

canadian musician

JUNE 1982 \$1.50

MM70900

CHILLWACK

Shari Ulrich
Performing
Rights - Part 1
Songwriters'
Market Guide

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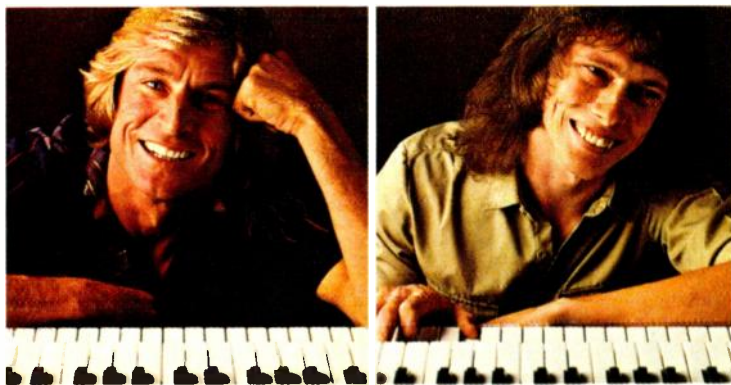
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COLUMNS

Guitar

by Bobby Edwards
Half Time Country Pickin'

65

Keyboards

by Brian Harris
An Introduction to Comping
- Conclusion

66

Bass

by Dave Young
Jazz Playing in a Small Group

67

Percussion

by Peter Magadini
Reading at the Drum Set
- Conclusion

68

Brass

by Don Johnson
Unprepared! Mea Culpa!

69

Woodwinds

by Pat LaBarbera
Breaking Away from the Roots
- Part 1

70

Synthesizers

by Bob Federer
The MC-4 Micro-Composer

72

Vocal Technique

by Rosemary Burns
Letters...We Get Letters

73

Songwriting

by Brian Chater
What is a Publisher Looking For?
- Part 1

74

Arranging

by Jim Pirie
Full Orchestra Balance

75

Sound Reinforcement

by Dave Bennett
Cancellation, Delay,
and Power Source

76

Recording

by Paul Zaza
Level, and the Light Meter

77

Taking Care of Business

by Mona Coxson
Career Options

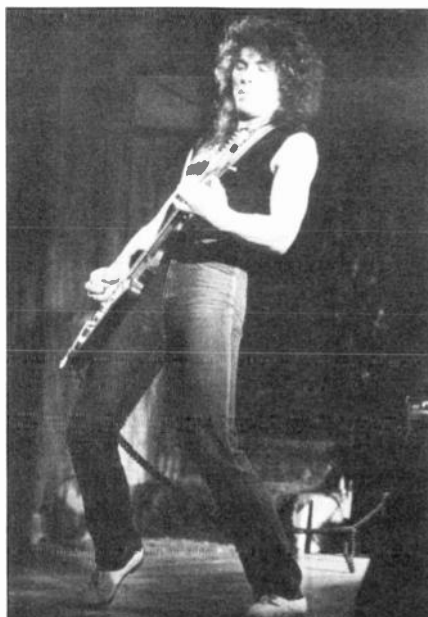
78

Sittin' In

by Jimmy Coxson
Piano Repertoire - Conclusion

79

COVER PHOTO BY DEE LIPPINGWELL

**Chilliwack**

BY IRENE G. KNIGHT

Things are certainly happening for Chilliwack. Projects for the threesome - writing, recording, producing, performing - are on a back-to-back basis. Plus, another album is due this summer along with the inevitable touring.

30

Shari Ulrich

BY IRENE G. KNIGHT

In this Innerview, Shari discusses such topics as early experiences, memorable gigs, performance, songwriting, getting ahead and her general attitudes about the industry.

