubber Ball" is also included on *Released*, as if to remind everyone where the Diodes left off, and serves to fill in the two year gap between albums.

As a further step towards their independence, the Diodes will be producing their third album themselves. (They began working on this album in January.) After spending hundreds of hours in the studio recording under the auspices of CBS staff producer Bob Gallo, who produced the first two Diodes albums, the band now feels that they are as capable as anyone to assume that responsibility this time around.

Like many young bands, the Diodes believe that they can work best without being "manipulated by businessmen", as Mike Lengyell put it. They are striving to become a more self-contained, cohesive unit in as many aspects as possible. With the four musicians sharing the role of producer on the third album, they are convinced that the increased personal effort by each individual will result in their best sounding record yet; they will have eliminated any possible lack of understanding or agreement between them and a third party

producer. (They are, nevertheless, happy with Bob Gallo's work).

Released is identified from the first album by a great deal of maturation of the composing skills of the Diodes in terms of musical content and, especially, the lyrics. All but Mike Lengyell have contributed songs to the album, while old drummer John Hamilton has co-written three numbers. (Lengyell replaced Hamilton in the fall of 1978 because, the band claims, Hamilton couldn't keep up with the band and was difficult to work with). John Hamilton appears on the album as a "guest artist", playing drums, keyboards, saxophone, and vocals, for it was necessary for him to perform on the record to fulfill the contract.

Different studios were used for the two albums. The first album was recorded at Manta Sound, and the second was done at Eastern Sound, both in Toronto. (However, "Red Rubber Ball" and "Tired of Waking up Tired" from *Released* were both done at Manta). The Diodes initially wanted to use Manta again for the second album, but studio time wasn't available. Also, Bob Segarini, who was recording *Gotta Have Pop* at Eastern Sound in the summer of 1978, was raving about the facilities there. The Diodes checked it out, and were sold on the studio's English boards in its new "live" area.

In his frequent jaunts to New York

City, Paul Robinson has become familiar with a few of that city's recording studios. He went to Electric Ladyland and the Hit Factory and comments: "those studios are nothing compared to Manta or Eastern. The Toronto studios are very good on a world-wide basis."

When in the studio, the Diodes don't like to spend any more time than necessary. *Released* took less than four weeks, from the moment they walked into the studio to when the final mix was completed. "Tired of Waling up Tired" is one of the better produced songs on the album, but John Catto described how it was also one of the easiest songs for them to record, since they were so familiar with it. It was done in less than a day, he says, and was "pretty much off the floor."

The equipment used by the Diodes changes all the time. For the first album, John Catto used a Les Paul Custom and, mostly, one of his home-made guitars. It has an aggressive sound that he calls "a cross between an SG and a Les Paul." He played through an Ampeg amp with Marshall bottoms - a very big amp for the studio, which also served as his stage amp. For *Released*, Catto used another Custom and a Vox 12-string through a Fender Deluxe.

John says that *Released* was recorded at a time when he started wanting a Fender guitar. This accounts for the fact

Continued on page 48

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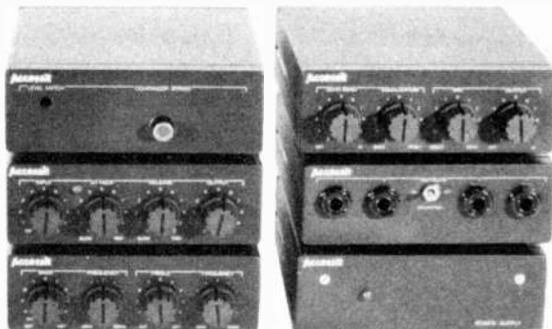
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The Equalizer uses the latest parametric design, over two bands, enabling the boost and cut circuits to be tuned to any spot frequency. **Input** 0dBm at 10kohms; **Output** 0dBm into 600ohms; THD less than 0.1%; **Bass** + or -16dBm at 50/300Hz; **Treble** + or -16dB at 3/14Hz; **Noise** less than -80dBm.



REVERB

A custom made spring unit and variable tone control circuitry ensure a natural sound. **Input** from -30dBm at 33kohms; **Output** from 0dBm into 600ohms; **Decay** 3.5 seconds; **Noise** less than -58dBm; **Mix** Continuously variable; E.Q. Bass/treble balance.

BOOSTER

Level and impedance matching problems can be solved with this interfacing unit. Unique switching systems give the option of use as four separate line drivers or as a distribution amplifier, with balanced or unbalanced outputs. **Input** 0dBm or -10dBm switched at 47kohm single, 12kohm multi; **Output** 0dBm unbalanced, + 6dBm balanced to drive down to 600ohms; THD less than 0.1%; **Noise** less than -80dB.

POWER SUPPLY

The optional mains supply is housed in a standard ACCESSIT case and has independent outputs for up to four processors. **Input** 120 Volts 50/60Hz; **Output** 24V DC 200mA; **Ground** Negative reference; **Ripple** less than 200uV; **Regulator** Power I.C. type; **Size** 142 x 132 x 43mm.

For the name of your nearest dealer, contact:



WHITE ELECTRONIC DEVELOPMENT (1966) LTD.

6300 Northam Drive, Mississauga, Ontario L4V 1H7



Charlie McCoy



Norton Buffalo



Jean "Tools" Thielmans



Magic Dick

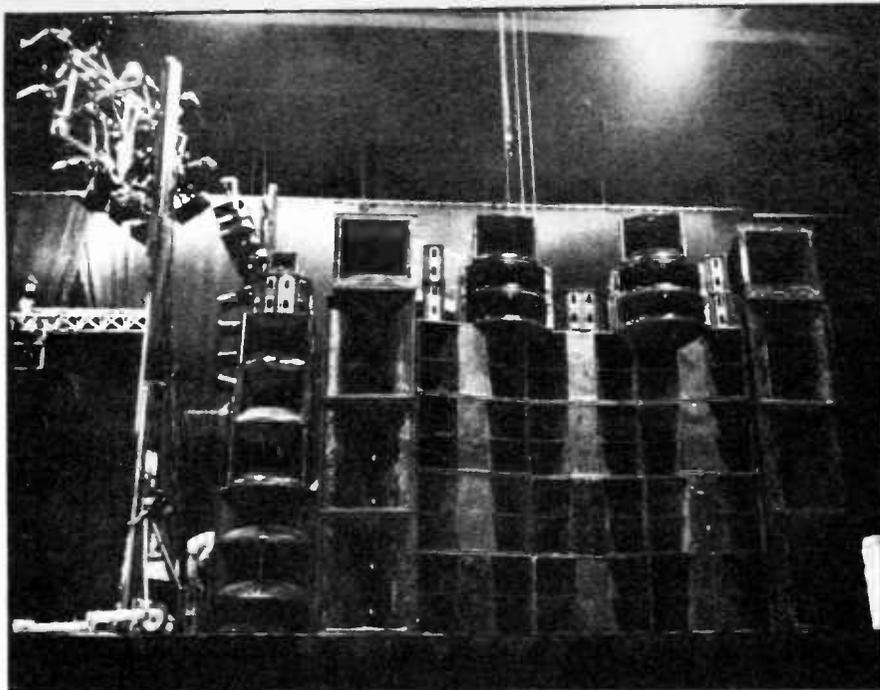
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THE DIODES

Continued from page 46

that parts of the album sound like he was using a Stratocaster, even though it was a Gibson Les Paul. These days, he uses a Strat and a Telecaster on stage with a tiny Kent amp which he likens to a Fender Champ.

On the new album, Ian McKay used a stock pre-CBS Jazz bass, which he also uses live with Acoustic amplification. (The band is encouraging him to get a hold of a Hagstrom 8-string bass as well). On the first album, Ian used a Fender Precision and a Rickenbacker. They ran into trouble getting a clean recorded sound with the Ricky, which they attributed to gremlins within Ian's particular instrument.

Mike Lengyell drums on an old set of Ludwigs with a Gretsch snare. The kit is comprised of large drums (two floors, twin toms, marching snare, and a 28" bass drum), which offers him a John Bonham sound. Mike used a smaller bass drum in the studio due to the already resounding live area at Eastern. Compare this set-up with John Hamilton's five-piece set of fiberglass drums with copper shells on the first album; a very bright, live sounding kit.

The Diodes didn't intend to include any keyboards on their first album until Matthew McCauley dropped into the studio right after completing Dan Hill's *Longer Fuse* album. Excited to allow his alter ego to go free on a New Wave album, McCauley howled away on synthesizer on a couple of cuts. However, much of it was buried in the mix. Ian McKay and John Hamilton took on the keyboard work on *Released*. They used whatever equipment was lying around in the studio - "nothing too bizarre," says Catto. This amounted to the use of an Elka Rhapsody (on "Tired"), bits of Solina, a Hammond B-3 through a Leslie, and some acoustic piano. On their third album, the band wants to use a grand piano with a touch of synthesizer. The main concern here is to use keyboards sparingly so that the material is more easily reproducible on stage.

Music that can be accurately reproduced on stage is an important element of New Wave, if only for the sake of maintaining a high energy level. With that thinking, the music is bound to become less dated over time, as Paul Robinson describes:

"The Diodes are not going after a trend, i.e., what the B-52s and Devo and the Tubes have gone after in the past. The Diodes are going after something that is basically going to fill that gap. And the gap is danceable, up-tempo Rock & Roll - something that gets people out to react."

cm

The Diodes Discography

The Diodes *Epic PES 90441*
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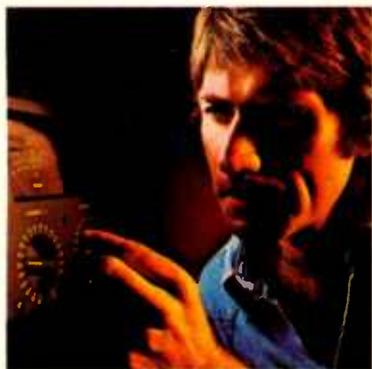


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adaptor-free connection to any mixer. A polarity switch satisfies DIN/JIS or USA wiring practice. The P-2200 is readily suited for monaural operation as well as 70-volt commercial applications.

The P-2201 is identical to the P-2200 except it does not have the peak-reading meters. The P-2100 and the P-2050 differ primarily in rated power output and size. Each model offers the maximum in performance, flexibility, reliability and value for the dollar in its category.

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SONGWRITERS' MARKET GUIDE

Continued from page 39

S.R.O. Productions (1975) Inc.

P.O. Box 1000
Oak Ridges, Ontario L0G 1P0
(416) 881-3212

Business: Manager

Artists: Rush, Max Webster, B.B. Gabor, Ian Thomas, Wireless, Liverpool/Aerial

Material: Rock and top 40

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

Response Time: 8 weeks

Sunbury/Dunbar Music Canada Ltd.

101 Duncan Mill Road
Don Mills, Ontario M3B 1Z3
(416) 449-4346 or 449-9500

Contact: Jack Feeny or Patricia Watts

Business: Publisher

Artists: Barry Brown, John Ellis, John Hayman, John Howard, Carroll Baker, Matt Minglewood and others

Material: Country and Western, Pop, (AOR MOR) and Rock

Technical Requirements: 7 1/2 - 1/4 track tape or cassette

Exclusive Material: Yes

Response Time: Two months

Synchron Publishing Company (CAPAC)

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

Contact: John Rodney

Business: Publisher

Material: All

Technical Requirements: 7 reel

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

TCD Records and Tapes Ltd.

1050 Baxter Road
Ottawa, Ontario K2C 3P1
(613) 820-1224

Contact: Harvey Glatt (President) or Richard Spearman (Product Manager)

Business: Record company/Distributor

Artists: Stephen Barry Band, Nash the Slash, Mirth, Stringband, Willie P. Bennett, Buddy and the Boys, etc

Material: Anything that is well done, particularly contemporary music by Canadian artists

Technical Requirements: Any configuration except original master tapes

Exclusive Material: Yes in most cases

Response Time: Varies depending on season

Comments: Not responsible for unsolicited material. We will listen to everything which is sent, and we do reply to everyone who submits recordings for our audit. Please phone or write first. We released over one hundred new, original titles by Canadians from January 1978 to the present. We are a national distributor, Canadian owned and operated, with an increasingly high profile in this country, and a reputation for support of Canadian acts.

The Alternative Chorus Songwriters' Showcase

Canadian Rep 262 Flora St.
PH 4, Ottawa, Ontario K1R 5R9
(613) 234-7261

Contact: Richard E. Patterson (Canadian Director)

Business: Independent non-profit organization dedicated to bridging gap between songwriters and the rest of the music industry in the USA

Material: All types of original commercial songs

Technical Requirements: Cassette only

Comments: All audition tapes will be listened to and graded and the best forwarded to our head office in Los Angeles

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

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

Contact: Dave Coultts (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

Troscop Music

720 Dismark 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

Comments: Particularly interested in songs of Barbara Streisand type as will be dealing with female artists in future

W.A.M. Music Corp. Ltd.

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

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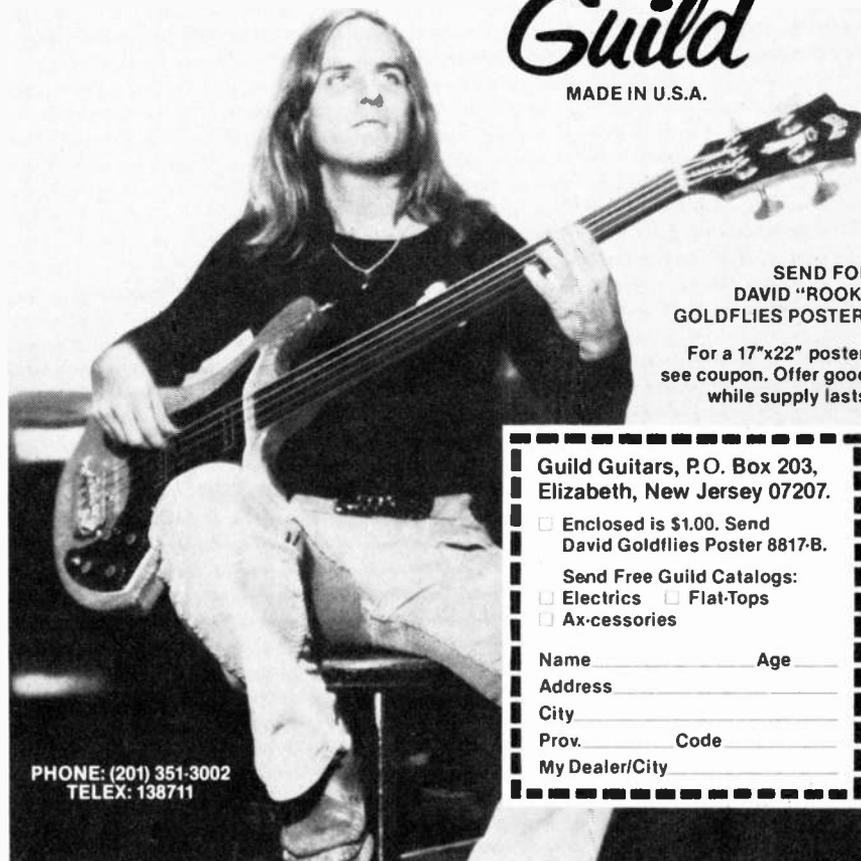
GUILD B-302

■ Last year, a couple of the Allman Brothers heard "Rook" Goldflies playing in a Florida bar. That's how he became the newest, youngest member of the Allman Brothers Band. David plays a hard-driving, progressive style. "I like the feel of the B-302AF," he says. "The maple neck is well-proportioned, the balance is very good, and the weight is right. It's comfortable to play—sitting or standing." Something else David likes is the ash body, with its extra sustain. The fretless fingerboard is a natural, because he originally studied violin.

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SONGWRITERS' MARKET GUIDE

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.

Complete information was not available on the following companies who are seeking new material. If you require further information write to the company concerned.

Black Bear Music Canada Ltd./ Captain Vancouver Music Ltd.

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

Contact: Bill Crompton

Material: All types

Blackwood Music (Canada) (CBS Records)

160 Milner Avenue
Scarborough, Ontario M1S 3R3
(416) 292-9972(6)

Contact: Sandy Carruthers

Material: Rock and Pop

Broadland Music Limited

380 Birchmount Road
Scarborough, Ontario M1K 1M6
(416) 698-5511

Contact: John Driscoll

Material: All types

Canadana Music

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

Contact: Jerry Renewych

Material: All types

Cirrus Music/Sunspot Music (Nimbus Records)

39 Hazelton Avenue
Toronto, Ontario M5R 2E3
(416) 961-9688

Contact: Al MacMillan

Material: All types

Carte Blanche Publishing

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

Contact: Mrs. Lois Alves

Material: Pop, New Wave, R&B, Disco

Coffee Break Music

99 Summerhill Avenue
Toronto, Ontario M4T 1B1
(416) 922-0788

Contact: Ian A. Stuart

Material: All types

Conestoga Music (Canadian Talent Library)

2 St. Clair Avenue West
Toronto, Ontario M4V 1K6
(416) 924-5711

Contact: Jackie Rae

Material: All types

Country-Folke Music

1380 Decarie Blvd., No.24
St. Laurent, Quebec H4L 3N1

Contact: G.N. Hewlett

Material: Country, Folk

Dakus Music Group

10534-109th Street
Edmonton, Alberta T5H 3B2
(403) 426-2362

Contact: Caryl Dakus

Material: All types

Dane Music

4012 McKay Circle, Harbour Hills
Largo, Florida 33540, U.S.A.

Contact: David Neima

Material: All types

Don Valley Music (WEA Records)

1810 Birchmount Road
Scarborough, Ontario M1P 2J1
(416) 291-2515

Material: All except Country

Downsview Publishing

255 Brighton Avenue
Downsview, Ontario M3H 4E8
(416) 469-1053 or 633-6176

Contact: Ms. Sylvia Lusher or Mr. Abraham Silver

Material: MOR, Country

Éditions de l'Écriture

93-4ieme Avenue
Lasalle, Quebec H8P 2J2

Contact: Carmen Menard Leroux

Material: R&B, Rock

Éditions Musicales Almaviva Enrg.

1180 ouest, St. Antoine, Ste. 600
Montreal, Quebec H3C 1B4
(514) 861-9917

Contact: Alain Leroux

Material: All types

EMM Publishing

651 Stafford Street
Winnipeg, Manitoba R3M 2X7
(204) 475-9170

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A104 Volume 4 - Advanced	5.95
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A106 Four volumes and Teaching and Learning Guide	24.95
B101 Piano Tuning by J. Cree Fisher	3.95
B102 Theory and Practice of Piano Construction by William B. White	3.50
B103 Hear Me Talking to Ya' by Nat Shapiro and Nat Hentoff	4.95
B104 Psychology of Music by Carl E. Seashore	6.95
B105 Science and Music by Sir James Jeans	4.50
B106 On Studying Singing by Sergius Kagen	2.50
B107 Music, Physics and Engineering by Harry F. Olson	6.95
B108 The Theory of Sound by J.W.S. Rayleigh (Two volume set)	12.95
B109 The Reproduction of Sound by Edgar Villchur	2.95
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B113 Harvard Brief Dictionary of Music	3.95
B114 Practical Band Instrument Repair Manual	9.95
B115 Make your own Musical Instruments	7.50
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World Radio History

SONGWRITERS' MARKET GUIDE

Contact: Bob Burns
Material: MOR, Pop

Fast Moving Music

P.O. Box 51
Estevan, Sask S4A 2S2
(306) 634-4581

Contact: Mrs. Frances Meckler
Material: Semi Religious and Country

Felsted Music of Canada Limited

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

Contact: Ms. Diane Mendelsohn
Material: All types

Flirting Angel Music

5375 Waverly Street
Montreal, Quebec H2T 2X8
(514) 270-5787

Contact: Don Beauchamp
Material: Semi Religious, Country, Pop

Helping Hand Music

9299-58th Avenue
Edmonton, Alberta T6E 0B7
(403) 436-0665

Contact: R. Harlan Smith
Material: Pop, Country

Hoadley House

1555 Fir Street, Ste. 209
White Rock, B.C. V4B 4B6
(604) 531-9331

Contact: Kenny Harris
Material: All types

Interchange Publishing

39 Ontario Street
Toronto, Ontario M5A 2V1
(416) 364-8512

Contact: Allen Shechtman
Material: MOR, Rock, Pop, Country

Lagoon Music

342 Water Street
Vancouver, B.C. V6B 1B7
(604) 689-4333

Contact: Guy Sobell
Material: All types

Laurentian Music Limited (Rising Records)

111 Peter Street, Ste. 204
Toronto, Ontario M5V 2H1
(416) 363-4343

Contact: Bob Hahn
Material: All types

Les Editions Duo Publishing

1110 rue Bleury 4e Etage
Montreal, Quebec H2Z 1N4
(514) 871-9568

Contact: Mr. Francois Doyon or Mr. Marc Fontaine
Material: All types

Med's Music

11 Park Manor Drive
Islington, Ontario M9B 5C1
(416) 622-5047

Contact: John Medland
Material: Disco, Rock

Mercy Brothers Pub. Co.

5 Dunke Street North
Elmira, Ontario N3B 2A6

Contact: Lloyd Mercy
Material: All types

Montina Music

P.O. Box 702, Snowdon Station
Montreal, Quebec H3X 3X8
(514) 342-5200

Contact: David P. Leonard
Material: MOR, Rock, Country

Rig Publishing

510 Dufferin Avenue
Winnipeg, Manitoba R2W 2Y6
(204) 586-8057

Contact: Wes Wilson
Material: All types

People City Music Publishing

1055 Wilson Avenue, Ste. 305
Downsview, Ontario M3K 1Y9
(416) 630-2973

Contact: Frank Longo
Material: MOR, Disco, Pop

Shaer-A-Song

12711-90th Avenue
Surrey, B.C. V3V 6G5
(604) 594-6455

Contact: Martin Shaer
Material: All types

Waterloo Music Co. Ltd. (Waterloo Records)

3 Regina Street North
Waterloo, Ontario N2J 4A5
(519) 886-4990

Contact: William Brubacher
Material: All types

**Canadian Musician would like to thank Nancy Gyokeres of PRO Canada, Dick Flohil of Canadian Composer, and Brian Robertson of CARAS for their assistance in compiling the information for this guide.*

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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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26 Clairville Drive
Rexdale, Ontario
M9V 4B3
(416) 675-2425

dbx

UNLOCK YOUR EARS



SHOW PLAYING FOR GUITAR

Continued from page 40

to the piano and the horns don't, you'll sound wrong with them. If you tune to A440 to play with the horns, you'll sound out with the piano. Further, if the horns do tune significantly up or down, they will never sound well tuned because they are built to work in the A440 range.

In addition to the preceding information, the guitarist is advised to keep his tuning machine calibrated, change strings when necessary, and regularly check the saddle adjustment (on the bridge). String wear affects tone and intonation but there is no clear cut time limit for replacement. Mine last for about 16 to 24 hours of playing. It could be quite different for other players. The variance is probably due to the amount each player perspires coupled with the acid content of the perspiration. As soon as your guitar begins to sound dull and tuning starts to become difficult, change your strings.

Remember that temperature will affect tuning. If you leave your guitar in your car, either in summer or winter, it will not hold its tuning until it has reached room temperature. In addition, the heat from your hands may cause the in-

strument to go flat after you start playing so it's better to warm up for a minute or two before tuning.

New strings will also cause intonation failures. Give your strings a systematic stretching and re-tune a few times after changing them. Even with well worked-in strings, a stretchy-string solo or fill can cause slippage. What can you do if the next number is a delicate ballad with a flute and guitar unison? Learn the quirks of your instrument so that you know which string will slip under a particular situation. If you know the problem, you may be able to adjust quickly while you play. Another solution is to use your tuner. Up 'til now we've only discussed the tuner as a way to check the piano and as a glorified tuning fork. I guarantee that tuning each string to the tuner will give you better results than trying to re-tune your guitar by ear during a show. During rehearsal (and the first show), make note of the places where you don't play. Then use this space to plug in to your tuner during the show and fix the offending strings, if necessary. If you use fairly light gauge strings, you can adjust your pitch slightly as you play. I've often raised a held note slightly to blend with another instrument that was higher than me. This also works for tempering your own chords; a slight finger adjustment can compensate for a string that has gone flat.