32

Performing Rights - Part 1

BY MONA COXSON

35

Songwriters' Market Guide

BY KATHRYN MILLS
AND KATHY WHITNEY

37

DEPARTMENTS

Feedback

Letters from our readers 8

Notes

CHUM Group - New Canadian
Content Program 10

Records

By Terry Burman 19

Profile

Daniel Lavoie
by Kathryn Mills 28

Product News

The Latest in Equipment 80

Marketplace

Classified Ads 82

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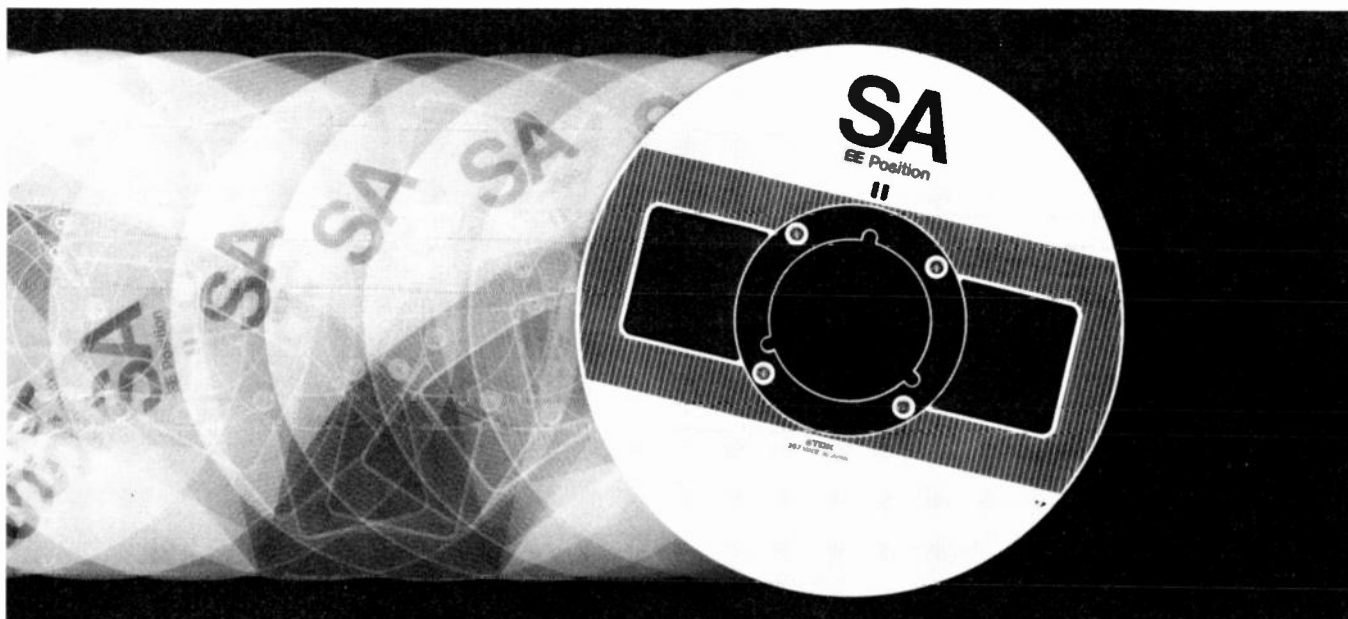
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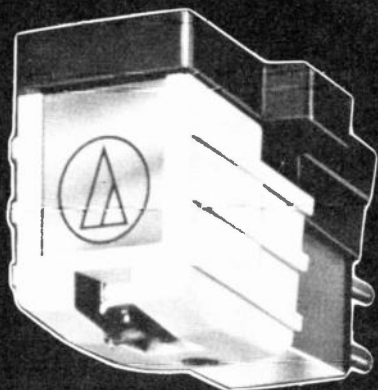
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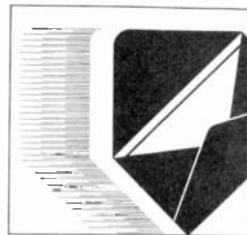
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Feedback



Dear Mona:

With great interest I have read your columns in *Canadian Musician* over the past three years. I have found them very interesting and well written. The article in the April 1982 edition is no exception.

My only comment would be the unnecessary statement "...might reduce the number of dollars available to buy high commissioned life insurance that you probably don't need." Earlier in the sentence you have stressed the need for a good insurance agent and by that definition, that person will arrange for the required coverage. The statement casts some doubt on the honesty of the insurance agent, which is unfair. It also implies that there isn't a need for life insurance which pays higher commission than other life insurance products. It is a blanket statement which cannot be made without a proper assessment of an individual's needs. Perhaps a bit of nit-picking, but it is a statement like that which people use as an excuse to not sit down with a life insurance agent.

I am sorry that I will not be able to attend your Business of Music Seminar being held Sunday, June 20th, 1982. I would be interested in the panel discussion entitled *Nickels & Dimes*. Much has changed in this area especially in the RSP vehicles now available and in the reasons for incorporation. Unfortunately, the final outcome of the proposed Federal Budget of November 12th, 1981 will not be known, which will leave some of this discussion to speculation.

Again, I thoroughly enjoy reading your columns and look forward to many informative articles in the future.

Fraser R. Deacon
Fraser Deacon & Associates
Toronto, Ontario

I read my first issue of *Canadian Musician*, April 1982, and the article on Saga I found most fascinating. Saga is my favourite group and for quite some time now I've been looking for information on them. I was amazed to see how much equipment Saga possessed; it's incredible.

I also found the article on David McLey to be extremely interesting. I was wondering if I might be able to acquire technical information on the MMS, like schematics or something of that nature.

Gareth Lewis
Ajax, Ont.

ED. For information regarding the McLeyvier, contact: *Hazelcom Industries*, 39 Hazelton Ave., Toronto, Ontario.

World Radio History

We just want to inform you guys of what an excellent magazine. We especially enjoyed the articles and the interviews with Neil Peart, Alex Lifeson and Geddy Lee. They are three of the most talented musicians in the world. Canada should be very proud of those three men who know what real music is. Keep up the great work CM.

Michael MacDonald
Doug Rempel
Oliver, B.C.

It has been two years since you've written anything about one of Canada's best bands, Triumph. I've been waiting for a long time to read a follow-up to your April 1980 article on the trio, and I hope to see it soon.

I think that *Canadian Musician* is a wonderful magazine, and I hope you're around as long as I am, at least!

Ruth,
White Rock, B.C.

Thank you Greg Quill for 2 very informative, entertaining and long overdue articles on my favourite band, Saga (April issues of *Canadian Musician* and *Music Express*). It's about time they began receiving some quality exposure here in the Great White North. However, better late than never eh?

Our apathy must be part of our great Canadian heritage. How else could we sit back and wait until the Europeans point out to us what great talent we have right here in our own backyard before we can appreciate it ourselves?

Saga's fought hard for some recognition here in their own country and I can name no other Canadian band more deserving of our support. Michael Sadler probably should tell us all to "Take Off" now that Saga is on top in the European market, but unfortunately he's above that sort of thing and is giving us another chance to wake up and appreciate what a dynamite band we have right here at home. So, c'mon "hosers", let's get behind our boys and put them where they belong - on top in the Canadian market too!

Pauline Dickson
Malton, Ont.

P.S. Re: The cover photo of Michael Sadler on *Canadian Musician* - "Beauty".

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I Career Development under this wide umbrella discussions will revolve around job contracts, the musician and his union, agents, managers, creating and keeping an image, alternate music careers, and many other areas that pertain to groups and/or solo artists interested in establishing themselves in the Music Business.

II Climbing the Ladder will deal with making demos (for record companies, agents, auditions etc.), deciphering record contracts, working with engineers and producers, performing and mechanical rights (briefly), record distribution, lawyers, publicists, giving interviews, how to break into the international market. All of these subjects will relate to those intent on recording independently or planning to sign with a major record label.

III Nickels and Dimes Don't let this scare you. We'll not only cover the whats, whys, whens, and wherefores of income tax and allowable deductions, we will also talk about establishing a credit rating and keeping it, when to incorporate, RRSPs, investments, making use of your credit union, plus any other sore spots or bright ideas you'd like to share.

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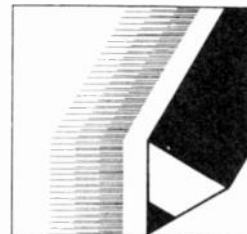
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Check panel(s) of most interest to you:

☐ I CAREER DEVELOPMENT

☐ II CLIMBING THE LADDER

☐ III NICKELS AND DIMES



Tribute To West Coast Music Awards

Chilliwick picked up four awards at the second annual Tribute To West Coast Music staged by the British Columbia chapter of the Canadian Academy of Recording Arts and Sciences (CARAS) February 22 in Vancouver. The band took Best Single for "My Girl", Bill Henderson won both Best Male Vocalist and Best Guitarist and Ab Bryant was named Best Bassist. The top honours, however, went to Loverboy who took home the Best Group and Best Album (*Get Lucky*) awards as well as Best Drummer for Matt Frenette.

Bryan Adams won in the Most Promising category and shared the Best Songwriter award with partner Jim Vallance.



Loverboy

Other winners were: Best Independent Release - *In the Mood*, by the Wildroot Or-

chestra; Best Club Act - The Headpins; Best Female Vocalist - Shari Ulrich; Best Country Act -

Mid Night Rodeo; Best Folk Bluegrass Act - Bim; Best Jazz Act - Skywalk; best Reed/Brass

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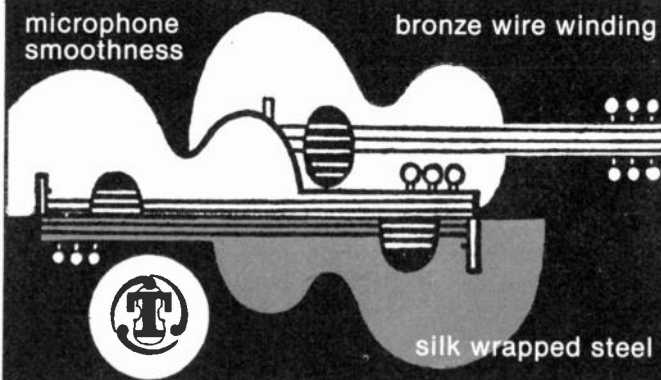
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Round Sound Studios Inc. of Toronto has added an audio/video synchronization system for audio production and video post-production to its list of pro audio services. The new system includes the Audio Kinetics Q-Lock 3.10 with Glen-Lock to provide read/generate/regenerate for all SMPTE time-code rates. It allows synchronization and computer control of the studio's JVC 3/4" video, MCI 2" multitrack and Otari MTR 101/2" 4 track machines.

Video display units are 19" Sony Trinitron monitors. For more information: Round Sound, 357 Ormont Dr., Weston, Ont., M9L 1N8 (416) 743-9979.

Second Annual Young Composers' Competition

Students of composition take note: the second annual Young Composers' Competition is on. The contest is for the \$500 Patricia Elliott Scholarship for a composition for voice and instrumental accompaniment. To qualify, a student must be studying composition at a recognized institution or with a qualified teacher. The final date for entry

is October 30 and the winner will be picked by a jury of prominent Canadian composers.

For more information contact: The Alliance for Canadian New Music Projects, Scholarship Competition, 1263 Bay St., Toronto, Ont., M5R 2C1.

Prism Departures

Tensions within the line-up of Prism came to a head early this spring when founding member Lindsay Mitchell put on his walking shoes and announced his

departure, followed a few weeks later by Rocket Norton and Al Harlowe. The official reason was given as irreconcilable musical differences.

A spokesman for what's left of the band says lead singer Henry Small is currently in Los Angeles rehearsing with a revamped version of Prism. The new line-up will tour in support of the (now) ironically titled album *Small Change*.

Among Mitchell's immediate plans are projects with Randy Bachman and Frank Ludwig. Norton and Harlowe had not announced any plans at press time.