Lastly, a well respected colleague

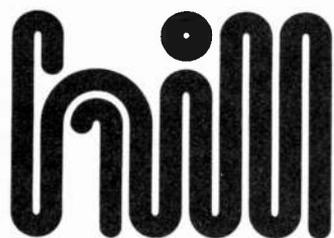
once pointed out to me during discussion on tuning, that the guitar (and probably the bass) is pitch-wise one of the most influential instruments in the orchestra. Its electric nature and midrange sound can tend to wipe out certain horn voicings, either through poor tuning or poor choice of chord voicing. The only general advice I can offer is to listen carefully to the effect of your tuning and voicings on the orchestra and then experiment. Check out your observations with musicians whose opinions you respect.

You must be a fairly competent sight reader before you can play shows. Guitar charts can be divided broadly into three categories - chord symbols; single lines; and solos and fills. To elaborate on each:

You must have a good grasp of chords from the triadic level on up as well as being fluent in all inversions.

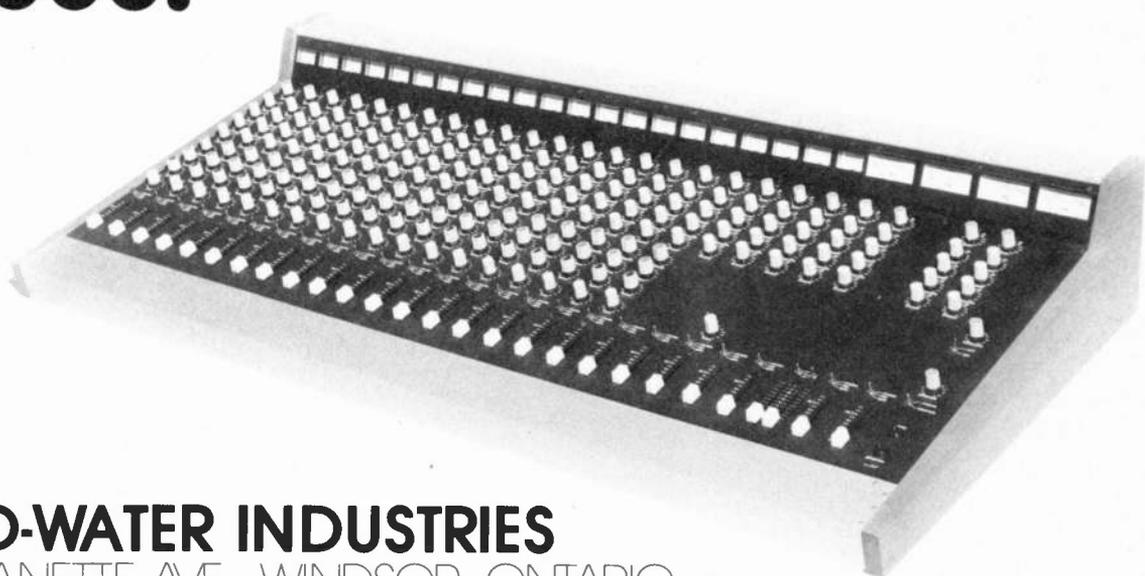
Chord symbols form the bulk of the average guitar book, so obviously your ability to read and interpret the symbols will determine your degree of success. Checking out any good chord book (Ted Greene and Howard Roberts have written particularly good ones) will give you a solid idea of what notes are contained in a symbol. However, the following will cover additional practical points not usually mentioned.

Sometimes the arranger wants a specific line on top of a chord voicing, so



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he writes the chord symbol with the actual notes on top. There are several ways to indicate this but the intention is usually clear. Similarly, the bass notes of the progression can be indicated. Often you don't need to voice the bottom note as indicated unless your chord voicing dips into the bass range. You can be sure that one or all of the bass instruments (bass, piano, baritone sax, trombone, or bass trombone) will have the line as well. Remember that most of the time, a three or four string voicing in the mid to high range is better than a full six string chord. Sometimes a specific line is indicated by chord symbol only. For example, $\text{||C/C}^7\text{||C}^6\text{/C/I}$ — probably indicates that somewhere in the horns or piano the line C, B, A, G is being played. It usually sounds and blends better if you play the chords so that these notes are in the same voice (generally on top or in the mid-range).

Often a rhythmic figure in "dead note" style $\downarrow\downarrow\downarrow\downarrow$ etc. is written under the chord symbol. Try to resolve the chords smoothly to each other when playing these. Except for certain rock and country styles, smooth voice leading is usually the best chordal policy. (See Brian Harris' article in *Canadian Musician* December 1979 re: "Broadening the Scope".)

Remember that you don't have to play all the extensions indicated in a chord symbol. When sight reading a chart,

there may not be time to figure out a good voicing to exactly match the symbol. Most of the time, symbols can be regarded as a harmonic picture of what is happening in the horns. For example, the given chord may be $\text{G}\cdot\cdot\cdot$ which is difficult to voice on the guitar. Any of the additions to the basic G^7 , or even just the plain G^7 , would probably do the job as well. You shouldn't feel obligated to include every upper extension in your voicing. Initially, just play what is comfortable and easy to reach.

Today's arrangers prefer to use the slash in chord symbols. D/C means a D major triad with a C note in the bass. Sometimes the arranger writes two chords separated by a slash. D/C^7 means a D major triad with a C^7 chord voiced underneath. Your best bet is to play the chord on top, if both are not possible. However, an analysis of D/C^7 shows it to be a $\text{C}\cdot\cdot\cdot$. Playing either $\text{C}^9(\#11)$ or $\text{C}\cdot\cdot\cdot$ would be practical for guitar.

Arrangers who are familiar with the versatility of the electric guitar will often incorporate written single lines or arpeggios into their charts. These can be solo or independent lines but are most often voiced with another single instrument or a section. A further discussion of the art of blending guitar with other instruments will be found later in this article.

Occasionally the show guitarist is called upon to play an improvised solo,

perhaps in a rock or country style, with only chord symbols for a guide. Always play a solo spot (or fill) that suits the whole arrangement. Obviously, there will be a place for a notey, exciting solo but often a tasteful, spacey solo is more appropriate.

Sometimes you have to put aside your personal preferences in deference to the taste of the conductor and/or singer.

A fill is an improvised melodic part that is placed in between, or under, the phrases of a melody. It also could be a counterline to the main melody. Sometimes a short rhythmic line, or harmonized line, will be played against a repeated rhythmic phrase. As in soloing, your only guides are the chord symbols, and your familiarity with the style of music being performed.

If an exact fill is required, it will be written out. If you fill too much, or too prominently for the arrangement, the conductor will usually let you know in a hurry.

In summation, the guitar parts are generally regarded as sketches by most arrangers (except, of course, where the music calls for a particular style of rhythm guitar). They will write in anything that they specifically want, but usually prefer you to add the appropriate guitar style using the chord symbols as a guide. Two experienced players playing the same book may have different approaches according to

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their own interpretations of the symbols. The common elements are familiarity with the major styles, and the reading ability to lift sounds off the page.

Three additional reading techniques will help you through the morass of show charts: be able to read up or down an octave; learn the bass clef; and be able to transpose chords or lines on sight.

Today's show guitarists are expected to play several major music styles with a reasonable degree of authenticity.

The Broadway-type musical, and revue styles are often found in a show book. Here, the guitar functions primarily as a rhythm instrument. In the two-beat styles, the guitar plays on 2 and 4 or sometimes on all 4 beats with the accent on 2 and 4. In this case, the guitar is almost an extension of the bass and drums, and provides a harmonic background to the rhythm. Although jazz oriented, Freddie Greene (guitarist with Count Basie), is one of the best swing rhythm guitarists in the business today. Listen and study his style, noting his approach to rhythm and articulation.

Some familiarity with the older jazz styles, such as Dixieland and swing music, will help you interpret the rhythmic feel of certain types of show music. Many shows such as Vic Damone, Tony Bennett etc., actually have arrangements that are stylistically straight out of the Big Band era.

Contemporary rock, such as disco, is found in many shows so that familiarity with some of the current styles is necessary. Fifties' rock has always been part of the show repertoire, but lately has become especially popular.

Folk and country strumming, as well as fingerpicking, country lead and steel-guitar styles are useful additions to your style-bag.

The best way to get an overall picture of various styles, as well as of specific "licks" is to see and hear live performances. Besides concerts and clubs, television shows such as *Midnight Special* feature a wide variety of contemporary pop artists. Tune in, keeping a guitar and music paper handy. Records and tapes are obvious choices for study purposes, but don't forget the radio. I often listen to a rock or country station while driving (or doing the dishes). I find that by listening this way, I absorb an overall feel for the music, as well as specific music ideas.

There are a number of good music books written by players of many idioms. Some of these contain actual record "lifts" of various artists so that you can read the exact solo or passage as played by the artists in whom you are interested. Some are also available with records or cassettes. Check them out in a good music store. Sometimes, one lick, or even just an idea of how to approach a style, is worth many times the

price of a book.

Getting together with other guitarists can be a stimulating experience. Trade licks, ideas, and practice reading together.

Studying or re-studying with a good teacher is often an excellent idea. Some guitarists, either ex- or active pros, have devised various methods to communicate their craft. These guitarists can usually impart the common fundamentals of music, but, if you are interested in specific areas or styles, be sure to find one who is familiar with these. While I would not write off a teacher who has never been an accomplished professional, I would be very cautious about studying with one, especially if you are at the intermediate to advanced level. Some areas of professional playing can be taught only if the teacher has experienced them.

Read music magazines such as *Guitar Player*; *Canadian Musician*; *Downbeat* etc. You can gain insight from reading about accomplished players; and the advice columns are invaluable.

Lastly, listen carefully to filmscores and television soundtracks. Most of the composers and arrangers write a wide range of styles and effects for the guitar.

We will conclude this article in the next issue of CM and will begin with a discussion on how to follow a conductor.

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BOBBY EDWARDS

Picks, Strokes and Strings

Guitar picks are as important as the right reed for a saxophone player or mouthpiece for a trumpet player. Sure you'll still get the notes out with any pick but if you're going for a specific quality the proper weight of pick is quite important.

Most picks come in three weights - thin, medium, and heavy, with slight variances depending on the manufacturer, but the shapes differ greatly. Some have cork backing to aid slippery thumbs when guitarists' hands perspire; others have raised grating to aid in the same manner.

Be sure if you are a heavy handed rhythm player that you have the proper string gauge and pick weight or you'll either be breaking strings and/or picks continually.

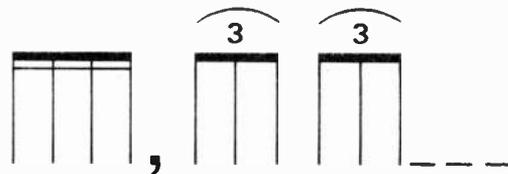
For heavy acoustic strumming, I recommend a plastic heavy weight, smooth point, triangle pick. Combined with this is a medium or heavy gauge bronze string. Keep in mind this is for full force acoustic rhythm only in the style of say Carl Kress or Freddie Greene.

For loose, scratchy (James Taylor) style rhythm, use a soft or thin pick. It gives an almost brush like effect when you're strumming. Here medium or light gauge strings are preferred. To get this effect, it also requires gentle force with the pick hand. Let the microphone and/or the instrument create the volume.

The most practical of all the picks is the medium weight, smooth pointed triangle. Played on either acoustic or electric with most any gauge string you'll get good results. If you have extra light strings it should be because your style requires continuous bending, say more than a tone and a half. If you use a heavy pick or use strong force from the pick hand you'll be continuously tuning your guitar or breaking strings.

For country finger style, thumb picks are necessary in order to get the bass notes to speak. The thin plastic thumb picks, about 3/16" wide are best, although hard to find. Avoid wide, heavy thumb picks as they tend to reduce the circulation in the nail portion of the thumb.

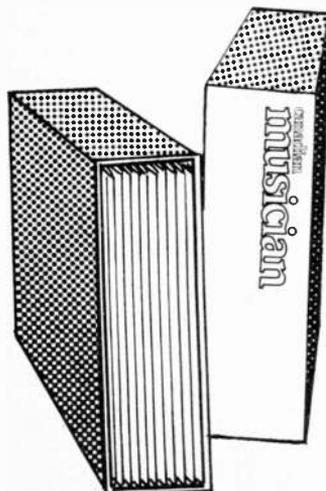
Pick technique can be a most frustrating experience for beginners. It has a lot to do with mind over matter. Timid striking means goofs. When playing double or triplet single note runs, i.e.



you should rub each side of the string with an accent only where needed. Don't concentrate on each down and up stroke or you'll go bananas. It's like reading a book letter by letter, instead of word by word.

Even though most of my studio playing is based on today's modern styles, my pick technique is old school. I use a closed fist and most of the movement comes from the wrist. It only varies for specific styles. For rhythm playing it's a way of keeping equal weight to each stroke. By watching some of the guitar greats use the most unorthodox picking techniques you'll realize that whatever feels right and works for you has to be right. Don't bash your guitar strings. Listen to the drummer and bass player - think time! And play with a sensible, confident stroke. Good technique doesn't mean it can't be funky. Make sure you're satisfied with headphone balance or you'll play in a manner that will destroy the quality of your instrument.

So to close off - there's my pal Ed Bickert. Line up seven guitarists with the same guitars playing the same voicing and Ed's will likely sound best because of his touch with the pick and the strings. Olé.



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Keyboards



BRIAN HARRIS

Readers' Questions Answered

Q. In the keyboard column of the April '79 issue, you use the symbol +5 to indicate the augmented triad. My understanding is that this sign denotes a major triad, and that x denotes the augmented triad. Beatrice Watson, Peterborough, Ont.

A. This is a valid point. There are actually two completely different ways of symbolizing chords. The world of pop, rock, jazz, etc. uses chord symbols essentially as outlined in the April '79 issue.

e.g.

Triad	Symbol	Example
Major	no indication at all after pitch name or maj, or M	C, C ma C maj, CM (in this case CM means a C major triad - not Canadian Musician)
Minor	mi or m	C mi Cm
Augmented	+ or +5 or aug.	C+, C+5, C aug.
Diminished	° or dim,	C° C dim.

It is unfortunate that symbols have not been completely standardized. The fact that these symbols are used pretty well world-wide suggests that standardization would not be easy. By the way, I recommend avoiding the use of 'M' and 'm' as symbols for major and minor. If a person is copying the music by hand and happens to be in a hurry, the 'M' can sometimes look like 'm' and vice versa. Nevertheless you will often encounter these symbols so it is important to know what they mean.

Classical or 'legit' theory uses the following symbols for triads:

Triad	Symbol	Example
Major	+	C+
Minor	-	C-
Augmented	x	Cx
Diminished	°	C°

It would certainly make things easier if the symbols were identical between the two different styles, but the likelihood of one of the sides abandoning its method, and adopting the other, or of the two sides adopting some common method, seems to be quite unlikely at this time.

To further confuse the uninitiated, there is another system which makes use of Roman numerals e.g. I, VI, II, V etc. This is an excellent system which is based on the relationships of each chord to the basic key. I will be dealing with this method in a future issue.

It is important to bear in mind how each of these different types of chord symbols are used. The classical type is not used on the music itself. It is used only in theoretical sense to aid the musician in understanding basic harmony. The other type (pop, rock, jazz...) is used extensively on the music itself.

In fact, in most situations where written music is used in these "non-legit" idioms, it is more common to find either just chord symbols or a melody line and chord symbols, than to find music written out completely (as it is in classical).

Q. Reading your articles in CM helps me to review or augment my keyboard skills, pointing out what knowledge I do or do not possess. I am interested in furthering my education in music but I am afraid I'm not properly qualified to enter a formal learning institution. I am most familiar with the non-classical approach and would be most comfortable studying pop-jazz styles. Could you please give me a description of the courses you teach at Humber College, the requirements for admittance, and other institutions that offer a similar course. If it is your opinion that a classical education is most essential to properly prepare oneself, I would appreciate hearing from you. Thank you. Brian Cherwick, Winnipeg, Manitoba.

A. Information about the music course at Humber College can be obtained by writing to: Humber College of Applied Arts & Technology, Music Dept., Box 1900, Rexdale, Ont. M9W 5L7. A number of other colleges and universities offer music courses - most of them classically oriented. In a future issue of CM we plan to compile a list of institutions offering music courses, together with a brief description of courses available.

If you cannot find an institution which fits your needs I would suggest talking to some local professional musicians whose playing you respect, and see if they could recommend any private teachers in the area. This might be as valuable in many ways as studying at an institution. In regard to whether a classical education is necessary to prepare oneself for a career in the field of pop and jazz, there is no one answer to this question. There are many artists who have not studied classically, who have done well and many artists who have studied classically who have also done well. I should add that my personal feeling is that a classical education is extremely valuable. Two of the most successful keyboard players in Toronto are Doug Riley and Eric Robertson, both of whom are highly trained in the classical field, yet are expert in pretty well all areas of pop, rock, jazz and so on. I would also mention that if you are thinking of entering the "non-legit" field, that you occasionally work on pieces of this nature while you are studying the classics. I have encountered some highly trained musicians who tried to switch from classical to the other fields later on in life and found it very difficult to do. There is a certain feeling to pop, jazz...styles that can be very difficult to acquire if you play *only* classical music for a number of years.

Bass



TOM SZCZESNIAK

Tuning

Tuning the electric bass can sometimes prove to be a very trying experience. The first consideration must be to check and see if your string length is proper. To check this, see if the fingered octave is in tune with the octave harmonic. If the fingered octave is flat to the octave harmonic, you must make the string length shorter. If the fingered octave is sharp, you must make the string length longer. Once you have achieved this for all four strings, you can check it in this manner; check the octave harmonic on the first string with the fretted octave on the second string. This will sound G + D, a perfect fourth. It should sound with no beats and no waves. Next check the octave harmonic on the second string with the fretted octave on the first string. Again you should have the sound of a perfect fourth.

Following is the total sequence for checking in this manner:

1. check 1st string harmonic with 2nd string fretted.
2. check second string harmonic with 1st string fretted.
3. check 2nd string harmonic with 3rd string fretted.
4. check 3rd string harmonic with 2nd string fretted.
5. check 3rd string harmonic with 4th string fretted.
6. check 4th string harmonic with 3rd string fretted.

All of these checks should ring true as perfect fourths with no beats or waves in the sound. The bass should be perfectly in tune after this procedure but they do have a tendency to go out of tune with use, even though they are tuned at the factory.

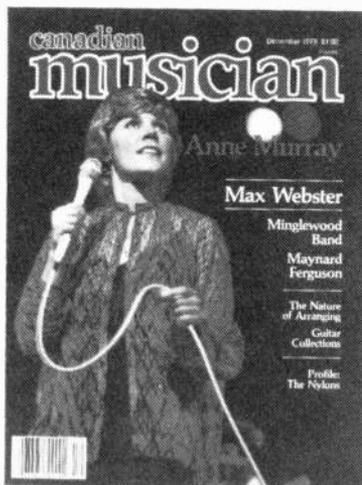
This is a tuning procedure I have found to be quite accurate in most situations: tune the open G to D (an interval of a perfect fifth played simultaneously) on the piano. I am not particularly fond of tuning to major 3rds. The sound of a major third gives a false sense of security when tuning a stringed instrument. Check your open G with as many G's and D's as you find on fixed pitch instruments with which you will be playing. Once you have the open G tuned, tune open D to open G (perfect fourth again) and also check to see if the octave harmonic G and D are in tune with each other. Now you have the 1st two strings in tune. Next tune 7th fret D on the third string. This should sound as an octave (no beats or waves). Now you have the first three strings in tune. Next check the fourth string G, 3rd fret with open G and D. Also check the string G, 3rd fret with G and D octave harmonics. Now the bass should be in tune. Check as many octaves, fourths and fifths as you can find or have the time to find.

All of these procedures, aside from the fact that you'll be tuning your bass, will increase your awareness of pitch. Be aware of the sound and pitch you are playing. Strive for a sound you want to hear. One artist I've worked with would always say, "is she ringin' right?", and since then I've felt more aware of the sound of an in tune band.

An in tune instrument will sing. It's a very difficult idea to explain, but the main thing is that you keep striving to sound in tune. Go through this tuning exercise many times and I think you will increase your awareness of pitch. Pete says hello.

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Percussion



PAUL ROBSON

Odd Time Signatures (Conclusion)

Last issue of CM discussed the jazz waltz and some of the ways in which it could be played. Next to be dealt with is the 5/4 time signature. The example below illustrates this signature with one measure divided into five equal beats. The emphasis is placed on the first beat.

Ex. A

To add colour, accents can be placed on different beats.

Ex. B

The above, is a 3 + 2 division, where the bass drum is played on beats 1 and 4, and the ride cymbal rhythm accenting the same beats. It should be pointed out that this is not true 5/4, but a variation of the signature: 3/4 simple triple time and 2/4 simple duple time. This type of feeling was made very popular by the Dave Brubeck Quartet, with his composition "Take Five".

Section 1 is a 2 + 3 division and is the reverse to example B. The bass drum is played on beats 1 and 3, with the ride cymbal rhythm sharing the same pulse.

1.

Section 2A, is another popular method of playing 5/4, and is similar to that of example "B". The bass drum is played on beats 1 and 4, (3 + 2 division), and the hi hat is played on beats 2 and 5. The ride cymbal rhythm is written as dotted-eighths, sixteenth and quarter notes. This method in particular, should be one of the easier of the 5/4 rhythms to execute, and because of its simplicity, it lends itself nicely to the feeling of 5.

2A

3 + 2 DIVISION

Section 2B utilizes the cymbal rhythm of 2A with a syncopated feeling to be played by the bass drum and hi hat.

2B

3 + 2 DIVISION

Section 3A notates a good example of polymeter; four measures of 5/4 time divided equally five times to supply a feeling of 4.

EXAMPLE

four measures times 5/4 equals twenty quarter notes

$$4M \times \frac{5}{4} = \frac{20}{4}$$

five measures times 4/4 equals twenty quarter notes

$$5M \times \frac{4}{4} = \frac{20}{4}$$

One may wonder why an orchestrator would go to the trouble of notating a feeling of 5 in 4/4 time when he could simply write the composition in 4/4 time. One reason would be if the

orchestrator required the band to play with a feeling of 5 and the rhythm section with a 4 feel. He would write the entire composition in 5/4 time indicating a feeling of 4 over 5 for the rhythm section.

Note: Section 3A notates the 4 feel for the cymbal rhythm and foot rhythms, whereas in Section 3B, the hi hat and bass drum pattern is written to give a 5 feel.

3A

3B

Section 4A demonstrates a more complex manner of dividing a musical phrase of 5/4 time. Four measures are divided equally in a 3 + 4 + 5 + 4 + 4 division.

EXAMPLE

$$\frac{3}{4} + \frac{4}{4} + \frac{5}{4} + \frac{4}{4} + \frac{4}{4} = 20 \text{ quarter notes}$$

$$\frac{5}{4} \times 4 \text{ measure} = 20 \text{ quarter notes}$$

Division of this type ignores the bar lines even more so than the 4 feel of example 3A and 3B. To understand this clearly, Section 4B is written with the same feeling as 4A, but with the changing of the time signatures for each division; 3/4 simple triple time, 4/4 simple quadruple time, 5/4 simple time, and two measures of 4/4 simple quadruple time.

4A

4B

Section 5 utilizes all four limbs. The ride cymbal rhythm is written with a feeling of 4 + 5 + 3 + 3 + 5 + 3 + 4 + 4 + 4 over seven measures, thirty five beats (35/4 notes) in total. The snare drum is written in various parts of the musical phrase to reinforce the feeling of the ride cymbal rhythm. The bass drum and hi hat have been added to provide even more colour, and in turn, have made the phrase more difficult to execute. Section 5 has been written primarily for the purpose of showing you what can be done while playing in the framework of 5 beats to a measure. It is not intended for musical application. However, rhythmic structures such as these can be applied successfully to a musical arrangement if your technique and musical ability will so allow.



DON JOHNSON

Tongue Position

A certain amount of confusion exists concerning the position of the tip of the tongue on the teeth for the release of the note and for tongue articulation.