CHUM Group Initiates Free Advertising For Canadian Content Albums

In a bid to encourage record companies in Canada to sign more acts and release more records, members of the CHUM Group radio stations are supplying free on-air advertising to new

Canadian content albums.

Here's how it works: records must be playlisted, at least half of the material on each record must qualify as Canadian content, and all of the material has to be newly recorded. Greatest Hits packages and other compilations don't count. If a record qualifies it gets four to six weeks (about \$5,000 worth) of advertising spots at no cost. The ads are written and produced by the stations' advertising departments.

"They'll sound just like commercials on the radio station,"

says CHUM's Special Projects Director Warren Cosford. "We're not going to go on and do something that sounds like a free announcement."

One of the first albums to try out the system was the debut LP from The Machines on the new label, North Shore. Cosford says CHUM hopes the program will benefit small labels like North Shore which don't have lots of money for advertising.

The idea came up a few months ago when CHUM executives - including General Manager J.

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Robert Wood - noticed the stations' commercial air time was not sold out, says Cosford. Rather than use the time to play records, they chose to use it to promote the production of new ones. The theory is that an increase in Canadian releases will help young Canadian artists get recording contracts and make it easier for radio programmers to meet their Can-Con requirements.

"We've always felt there wasn't enough released on a weekly basis to justify 30 percent," says Cosford. "The bottom line on all of this is the economic time the music industry is going through. The number of records released is dropping, and that's going to effect radio drastically in the near future. The lifeblood of radio is new artists. If the music business is not healthy, radio isn't going to be healthy. I'm not saying this will correct the problem, but it's one thing our industry can do to help encourage creation of music in Canada."

"There is no hook. It's really that simple."

The project began March 1 and the stations have committed to carry on with it for at least six

months. During this time, CHUM's licence does *not* come up before the Canadian Radio-Television and Telecommunications Commission (CRTC) for review, says Cosford.

"Sure, doing this is going to make us look like heroes in front of the commission," he admits, "but it's not going to do us any good at licence renewal time. This has nothing to do with anything we promised before the CRTC."

Cosford says he expects other radio stations to pick up on the idea. Program directors across the country were quick to point out they've been supporting Canadian music in different ways for a long time.

"We've been doing the Homegrown Contest for a few years," says Gary Slaight of Q-107 in Toronto. "I think it (the free advertising program) is great, and it's good for the music industry, but I'm sure it's not just out of the goodness of their hearts. I think maybe they shouldn't make such a big deal of it," he adds, referring to the full-page ads taken by CHUM in *The Record* and *RPM*.

"The fact that you play something acts as a commercial

as it is," says Jeff Steele, program director at CJME AM in Regina. "Giving free time might add a bit too much commercialism. The fact that we take a chance and play it is enough."

Steele adds that record companies don't advertise much on the prairies, but the CHUM campaign could help get some of that revenue out there by default.

"Now that I think of it, I think it can benefit stations out here in getting the record companies' promotional dollars. It's a good way for record companies to test the market without gambling."

In spite of a few objections, most of the response was favourable.

"You can put me down as a 'yes,'" says Robert Braide of

CHOM/CKGM in Montreal. "We here at Maisonneuve (Broadcasting) periodically will give free advertising to a release we feel is meritorious. I think it's a great thing as long as they can give a good diversity of material."

Cosford says the CHUM Group has a couple of other similar projects in the planning stages, but he's not letting out any secrets at the moment.

The participating stations are CJCH/C100, Halifax, NS; CFRA/CFMO, Ottawa, Ont.; CKPT/CKQM, Peterborough, Ont.; CHUM/CHUM FM, Toronto, Ont.; CFRW/CHIQ, Winnipeg, Man.; CHOA, Stettler, Alta.; CKBR, Brooks, Alta.; CJDV, Drumheller, Alta.; and CFUN, Vancouver, BC.

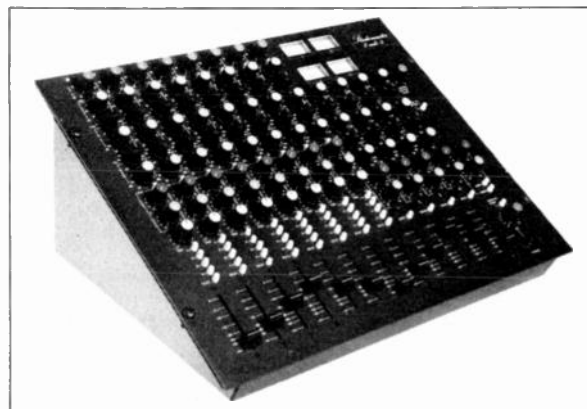
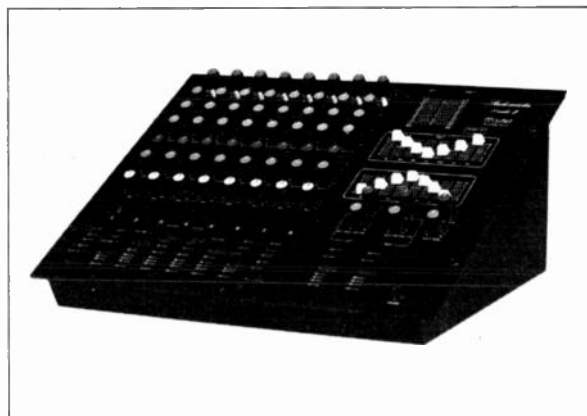
Business of Music Seminar

On June 20th Canadian Musician will be presenting a Business of Music Seminar, at the Sheraton Centre Hotel, Toronto from 9am to 5pm.

Mona Coxson, Canadian Musi-

cian's Taking Care of Business columnist, will be moderating three panels of discussion - I Career Development; II Climbing the Ladder; III Nickels & Dimes. Panelists will be announced in the near future.

The fee is \$75.00 for the day which includes lunch - a cash bar will be available during lunch



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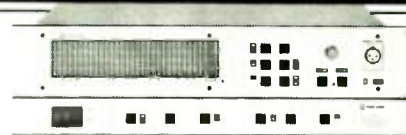
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First FM Station For Regina

Good news for AOR fans in Regina, Sask.: the city's first FM radio station is scheduled to take to the airwaves sometime early this summer. The 100,000 watt station, dubbed Z99, will be found at 98.9 MHz on the FM dial and is a member of the Midwest Broadcasters group.

A yearly budget of \$30,000 has been allotted to the new station to stage local concerts and to promote growth of the local music scene, says Station Manager Doug Rawlinson. As part of its Nine-Point Canadian Talent Program, Z99 will provide free studio time every Saturday morning to unsigned bands.

"The concept being that there

aren't any recording studios in Regina," says Rawlinson, "and bands here don't know how to make demos." In house producer Mike MacNaughton will take the helm of the project.

Plans for a Homegrown Contest and a \$1,000 scholarship are also in the works, says Rawlinson.

To make an appointment for free studio time contact: Mike MacNaughton, c/o Z99, P.O. Box 1300, Regina, Sask., S4P 3B9 (306) 569-1300.

Extra, Extra, Extra...

Anne Murray, the Canadian Brass and Gordon Lightfoot are scheduled as the first pop performers to tread the boards when the curtain rises on Roy Thomson Hall (a.k.a. the New Massey Hall) in Toronto at the beginning of September.....according to figures from the Canadian Recording Industry Association (CRIA), 34 percent of all recordings that went platinum in Canada last year were by Canadian performers

Paul Dean Guitar By Odyssey

Lead Loverboy Paul Dean has just put his name to a brand-new Odyssey guitar. The prototypes for The Paul Dean Model are in the final stages at the Odyssey factory in Vancouver, says Odyssey guitar technician Attila Balogh. Dean a regular Odyssey customer, was the first

to suggest building a guitar entirely to his specs and collaborated with the technicians on the design.

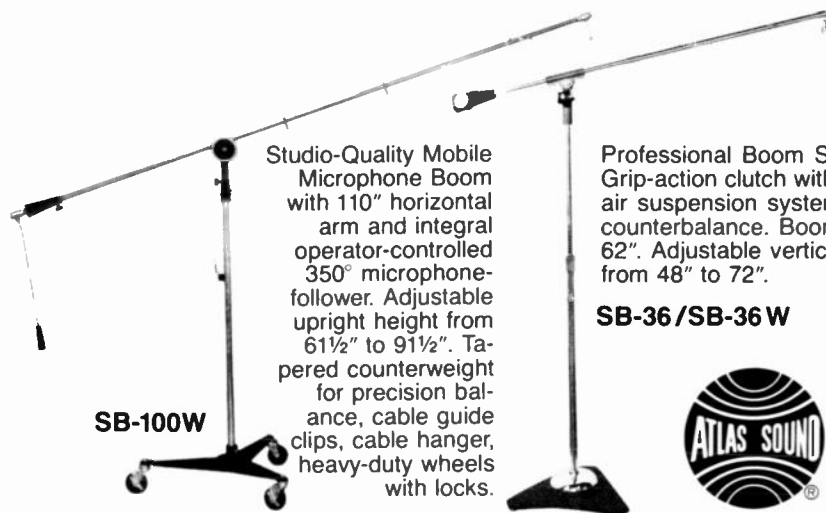
"We've known the guy for quite a while," says Balogh. "He's been in and out of the factory working with us on various things. We've built quite a few guitars for him."

The Paul Dean Model will have three single-coil pick-ups, and longer, fatter horns than your average Odyssey guitar, says Balogh.

.....MacLean and MacLean popped over to Britain in February to do a couple of club dates and perform their original composition, "Dolly Parton's Tits", on television. Back home in Canada their appeal of their "obscene theatrical performance" conviction is still awaiting a trial dateChilliwick's single "My Girl" has gone gone gone gold in Canada.....Irish pop group Rosetta Stone has joined the ever-growing ranks of international acts to add Bryan Adams/Jim Vallance tunes to their repertoire. They do "Hidin'

From Love" and "Straight From The Heart" on a new EP from Ready Records.....Bryan's own record, "Lonely Nights" (from the album *You Want It - You Got It*) recently entered the Billboard charts at Number 88 with a bullet.....The Nylons' debut LP on Attic Records sold 40,000 copies in its first four weeks of release.....The Queen City Kids were expected to go into the studio in April to start work on their second album. Rob Freeman, who co-produced the Go Gos, was slated to produce. **cm**

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79

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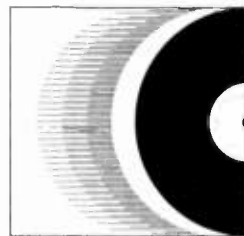
*Crystal Gayle insists on using
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STRAIGHT LINES

Run For Cover

Epic NFE-37560

Recorded at: Mushroom Studios
and Little Mountain Sound,
Vancouver

Producer: Jeffery Lesser

Engineer: Jeffery Lesser

Run For Cover is the second album for Vancouver's Straight Lines and it's a corker. Almost every song here has the makings of a single. They're full of strong vocal work and great hooks - the kind of stuff that works equally well on both AM and FM radio. The band goes right down the middle of hard and soft rock and comes up with a striking pop

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sound with heavy undertones.