Arban stated that the tongue should be placed against the upper teeth in such a way that the mouth is sealed. St. Jacome stated that the tongue should be placed between the teeth pressing against the upper lip. Herbert L. Clarke agreed with Arban, with the specific recommendation that the tongue should be placed at the base of the upper teeth.

It is my opinion that the placement for the release of the note and for tongue articulation depends on the *alignment* of the INDIVIDUAL PLAYER. There is no hard and fast rule for all players.

The statements by St. Jacome, Arban and Herbert L. Clarke are for players with *even* teeth alignment who hold their instruments straight ahead. For this type of alignment I would agree with Arban and Herbert L. Clarke, but there are many who have their lower teeth behind the upper and who hold their instruments in various degrees of down-air stream directions. Their tongue position is higher on the upper teeth, even as high as the gum for an extreme down player.

This type of player will very often change his tongue position for different registers. He will be high on the upper teeth as he ascends and will move to the bottom of the teeth for low notes. This approach is not recommended because it means that the air is changing direction for different registers which changes tonal texture and sound.

There is also the up-air stream player who has his lower teeth in front of the upper, holding his instrument upwards. This type of player generally tongues *between* the teeth, even touching the lower teeth edge.

The ideal way to start a young player would be to try to achieve an even alignment of the teeth where the air stream is straight ahead, then the Arban and Herbert L. Clarke statements would apply.

The question of the relative merits of using Tah, Too, Tay, Tee, or Dah, Doo, Day, Dee is often asked. Most brass books will advocate the use of Tah, Too, Tay, Tee. For my own accomplishments I always had better results using Dah, Doo, Day, dee, with the added Maggio "ich". My reason for this choice was that I was always able to achieve a much better point definition, cleaner release, and articulation with the tongue. The T series tended to flatten the tip of my tongue as I articulated ascending. With the D series I was able to maintain a better point position and a more stable embouchure.

This might seem somewhat complicated in approach but it worked for me.

With my students I suggest that they try both approaches and select the one that brings the best results. A point many Brass Teachers should be aware of, is that just because it worked for the teacher, it will not necessarily work for the student. The student should be presented with several approaches to try to achieve the best results.

Tongue arch (vowel position)

There is also much confusion and controversy about the tongue level as a compression device.

We know that in Brass Production there are two important functions that must occur: AIR THRUST and COMPRESSION.

However, compression itself is achieved in two ways:

1. The use of the embouchure.
2. Tongue level condensing the air stream by raising the tongue arch to ascend.

Either of these methods will enable us to ascend but it is essential to apply one of them.

I know two excellent high-note players who use these different methods to ascend; one uses the embouchure and the other the tongue level.

I once attended a lecture by Mr. R. Schilke, the trumpet manufacturer, during which he described his theory of why Maynard is capable of such high playing. Mr. Schilke claimed that because of the physiological structure of Maynard's inner mouth and palate, he is capable of prodigies of compression denied to ordinary players.

For many years experiments with X-rays have been done in an attempt to learn exactly the function of the tongue as a compression device in Brass Production. John Haynie and his associates at the University of Texas during the past few years have experimented and produced a booklet and videotape titled "A Videofluorographic Presentation of the Physiological Phenomena influencing Trumpet Performance". In this booklet they analyse Jaw Position, Tongue Arch, Tongue position for release, Position for double and triple tongue, and teeth and jaw aperture. Their findings emphasize dramatically the importance of tongue level.

In my own teaching of compression I emphasize the use of a combination of both embouchure and tongue level to ascend.



From A to B in the illustrated scale above, the ratio of compression to tongue level is perhaps 80-90% lip motion (embouchure), with tongue-level playing a minor role.

From B to C both embouchure and tongue-level are equally important: 50% each.

From C to D the ratio changes significantly with 75-80% given to tongue-level, the lips already being firmly together.

From D on, the ratio is approximately 95% given to tongue-level.

Now, it must be emphasized that, from point A, the air thrust should be thought of as a continuous crescendo to the top. As the air builds in velocity another embouchure function to consider is the tension at the corners of the mouth. The role of the corners is to hold the embouchure together, i.e., to keep it *exactly* in position, like a vise. All of which is precisely why we use exercises to strengthen the corner muscles - enabling them to hold the embouchure together against the demands of increasing air pressure as we ascend.

It is not essential for some players to consider the material above in detail, because their manner of production encompasses it naturally. On the other hand, for those who are not "naturals", unless they master the techniques outlined above they will achieve very little in brass production.

Woodwinds



PAT LABARBERA

Overtones

In this issue's column, we will cover the use of the natural overtones on the saxophone. The playing of overtones helps many areas of saxophone playing. The main reason I give them to students is that they help strengthen the embouchure and set it for an even sound in all areas of the horn. Overtones also help in developing a good altissimo register and a good sense of relative pitch.

Many saxophonists are not aware that a series of notes can be played by fingering one note on the instrument. I first became aware of using overtones from Mr. Joe Allard who taught many of the world's great saxophonists. I was having embouchure problems so I went to Joe. He started me on a series of overtone exercises which I still use every day. They have helped me so much that I give overtone exercises to all my students as part of their warm-ups.

Let's look at the overtones series on low Bb.



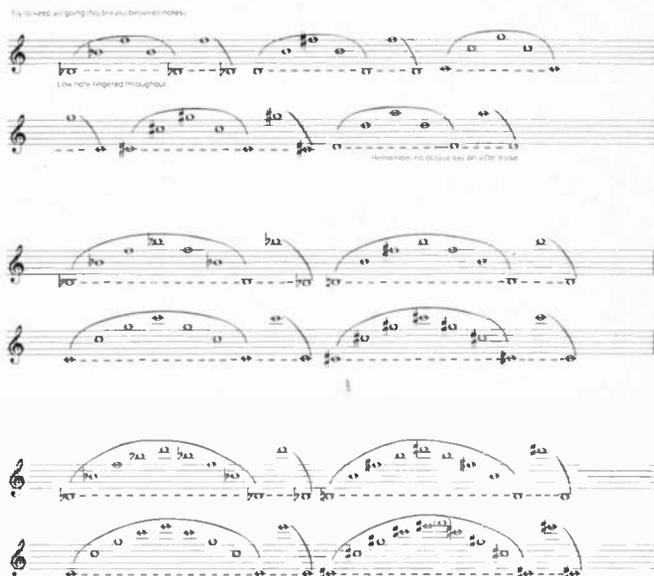
By holding low Bb, B, C or Db, all the overtones up to the 16th can be sounded without the octave key or alternate fingerings. First you must hear the note and then make the necessary adjustment in the throat for each note, much like a singer would do. The embouchure must also be firm enough to control each note; this comes with practice. Don't rush to your horn after you read this article and try to play up to the 16th overtone because you may injure the lip by biting. The overtones must be built up to slowly and there should be no biting. With ample practice you will get up to number 16.

To begin working with overtones, we will start with octave slurs with no octave key. They are the fastest to do and will give you the feeling of an overtone if you have never played them before.



After you can play these well, move to the next exercise. Now we will try moving up from low Bb. You may want to tongue each one in the beginning. Later, you should try to move up without breaking the air stream, in a slur.

After you can do A, B, and C on low Bb, move up to low B then C then Db. From time to time, compare the overtone with the real fingered note for pitch.



Remember that you must hear the note in your head before you attempt to play it. If necessary, sing it first, then play it. Remember to relax your bottom lip and don't bite. Try to feel the teeth on the reed through the bottom lip. Just a slight amount of pressure is used. The secret of the exercises is the larynx making the proper adjustment for each note.

This last exercise can in time be carried up to the 16th overtone. Take your time in building up to it. If you can only get to Bb or F within the range of the horn, stay there for a while. As the muscles strengthen, you will get higher in the series.



Do overtones along with sustained note practice first before you do any scales or patterns. Good luck with them. You will notice your sound improve in the next few months from doing these exercises.

Synthesizers



BOB FEDERER

Introduction

In order to get the most out of your synthesizer, it is important to understand how generated audio signals are manipulated and shaped by the synthesizer.

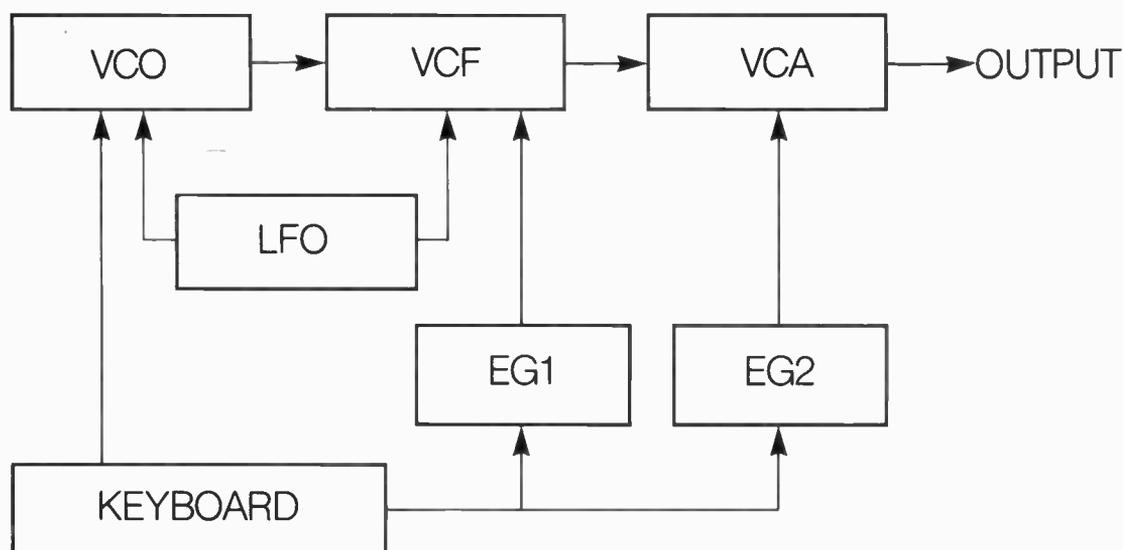
First let's take a simplified look at a couple of traditional instruments. When a violin is played, the vibration of a string causes a sound to be produced. The length of the vibrating string determines the pitch, the materials used to construct the body and strings of the violin determine the tone or timbre, and the pressure on the string as it is bowed or plucked determines the volume of sound produced. When a trumpet is played, the musician's vibrating lips cause a sound to be initiated, the length of tubing, determined by the valves, causes pitch, while the materials used to construct the trumpet as well as the shape of the instrument determine the timbre.

With synthesizers, the same logic is followed to produce sounds, but instead of being mechanically produced, the sounds are produced electronically. All synthesizers, no matter how simple or complex, can be divided into three sections. The signal generator or oscillator section provides a signal (an electronic waveform) which is then modified by a filter section, which in turn is sent to an amplifier section and then output to an external amplifier which translates the electronic signals into sound. Pitch is determined by the oscillator section. Timbre is shaped by the oscillator and filter sections and

volume is determined by the amplifier section.

Synthesizers, theoretically, can produce any sound imaginable since every aspect of the sound chain or "patch" is variable. We must, however, be able to control the different sections of the synthesizer. This is accomplished with the use of voltages in the following ways: If the oscillators receive a positive or negative voltage from a keyboard or other device, the pitch will go up or down respectfully. Synthesizers then, have voltage controlled oscillators or VCO's. There must be at least one VCO present in the system although multiple VCO's are common. The synthesizer also, in most cases, will have a VCF section (voltage controlled filter) and a VCA section (voltage controlled amplifier). Positive or negative voltages can be applied to the VCF causing increases or decreases in brightness as the filter is opened or closed. Voltages applied to the VCA will supply changes in the volume desired. Special circuits known as envelope generators or EG's provide voltages that will shape the final output by automatically changing the filter and amplifier settings each time a note is played (usually with the keyboard). Another oscillator is usually supplied which operates at a very low frequency (LFO) to provide vibrato, trills, and other effects.

As patches become more complex, block diagrams are extremely useful to illustrate the patch being used. In the block diagram below, horizontal arrows represent the audio signal path, while vertical arrows represent control voltages.