Within this format, they manage to explore everything from ballads such as "Letting Go" to out-and-out rockers ("Lighten Up") and pure pop ("Illusions"). Straight Lines were really out to explore their more melodic side on this album, says guitarist David Sinclair, and even in the heaviest tune, "Lighten Up", this is evident. Melody reigns supreme. Songs like "It's Gotta Be Tonight", "There Are No Secrets" and the Eagles-ish title track give a blend of hard/soft rock where melody is still the key.

The melodic guitar work on the album supports the vocal lines in most cases. "In Letting go", says Sinclair, "the guitar lines aren't solos; they're part of the hook." Only in "Lighten Up" does Sinclair let loose on the guitar.

Other notable instrumental passages include the sax work in "It's Gotta Be Tonight" and the electric sitar used in "I've Got News For You." The sax in the former was actually taken from a much longer solo, and was then

split into two shorter solos. The electric sitar that gives a very unique edge to "I've Got News" is the high point of the tune. It was an integral part of the song even in the writing stages.

The big hit from the album is "Letting Go", a fragile yet moody ballad about love. According to Sinclair, "A lot of people take the song the wrong way - they think it's about a love relationship that's over. Actually, it's about any relationship, a mother and child, for example...giving the child room to grow. It comes from the phrase 'if you love something, set it free. If it comes back, it's yours, and if not, it never really was'."

Sinclair says they went for a live sound on *Run For Cover*, using mostly first takes and very little dubbing. "I even used several guitar amps to avoid dubbing. When I wanted more sound for power chords, I'd just click in another amp."

Oddly enough, the album doesn't sound live at all. It's quite slick and incredibly well produced. And it's incredibly listenable.

JIMI B.

Jimi B.
A&M SP9069
Recorded at: Master's
Workshop, Toronto
Producer: Jimi B.
Engineers: Steve Vaughn, Paul Massey

Jimi B.'s self-titled disc comes as a breath of fresh air to Toronto's new wave scene. It's well produced and contains some excellent playing. B.'s singing and writing are great. He punks out successfully on the first-rate new wave songs and also shows that he can sing a moving ballad.

Jimi B. has a lot of fun with the new waveish material like "Shake", "Red White and Blue" and "Touch Me". The bouncing rhythms, weird vocals and strange metallic sounds make these songs terrific. Perhaps the oddest song is "O Dee", which is reminiscent of the Spoons or Talking Heads.

B. shows his other side in songs like the pop-ish "All-American Boy" and "Unit #1980". Two ballads have been included in the album: "Strange Feeling" and "Wickless

Dynamite". B. sings with conviction on "Strange Feeling" but he sounds a bit strained on the other. They're strong tunes nevertheless and round out the album well.

CECILE FRENETTE

Cecile Frenette
RCA KKL1-0439
Recorded at: Eastern Sound,
Toronto
Producer: Jackie Rae
Engineer: Peter Mann

Cecile Frenette has a dynamite voice, and it's showcased immaculately on this album. Her throaty alto and phrasing brings Lena Horne to mind; Frenette has an amazing dynamic range and sounds especially well with her forte in the jazzy tunes like Gershwin's "Love Is Here To Stay".

The arrangements and playing behind Frenette complement her voice perfectly with a full horn-laden sound that never gets overbearing. The production, however, lessens the impact because the sound is so flat.

Yet even flat sound can't

Producer's Notebook

One in a series of tips to help you make better records

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THE LOGIC OF BUDGETS

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One of the most difficult and time consuming jobs that a producer has is that of preparing a record budget, but a thorough, comprehensive breakdown can save you plenty of headaches later. For studio, you can usually count on about 30% more mix time than you think you'll need. Some studios will give you a deal if you pay in advance.

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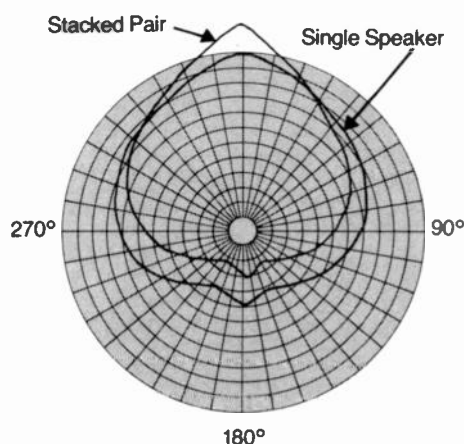
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Records

harm the flawless performances, and Frenette's voice saves the weaker material like "What Am I To Do With Me" and "Never Can Say Goodbye". She belts it out on the bluesy "Look And See" and on "Are You Holding Me". Her vocal is riveting on "The Masquerade Is Over" and "But Beautiful". The title of the latter describes perfectly her performance in the tune and on the whole album.