Forthcoming articles will describe in detail each section of the synthesizer and how it effects the "patch".

Vocal Technique



ROSEMARY BURNS

The Audio-Vocal Connection

Originality is a rare quality in new talent. Even singers with new material can be trapped by trying to imitate some favourite star. That is not to say that being influenced by a particular sound is all bad. Borrowing a style and moulding it until it is your own distinctive form is being creative. Experimenting with a variety of moods and techniques is an exciting process. The goal is to be original in what you achieve as a singer. Granted, the process of developing a personality goes beyond the voice. Personality is appearance, behaviour and attitude. A lot of it is just hype. Nevertheless, whatever the external characteristics, the voice is the trademark of the vocal performer.

The original voice is the one you create yourself and finding that original voice requires an understanding of the process of vocal production.

Listen to yourself, think and imagine what you sound like singing. Can you really "hear" yourself think the sounds of your own voice? Is your voice as clear in your head as the voice on the radio? To be sure, record yourself on tape and listen to it. Is the voice in your head your live voice? Most people hear a different voice in their head and it takes them a lot of practice with tape recordings until they really hear their own voice.

The technique of hearing your voice involves the control of three mental operations or *images*. First there is the image of

voice quality. This image is the one that listening to tapes will help the most to develop. Then there is the image of colour and intensity. This image reflects the mood of the tone. The third image is the mechanical process of voice production. The volume of air and the placement of vibrations will bridge the mental image of the voice to the physical production of sounds. The *imaginary trinity* sets up the whole picture of a sound from the idea stage to the production stage before you even open your mouth. All artists adapt this *imaginary trinity* to their own requirements. The painter sees the stream and the mountains first in his mind. Then the image is projected onto the canvas. Then the projected image is filled in with lines and colour. All this happens before picking up a brush. Of course, with the vocalist the process of the *imaginary trinity* happens all at once.

Separating the components is necessary to develop and expand the overall result. It is not enough to concentrate on any one component at one time. Each component needs separate attention and as each is mastered the others develop along with it. This is where sight-reading becomes so important. It disciplines the mind to match all the components on sight. The result is a vivid audio-vocal connection between what the mind hears and what the body produces. Once the mind sees the whole picture, ideas, projection and mechanical production, you will find that the music will almost create itself.



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Songwriting



JIM HAGAN

Butchers, Bakers & Candlestickmakers

Who makes a song a hit?

In an excellent article I once read by Peggy Russell, a songwriter-music columnist, she astutely observed -

"If you wonder who decides what is, or is not, a hit, that's simple. It's only up to the writer, the publisher, the recording artist, the producer, the musicians, the engineer, the recording company, the distributor, the media, the promoter, the music director, the disc jockey, the record stores and the general public - which consists of the butcher, the baker and some dude who makes candles."

Although Peggy might have added "the writer's friends and companions who believed in him, encouraged him to continue writing and submitting his songs to publishers", her list is comprehensive, impressive and right-on.

Study the songwriter's market guide.

It is surprising how easily some songwriters give up because some opinionated individual says, "Sorry, friend, it just isn't commercial." If this happens to you, remind whomever that the history of songwriting is full of long-shots that made it through a maze of obstacles - human and otherwise. So be encouraged and read on. The writer is by no means familiar with all aspects of the music industry but he has had experience in the roles of writer, publisher, recording artist, distributor and promoter. As a publisher, he has selected and been responsible for overseeing the producer, musicians, engineer, and recording company. Of course there are the relatively non-controllable factors such as the media, the music director, the disc jockey, the record stores and the general public. But do not let that deter you, the songwriter. Contact with these areas is also, usually, though indirectly, the responsibility of the publisher. The songwriter's responsibility is to write well, and continue to study the song market until the publisher that is right for him and his song is found.

In this issue you will find the SONGWRITER'S MARKET GUIDE. Study it well. Your greatest enemy is yourself and your doubts; your greatest friend is yourself and your faith in your eventual success.

To collaborate or not; that is the question!

Now, let us assume that you are just beginning, or are even well-advanced in your songwriting career, the question arises on many songs - "Will I or won't I?" There is only one infallible guide to that decision. If you think you can write both words and music satisfactorily, don't collaborate. If you just can't make it on your own, collaborate. It's really that simple. But if you do decide to collaborate, you need to learn some basic principles of collaboration. That will come in a future column. If you don't collaborate you need to learn some techniques for achieving successful prosody, which is the virtue of compatibility between melody and lyrics in any song. That, also, is scheduled for a future column.

The copyright problem.

I have heard so many fancy ideas on the question of Copyright that I wish to direct your attention to two back issues of CM that deal with the matter quite adequately. There is an excellent article by Paul Spurgeon on "The Canadian

Copyright Law" in the Aug. '79 issue. In the Feb. '80 issue there is a "Feedback" letter by Mark S. Dwor that adds some pertinent additional observations on the article. You will survive quite well with those two references as a beginning.

Lead sheet or lyric sheet?

It is recommended that you should invest a few dollars in getting a good lead sheet done with melody notated, lyrics good and clear and chords clearly marked. Be sure to add the Copyright notice on the bottom of each page as © John Doe 1980 before you send any copy to a publisher, and never send the original. You can sometimes get by with a lyric sheet and a demo, but most publishers appreciate a lead sheet with the demo.

You've got to have a demo.

Again, I would refer you to a back issue of CM. This time it is the June '79 issue for an excellent interview article, by Mona Coxson, called "Making a Demo". And if you need some help in finding a Recording Studio to help you put your demo together, or give you assistance on how to go about it, then you need the Oct. '79 issue of CM for "The Canadian Recording Studio Guide". Let's face it, you need all the back issues.

Approaching the publisher or record company.

So let us assume, then, that you have the lead sheet and the demo done. Publishers generally seem to prefer 7 1/2 ips reel-to-reel tape, although cassette acceptance is increasing; but don't use anything less than 5" reels unless specifically requested. Which brings us to the point that publishers know what they want, how they want it, and when they want it. So the most sensible approach, and the one usually acceptable to most publishers, is to query them first about their submission procedures, songwriting needs and any other specific requirements that they wish the songwriter to follow. I can then only advise one thing. Follow them.

The Canadian market.

A typical requirement of a publisher is - "Voice and guitar or piano accompaniment is sufficient. There is no need to have full orchestra or band on track. We just need to hear the words and melody clearly."

And, in case you think that is some little company speaking, it is Tree Publishing Co. Inc., the U.S.A.'s largest music publishing company in Nashville, which publishes over one thousand songs per year.

And, although you are not familiar, perhaps, with S.M.C.L. Productions, Inc. Quebec, you ought to be, because it is the Canadian equivalent in stature, and also publishes over one thousand songs per year.

Remember Elvis Presley's hit *My Way*? Guess who published it? S.M.C.L. Productions. So be encouraged, Virginia, there is a thriving Canadian market for your songs.

Don't quit!

Finally, remember, that until the magic day you and your songs are "discovered", you should keep writing, keep submitting and keep believing.

You're never beaten till you quit. Don't quit!

Arranging



JIM PIRIE

The Double Reeds

The *Oboe* is a non-transposing instrument written where it sounds.



The bottom four notes (Bb to C#) are particularly difficult to play in tune, so a good safe bottom would be the D one tone up from middle C. While the top octave is extremely useful for melodic passages, the top four notes (from the D to the F) are very piercing and impractical.

Technically, the oboe does not compare with the flute or the clarinet, but it does have the ability to rattle off staccato passages with ease. As a solo voice in the orchestra, particularly in slow moving melodies, it can be highly expressive.

The tone of the oboe is mystic and haunting and blends beautifully with flutes, clarinets, English horns, and bassoons. As a generalization, it can be said, according to my learned friend and former pedagogue Gordon Delamont, that oboe writing should be vocal in style, exploiting its sound rather than its technique. As a point of interest, a note can be held longer on the oboe than on any other wind instrument.

The *English Horn* is built in F. The transposition is up a perfect fifth.

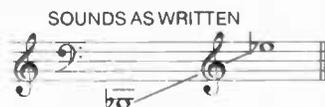


Here again the low note problem is prevalent. The concert G above low E is a good safe low limit.

The English horn functions best within its first two octaves. It is similar to the oboe in sound, though slightly "woodier in flavour", the tonal colour is distant, cold and autumn-like. It has good technical facility but, because it is larger in size and lower in pitch, it is less agile than the oboe, although it can keep up fairly well when it comes to light staccato passages.

The English horn is essentially a solo instrument and as such, should be kept in reserve for those special melodic passages where its distinctively characteristic deep, exotic, richness never fails to add its own particular magic to any arrangement. However, this by no means discounts the English horn's ability to be combined effectively with other woodwinds. For instance, it will blend beautifully in unison with a clarinet, and its bottom range makes it extremely useful as the lowest voice in a three-way voicing in place of an oboe.

The *bassoon* is a non-transposing instrument and is written where it sounds in the bass clef.



The low notes on the instrument are easily played. The first two octaves and a perfect fifth (to the F above middle C) are the most practical and playable. Incidentally, the bass clef is used for the low register from the bottom Bb up to the F or G

above the staff, but for the remainder of the high register, the *tenor* clef is used, not the treble clef.

The bassoon blends beautifully with other woodwinds, especially in unison with the clarinet, the bass clarinet, the alto flute, the bass flute, or the English horn. Used as the bottom voice in a divided woodwind passage, it will blend effectively, no matter what the other instruments are.

Staccato passages are easily played and are very effective on the instrument, particularly in the lower register. Though not as flexible as the other woodwinds, moderately fast scales and arpeggios can be executed with comparative ease.

Although the bassoon is often used in a light-hearted, "comic" context, do not overlook the beautiful sound of which the bassoon is capable in melodic passages or its ability to caress a melody with a highly sensitive and expressive tone. For this purpose, the middle to medium high range is best. Listen to the solo high register passage in the opening bars of Stravinsky's "The Rite of Spring".

The *Woodwind Ensemble* presents a myriad of combinations that I have neither the space nor the inclination to discuss here. Fortunately, one of the facts of life in woodwind writing is that they all get along quite nicely with each other. A knowledge of the best useable range of each instrument is your safeguard against undesirable formations.

With this basic principle in mind, let us now analyze an example in which we apply it to the voicing of a few of copious different combinations of woodwinds.



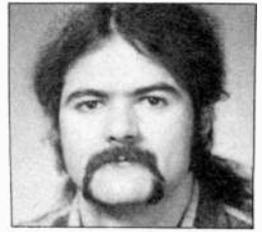
1. Flute/oboe/English horn/clarinet/bassoon/bass clarinet.
2. Flute/clarinet/English horn/clarinet/bass clarinet/bassoon.
3. Oboe/English horn/bassoon/clarinet/clarinet or bass clarinet/bass clarinet.
4. Oboe/clarinet/two alto flutes (unison)/clarinet/bassoon/bass clarinet.
5. Flute and oboe (unison)/clarinet/English horn/French horn/bassoon/bass clarinet.
6. Clarinet/oboe/English horn/clarinet/bassoon/bass clarinet.
7. Two alto flutes(unison)/clarinet/English horn/clarinet/bass clarinet/bassoon.

Incidentally, the incorporation of the French horn in combination #5 is not a misprint. Although it is a brass instrument, the French horn blends extremely well with woodwinds, and is a member of every classical woodwind quintet.

Once again, I urge you to investigate some of the classical woodwind quintet literature, a noteworthy example being Samuel Barber's beautiful "Summer Music".

Alas, the wine is depleted, the candle dwindles, the garret grows cold, and I must away, for yonder lies the causal of my fodder.

Sound Reinforcement



DAVE BENNETT

The Goal-Flat Response

In our last column, we finished by discussing how feedback results when the system gain is increased to the point where the highest peak in the system frequency response curve intersects a line representing the threshold of feedback. We said that the frequency (pitch) of the sound heard when the system begins to feed back is the same frequency as the highest peak shown in a frequency response curve of the system. These peaks and dips represent the gain of the sound system at different frequencies. You will remember that a system feeds back when its total system gain at any frequency exceeds the point of unity gain. As we turn the overall gain (volume) of the system up, we increase the gain of the system equally at all frequencies. As the system has only to reach unity gain at any one frequency in order to cause feedback, this first occurs at the frequency at which the gain is already the highest. This is, of course, the highest peak on the response graph. As this peak approaches the threshold of feedback, it prevents us from turning up the system any louder.

If we could reduce the gain of the system at this troublesome frequency, we would again be able to turn up the system gain. Once again, the next highest peak in the system's frequency response would trigger feedback at its frequency. If we were again able to reduce the system gain at the frequency of this new peak, we could yet again turn up the overall gain. If we continued to reduce the system's gain at the highest points in the response graph, we would eventually end up with a perfectly "flat" response curve. This would show that we had reduced the gain at certain frequencies until the gain was finally equal at all of them. Once the system frequency response was "flattened", the overall gain could be increased until the system reached unity gain at all frequencies simultaneously.

As mentioned in last month's column, for a sound system to reproduce or reinforce music exactly as it sounds at the source, all frequencies must be evenly amplified. The ideal system frequency response in this case is also a "flat" response graph. A second, and sometimes more important, benefit of flattening a system's frequency response, is being

able to obtain a faithful, natural reproduction of the source.

If you hadn't already guessed, the devices used to flatten the frequency response are called EQUALIZERS, so called because they are intended to enable one to make a system's gain EQUAL at all frequencies. I should point out that equalizers are very often (ab)used for creative reasons in order to emphasize or reduce certain frequencies more than others. To facilitate their creative use, most equalizers are also capable of increasing the gain at selected frequencies.

Equalizers are available in many forms. They are electronic circuits that are usually inserted in the sound system chain somewhere between the microphone and the final power amplifier section. Most mixing consoles have equalization circuits in them in one form or another.

In their simplest forms, equalizers consist of controls which reduce the gain of frequencies at the low and high ends of the audio spectrum. These are known by different names, among them low-cut, bass roll-off, high pass filter for the low frequencies, and high-cut, treble roll-off, low pass filter for the high frequencies. A slightly more advanced form allows both the reduction and boosting of gain at the extreme low and high frequencies. These are commonly called bass and treble controls.

Other forms of equalizers available are mid-range controls, graphic equalizers, and parametric equalizers. In their more sophisticated forms, equalizers are usually separate pieces of equipment, rather than being a part of the mixing console. They are then connected between the mixing console outputs and the power amplifier inputs. All of the different styles of equalizers are capable of assisting us in flattening the response of a sound system. The more selective an equalizer is with respect of affecting only those frequencies desired, the more useful it will be for anti-feedback purposes.

Next issue, we will examine the various types of equalizers more closely. This will lead us to the actual application techniques of the various types, to either allow more gain in the system before feedback, or to flatten the total system response as it affects the audience, enabling the most natural reproduction possible.



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Recording



PAUL ZAZA

Equalization Part 2

Last time, we talked about e.q. with respect to volume and frequency (db vs. hz). This time out I'd like to explore, in a little more detail, the finer subtleties of various aspects of tone control, or *equalization*.

One point I'd like to stress again is that your equalizer should never be relied upon to correct bad miking. If you are recording from the ground up, should you encounter a problem, remember to change or re-position your mikes first, get the sound (core) you basically want to hear and then colour it with the electronic goodies you have available to you. (It's amazing how many engineers do this backwards). One reason for this philosophy is that if you depend on your equalizer to correct something you've done wrong with your mikes, it may appear that the immediate problem is solved but you've probably created a new one somewhere else.

Listed here are some of the more common types used in the industry, that I would recommend you become familiar with:

Basic Frequency Equalize - most recording and broadcast consoles use this type. Usually one frequency is set at a time in 3 areas: low, mid and high. The frequency *dialed up* is actually a curve (signals at 1200 Hz and 3600 Hz are actually boosted a bit when a boost of say 6 db is made to 2400 Hz.) These units are usually incremented in 2 or 3 db steps up to ± 14 or 15 db. Top end frequencies might be found at 8-10-12-15 KHz. Mid-range frequencies could vary between 250 Hz to 7.5 KHz, and typical low end frequencies are 40 Hz - 60 Hz - 90 Hz and 120 Hz. All of this is dependent on the make and model of the units you're using. These devices are to be thought of as "all purpose" tone controls to be used to fatten, thin-out, sharpen, sparkle, or just add more *poop* to your mix. They should be used sparingly and intelligently.

Graphic Equalizers - the graphic is found almost everywhere and although their designs have been changed tremendously over the last 10 years, the principle and theory is still the same. Graphics are found in passive and active formats. They use sliders as opposed to rotary potentiometers, with their centre position being the neutral or off (unequalized) position. Above the centre is a boost, and of course below is a cut. The positioning of the sliders gives you an instant picture, model or graphic of the curve you've selected. This is a straight forward direct approach to equalizing, and eliminates a lot of time studying the unit to see or visualize what was done.

These units are generally mounted in racks, not in consoles, because of their size. They can be found in stereo or mono configurations with any variety of frequencies. Most professionals use them to zero in on a certain frequency or even e.q. an entire mix after individual tracks have been equalized. Using graphics to tune or re-tune monitors is popular and lets you see how and where your room is either deficient or bumpy.

The big advantage with graphics is that one can control a multitude of frequencies simultaneously as opposed to 3 or 4 frequencies at a time.

Parametric - the theory here was touched on in the previous issue but to further elaborate we'll start by saying that the parametric is showing up in more and more recording con-

soles because of its greater flexibility. It allows the engineer to vary the bandwidth, slope or Q of a signal. Practically, this means that you can encompass more frequencies on the way up to the one you've selected to modify or conversely eliminate them and zero in on exactly the area you've chosen. The three parameters here you're dealing with are frequency, volume, and slope. (Hz vs. db vs. Q)

All other aspects are similar to the basic frequency equalizer I started out describing.

Elliptical Equalizers - found mostly in cutting rooms this type provides a curve which resembles an ellipse (egg shape) hence the name. The purpose for this design is to reduce separation (between left and right channels) by dividing frequencies above and below certain points in the program. These points are sometimes referred to as the *turnover* frequency. The elliptical equalizer is used to decrease vertical information on a stereo mix, thereby improving mono/stereo compatibility of the recorded disc. Practically, this allows the same mix to sound good in mono (a.m. radio) and stereo (fm stereo).

Diameter Equalizers - again found in cutting rooms these are variable equalizers which mean that the closer the cutting head gets to the centre of the disc the more diameter equalization is added. (The unit is mechanically connected to the cutting head carriage). Basically it is needed to restore high end on smaller grooves.

De-Essers - usually used when there is a problem of too much sibilance or splattering of high end frequencies when the letter S is spoken or sung. Because tape characteristics are quite different from disc, an inexperienced engineer might not anticipate a problem on his 2 track mix before he sends it out for pressing, simply because it sounds fine on tape. This unit is a combination limiter/equalizer, designed and set up to turn on only when a pre-determined onset point is dialed up. When that frequency shows up in the program the unit kicks in and limits the volume of the frequency.

Filters - I would recommend that you be familiar with dip-cut, peak-boost, shelf, high-pass, low-pass, band-pass, and notch type filters.

Although the above is a general and very basic listing of equalizer types, I believe it gives you the most important categories which you should be acquainted with. Equalizer circuits are found in recording studios, pa systems, radio stations, disc cutting houses, optical transfer labs, mixing theatres, broadcasting for TV, guitars, organs, synthesizers, and even drums. Whether they are used to colour or exaggerate certain frequencies or simply to remove, even-out or correct others, equalizers are an important study for any notable sound recordist. Be familiar with terms like; attenuate, roll-off, dip cut, shelve, boost and so on. Terms like "active" or "passive equalizers" refer to the presence or absence of d.c. or power used to drive the units. This also relates to insertion loss or the relationship of volume to frequency control.

In summary, equalization is to be done by ear and certainly the ideal complement or combination of a good theoretical understanding and knowledge of waveforms together with a damn good pair of ears yields a solid musical engineer.

Taking Care of Business

MONA COXSON



Save Now, Spend Later

*Whatever you have, spend less
Samuel Johnson 1709-1784*

For some inexplicable reason, vast numbers of people seem to take great pride in the fact that they can't save money.

You've seen them. They'll shrug their shoulders, smile a little, announce "I can't save a cent", then order another round of drinks before going back on stage.

Their reasons for not saving are astonishing. "I'm young", they'll say. "You only live once. Besides, why worry? We're booked for the next three weeks" or "Listen, with the economy the way it is, why save? You've got to live for today."

Sound familiar? More important, are they right? Let's see.

A recent survey of doctors across Canada revealed that a quarter of all illness stems from financial insecurity and money worries. Psychiatrists say that financial, mental and physical health are closely allied and some suggest that quarrels over money are among the major reason for the increasing divorce rate.

For the self-employed musician, money in the bank means even more and anyone who has had a three or four week lay-off will agree.

Quite simply, money in the bank means peace of mind and a marvellous sense of independence.

What are savings?

Savings mean different things to different people. Buying a much needed coat on sale can be a "saving" as can having medical insurance, as anyone can attest to who has been in the hospital for any length of time without coverage. For others, putting away \$10 a week in a Christmas fund is saving.

Aside from that, saving can be broadly classified as either short term saving or long term saving. As defined here, short term saving is putting money aside for use within one or two years for such expenses as new equipment, a car, taxes or to cover those bills that must still be paid when you're not working.

Long term saving is putting money aside with the intention of leaving it untouched for several years and is used primarily for investment opportunities, buying a house, education of children and retirement. But more about long term saving at a later date.

How much should you save?

A difficult question to answer. Clearly, the musician should set aside more than the person on a fixed salary who, along with that regular pay cheque, also has company benefits.

Ideally, experts suggest a regular savings program of from ten to twenty percent of total income with a primary goal of an emergency cash reserve fund of three to six month's living expenses. Once this goal is reached, then start on a retirement savings plan.

This cash reserve fund should be readily available. Keep

some in a chequing account, some in a bonus savings account and some in Canada Savings Bonds.

Other factors naturally enter into how much you should, or can save; a debt that must be paid, an unexpected emergency such as the car falling apart on the way to Elliot Lake, a root canal job that can't be avoided. Whether you're single or married matters as does having children.

Regardless, save what you can towards an emergency cash reserve fund.

But I can't save.

Sure you can. Simply make up your mind that you're going to save then do it.

Too many of us believe we can't save until we're earning just a little more than we are at present. Saving doesn't totally depend on income but rather on spending just a little less than we're earning.

If you're earning \$100 a week and spending \$98, you're saving. Spend \$102 and you're going into debt. Most of us can cut back on something in order to save. A pack-a-day smoker can save \$8 a week and perhaps his life by stopping smoking. Not having that "one more drink" can save a fortune.

If you know you're an impulse buyer, carry less cash when you're out and leave the credit cards at home. Better still, if they're creating a problem, destroy the cards.

Most of us have trouble saving. Even the man whose income is a tidy \$50,000 a year sometimes has trouble saving since he has probably raised his standard of living along the way. Often saving is avoided because it involves discomfort - giving up something. Generally you can save if you really want to, but you must first really want to do so.

I mean it. I really can't save.

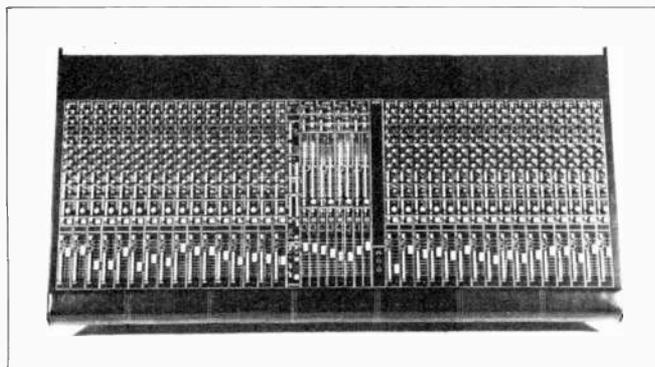
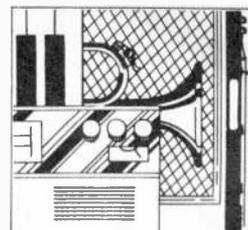
Okay, perhaps you can't save right now. In that case, wait until you have more money coming in and start by saving all or part of it immediately. If you can't see extra money coming in the foreseeable future, your only way to save is to cut back on expenditures although an astute musician can usually pick up extra work and in return, extra money when things are tight.