GORDON LIGHTFOOT Shadows

Warner Brothers XBS-3633
Recorded at: Eastern Sound,
Toronto
Producers: Gordon Lightfoot,
Ken Friesen
Engineer: Ken Friesen

Gordon Lightfoot has consistently turned out high-class albums all through his career and this one is no exception. The material is A-1, as is Lightfoot's production. The instrumental balance in each song is perfect and Lightfoot's voice is superb.

The opening cut, "14 Karat Gold", is a strong and haunting

ballad that Lightfoot's voice and arrangement make memorable. His vocals are equally poignant on the largely acoustic folk songs, "Shadows" and "Thank You For The Promises". The electric rock feel of "Blackberry Wine" seems unsuited to Lightfoot's mellow voice, but he does a good job anyway. He's less fortunate on "Baby Step Back". His vocal isn't convincing enough for the nasty lyrics.

The one cut that shines above all the rest is "Triangle", a masterful sea song destined to take its place along side of "The Wreck Of The Edmund Fitzgerald". The tune flows along effortlessly and with Lightfoot at the helm, it can't go wrong. He outdoes himself on this one. *Shadows* is worth having for this song alone.

ALDO NOVA Portrait

NFR-37498
Bobinason Sound, Montreal;
Kindom Sound, Syosset,
New York
Producer: Aldo Nova
Engineers: Aldo Nova, Louis
Mercier, Billy Szawlowski
Montrealer Aldo Nova puts forth

a good effort on his debut album and shows himself to be quite a good guitarist and singer.

Nova revels in poppy heavy metal on this album but his slick production has taken most of the edge off the music and replaced it with an ill-fitting gloss. The result is *toothless* hard rock. It has no bite, just a lot power chords that don't amount to much.

Of course, there are exceptions and these are mainly due to Nova's guitar stylings. He's terrific in "Hot Love" and "Can't Stop Loving You", dishing out blistering solos. He also does a good job on "Heart To Heart", "Under The Gun" and "See The Light". But the rest of the material is simply mediocre.

DAVID WILCOX Out Of The Woods

Freedom FR-010
Recorded at: Eastern Sound,
Toronto
Producer: Sadia
Engineer: Ken Friesen

At last, Toronto's favourite crazy has committed himself to vinyl. The wait was worth it. Wilcox's unique guitar playing and zany

humour abound in every song. The raw, loose production, rough playing, crazy endings and mistakes and cues left in help to bring it all out.

Most of the material was recorded live in the studio on the first take and Wilcox breezes through it while bassist Dennis Pendrith and drummer Bohdan Hlusko scramble madly for notes. The result is a curious acoustic/electric blend that sort of blurs all genres together in the "Wilcox" approach.

He gives us sleazy blues in "Cheap Beer Joint", crazy funk in "Do The Bearcat", rock & roll in "Hot Hot Papa" and "That Hypnotizin' Boogie", and even a little country swing in "Out In The Wild Wild World". "Bearcat" is one of Wilcox's zoo songs and "Money In The Bank" is an alphabet song.

THE BIZ

A Matter Of Time
Bent WRCI-1749
Recorded at: Mushroom Sound,
Vancouver
Producer: Tom Hogge
Engineer: Rolf Hennemann

A Matter Of Time is the

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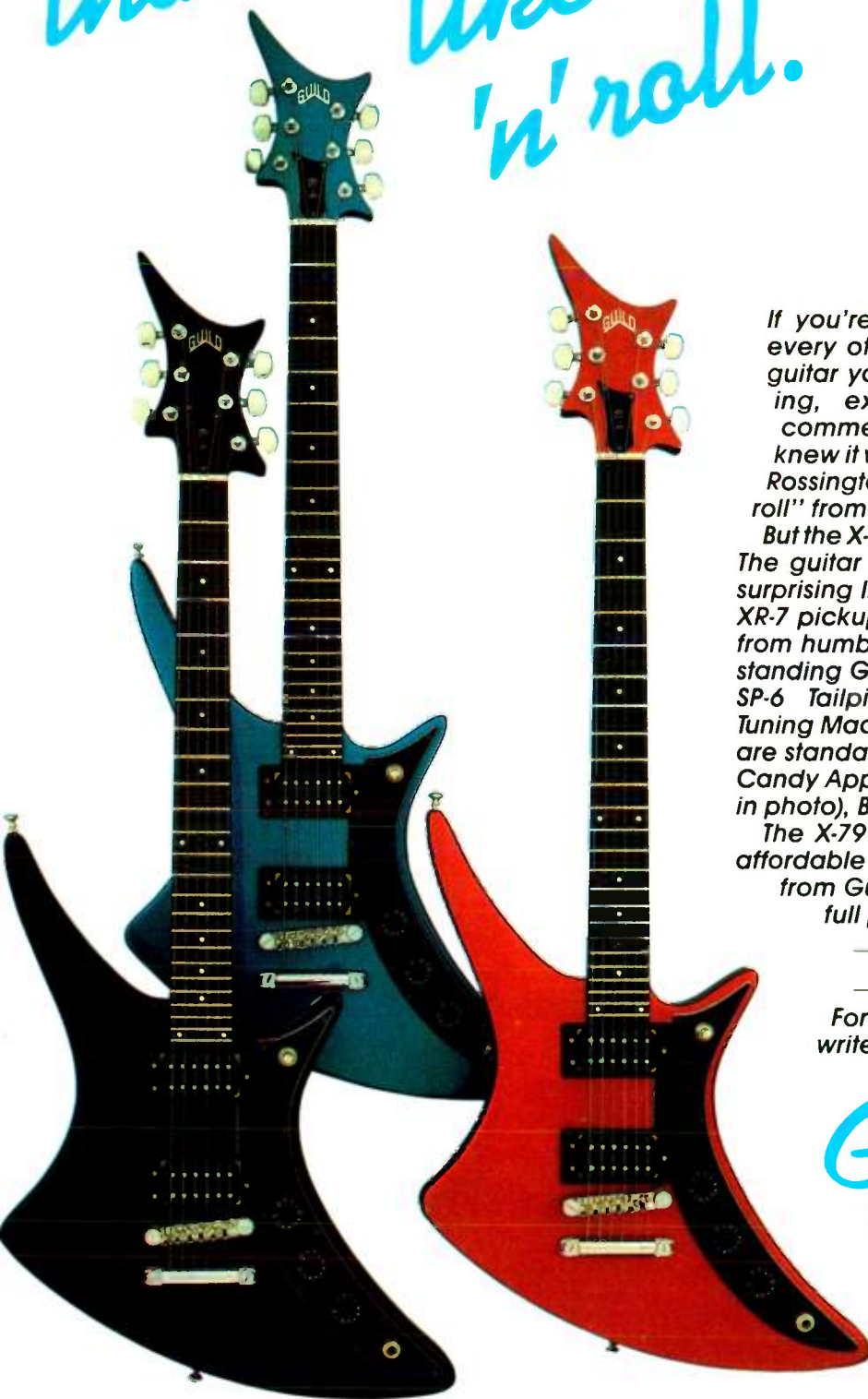