The best way to save is to take savings out of your income before you take anything else out. Save off the top rather than saving what's left over. Decide on how much you want to save and bank that first. Treat it as a bill and pay that bill first, then live on the rest of the income. Whatever you save, make sure it goes into a separate account quite apart from the account you use for current expenses.

For those of you who really want to save, it can be done. It does take discipline and perhaps cutting back on a few things but the rewards are great whether in the form of being debt free or simply being financially independent enough not to have to take those crummy jobs because you're starving.

Besides, no one has yet discovered the fountain of youth, that three week booking could fall through, and tomorrow the economy could change right around.

Product News



Harrison ALIVE Console

Standard features on the ALIVE console are: Harrison transformerless microphone pre-amps; automated VCA faders with Groupers; 8 VCA matrix sub-groups; 3 band parametric EQ with high-pass; direct communications interface; 4 main stereo output pairs; 8 auxiliary send busses; 8 built-in 16 seg-

ment electronic LED vu meters; 32 or 24 channel mainframes and extender frames; 3 point overload LED indicator on each I/O module; road proof lightweight aircraft aluminum frame. More information from: Heint Audio Developments, 1001 Denison St., Unit #6, Markham, Ont. L3R 2Z8 (416) 495-0688.

Ovation Magnum Bass



Ovation Instruments offers two new electric basses: Magnum I and Magnum II.

The Magnum neck pickup has

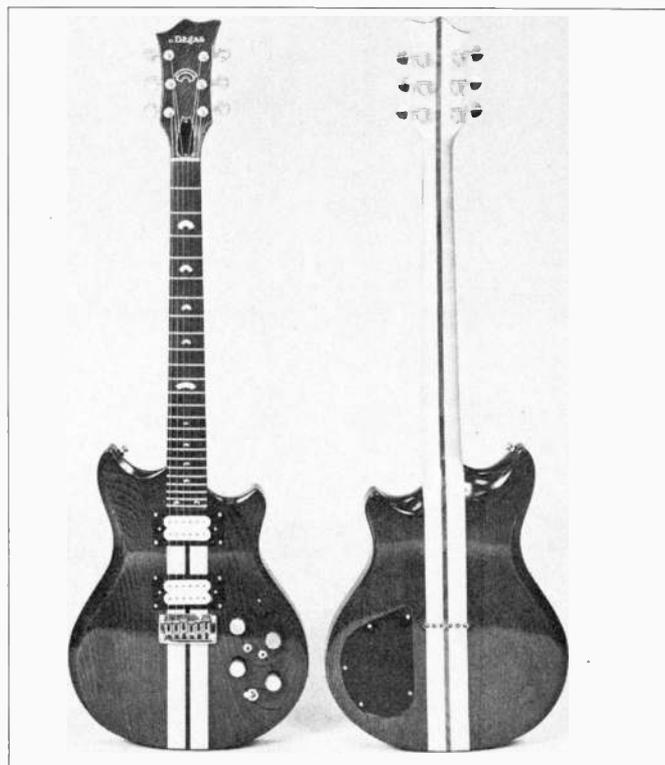
four coils, one per string and extra windings for higher output. Individual volume potentiometers on the coils let the player adjust the level of each string separately, and therefore the player can match the louder strings to the softer ones.

As well there are large U-shaped pole pieces in the bridge-pickup that sense the presence of a vibrating string longer.

Magnum I features volume and tone controls for each pickup. A mono output jack permits standard operation of the instrument. A stereo output jack allows the player to plug the bass into two separate amps, or two channels of one amp. The stereo feature splits pickup response for additional tonal possibilities.

Magnum II has a battery-powered preamplifier which uses eight low-noise, low current amps. The preamp offers dramatic tonal changes without volume loss. Magnum II has a master volume control and a 3-band graphic equalizer that adjusts bass, midrange and treble (± 12 db).

For more information, write to: B&J Music Ltd., 469 King St. West, Toronto, Ontario, M5V 1K4.



El Degas Electric with DiMarzio "Dual Sound" Pickups

The No.980 Guitar features No.DP-101 DiMarzio "Dual Sound" Pickups, along with DiMarzio Mini Switches to change both pickups from "Humbucking" to "Single Coil".

The No.980, which bears a suggested list of \$499.50B, heads the new 1980 El Degas

Electric line-up of 22 Guitars and 11 Basses all of which are powered by stock DiMarzio pickups.

Canadian distributor for El Degas is: B&J Music Ltd., 469 King St. W., Toronto, Ontario M5V 1K4.



Syntovox Vocoder

Gerr Electro Acoustics Ltd. introduces to Canada the Syntovox Model 222, 221 and the 202 Vocoders, formerly available only in Europe. The Model 221 is a 20 channel analyzer, synthesizer, and control system which allows the user to create a wide range of vocal, choral and percussive effects for recording, theatre use, film sound, commercials and so on. The analyzer accepts an input signal and breaks it down by means of

twenty bandpass filters. The levels at each filter frequency are converted to control voltages which impose the speech characteristics onto an input signal either an internal pulse generator or an external source or instrument with ample harmonics. The model 222 and 202 are simplified versions of the 221 employing fewer filters yet offering high intelligibility. For further information contact: Gerr Electro Acoustics Ltd., 363 Adelaide Street East, Toronto, Ontario M5A 1N3 (416) 868-0528.

JBL E Series

James B. Lansing Sound, Inc. announces its newly-designed musical instrument line, the E Series, consisting of the first professional loudspeaker components to utilize Symmetrical Field Geometry (SFG) magnetic structures in combination with an aluminum flux stabilizing ring, a technological advance just developed by JBL engineers.

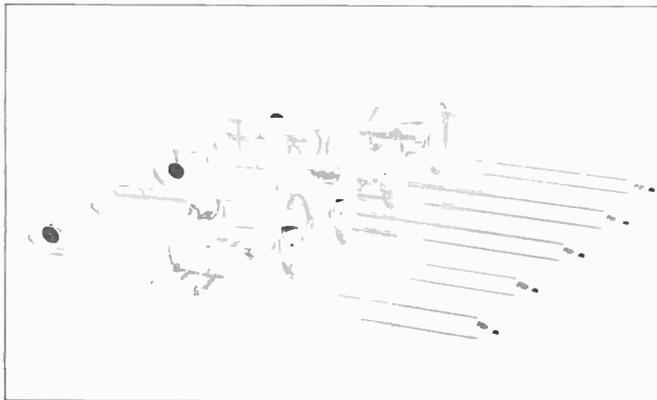
The E Series is a new line of products upgraded from the original K Series. In addition to featuring SFG magnetic structures, all E Series models are built with new high-temperature adhesives, plastic materials and optimally constructed voice coil formers. The E Series consists of the following models: the E110, a 10-inch loudspeaker for lead or rhythm guitar, keyboards, voice or line array; the E120 12-inch and E130 15-inch, for lead or rhythm guitar, electric piano, organ or vocals; and the E140 15-inch, E145 15-inch and E151 18-inch, for electric bass or organ. For more details: Gould Mktg., 109 Montee de Liesse, St. Laurent, Quebec H4T 1S9 (514) 342-4441.

King Introduces New Trombone Line

The King Musical Instruments Company has a new trombone line for 1980.

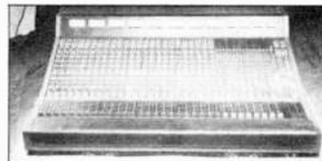
A visible new feature is the specially designed gold brass bell, which has a higher percentage of copper. This 'gold brass' feature is incorporated in the design of the new 5B models 2125 and 2125F and new symphony bass models 2107 and 2108. In addition, the new gold brass bell is being used on the current 4B models 2104 and 2104F and Duo-Gravis Model 2106.

The gold brass is an addition to the King Family of Trombones, such as the new 607 "F" attach-



Yamaha Mixing Console

The PM 2000 is a mixing system with 24 x 8 and 32 x 8 configurations available. Features include 14 mixing busses (8 program-4 foldback-2 echo); headphone cue mixing facilities; built-in talkback system with a mc input and a program line input (compatible with 3 wire intercoms). Other features are 12 vu meters with peak LED's switchable to

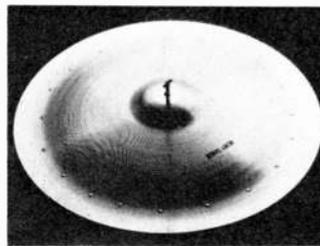


any outputs; equalizers with 4 bands, 20 frequencies in overlapping ranges as well as 15db of boost or cut and in/out buttons and centre detents at flat position. More details from: Yamaha Canada, 135 Milner Rd., Scarborough, Ont. M1S 3R1.

ment student horn with .525 bore, as well as a newly designed in-line trigger mechanism for the new symphony bass models 2106 and 2107.

Other King features included in the line are the King slide which is straightened by hand, not by machine; the tubes which run a true parallel and the one-piece inside and outside drawn nickel silver slide tubes. Information from: King Musical Instruments, 33999 Curtis Blvd., Eastlake, Ohio 44094.

Zildjian Heavy Swish Cymbal



This new heavy swish cymbal features a larger than normal bell. It is also fitted with 20 rivets designed to cut through the amplified sound of heavy rock music. It's thicker in weight than the normal swish and offers a more defined stick sound while retaining low end characteristics. The Heavy Swish cymbal is available in 22" diameter only and is designed primarily as a special effect ride cymbal. More information can be obtained through: Azco Ltd., Meductic, New Brunswick, E0H 1L0 (506) 272-2019.

El Degas Mahogany Top Jumbo Guitars

El Degas introduces two new mahogany top models to its acoustic line.

MT-7 (left side) features: fine grained mahogany top, back and sides; adjustable mahogany neck with solid Rosewood fingerboard; high gloss finish; multiple-ply celluloid bound body.

MT-107 (right side) features: mahogany top, back and sides; adjustable mahogany neck; high gloss finish; adjustable bridge.

Canadian distributor for El Degas Guitars is: B&J Music Ltd., 469 King St. W., Toronto, Ontario M5V 1K4.

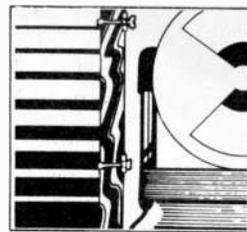
Altec Stanley Screamer Monitors



The small slope monitor SS-2010-R has a road finish (with lid). This unit includes; one 417-8LF low frequency, high power, sound reinforced loudspeaker. There is also one 808-8B high frequency compression driver; one 32B high frequency horn; one N1029-8A dividing network. As well, the SS-2010-R includes Medium Output, Wide Dispersion, and Passive Crossover. The weight is 88 lbs.

The large slope monitor SS-2050-R is equipped with two 417.16LF low frequency, high power, sound reinforced loudspeakers; one 288.16G high frequency compression driver and one 31B high frequency horn. The SS-2050-R has high output and widespread dispersion as well as being road finished (with lid) weighing 168 lbs. For more details on these contact: Altec Lansing of Canada, 151 Carlingview Dr., Unit #5, Rexdale, Ont. M9W 5E7 (416) 675-1177.

Market Place



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.

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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. \$1.50 each. Canadian Musician, 2453 Yonge St., No.3, Toronto, Ontario M4P 2E8.

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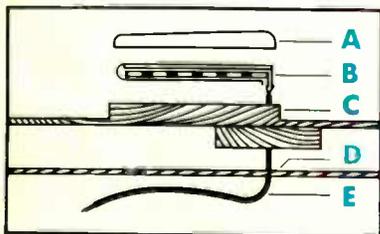
Gerr Electro Acoustics Ltd. 363 Adelaide Street East Toronto, Ontario M5A 1N3 Phone: (416) 868-0528 Telex: 065-24385

TAKAMINE amplifies the natural sound of wood.



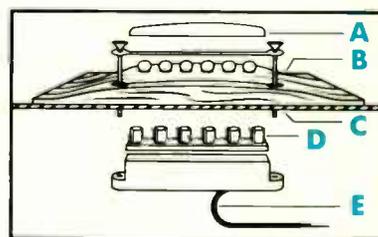
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