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Records

homegrown debut album by Vancouver rockers The Biz. The band handled the entire project themselves and is even taking care of their own distribution. However, this ambitious item leaves a little to be desired. While the music here isn't bad, there's nothing really outstanding. It's primarily hard rock loaded with churning organ and solid metal guitar work played in a late 60s - early 70s style.

The better tunes are the ones that lean more in a progressive direction. "The Last Chapter", "Love Leaves On Time" and "Madman In The Attic" are the best on the album. The lyrics from the "Book of Revelation in the Last Chapter" are carried beautifully by the music. "Madman" is hung in shades of Deep Purple but it still works and "Love Leaves" is a progressive bluesy rocker that shows off the guitar and keyboard talents.

Tom Hogge's vocals are convincing but his production is only fair. The album suffers from muddy sound. The guitar sound is punchy but the drums are sorely lacking. This lessens the musical impact. Still, *A Matter Of Time* is a fair record that's worth hearing.

LONG JOHN BALDRY Rock With The Best

Capitol ST-6490

Recorded at: Phase One, Toronto; Grant Avenue Studios, Hamilton; Mushroom Sound, Vancouver

Producers: No Sleep Productions, Eddie Schwartz, Dave Tyson

Engineers: Mark Wright, Lenny Derose, Rolf Hennemann, Steve Rebliffe, Greg Roberts

Long John Baldry has had a blues career that's near-legendary, and he proves he's still got a long way to go. He is indeed rocking with the best and his singing is in top form. He sticks to blues and boogie on the first side and really excels on cuts like "Midnight Show", "Ugly Like Me" and "Bad Attitude". Kelly Jay's harp and Hugh Brockie's slide guitar put the final touches on the latter.

On side two, Baldry delves into a mellower style that doesn't do quite as well. Only two songs have much punch: "Love Is Where You Find It" and "Let The Heartaches Stop". The latter is an aching ballad in which Baldry gives us his all. The effect is

much the same as his past version of "You've Lost That Loving Feeling".

Rock With the Best is good but it would've been better with more blues and less on the softer side.

NORM ROOKE North American Cowboy

Damon D-1003

Recorded at: Damon Sound, Edmonton

Producers: Norman Rooke, Rick Erickson

Engineer: Rick Erickson

Norm Rooke is a good ol' boy who sings with a slight drawl and turns out some fine country music. It's hardcore country that's bound to appeal to all you rednecks and urban cowpeople.

Ah, but then there's more than yer basic country songs here. Rooke goes cajun on the catchy "Kentucky Coal Mine". And the down-home bluegrass feel of "Smoke In The Valley" is great with credit going to Gaye Delorme for his incredible guitar work and to Roy Warhurst for the gritty fiddle break. Rooke also tackles country swing in the raunchy "Money Song" and "One Drink Away". There's a nif-

ty ode to trucking in "Interstate 5". Rooke is at his best during the lovely "Pan American Blues". The tune is a gorgeous ballad and is his finest here. "Song For Saskatchewan" follows a close second.

Other New Releases:

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Grant Fullerton Band, Killers!

Freedom FR-EP-001

Wilf Ingersoll, Silver Buckles, Royalty R2000-38

Dompierre, Hors D'oevres, Polydor 2424-232

Millions, Mustard M-1005

Wayne Rostad, Writer Of Songs, Stag Creek TWA-111

Hotel Orchestra, Swings Digital, A&M SP-9071

Steamer, RCA KKL1-0438

Paul Weber, Two Bits Worth Of Hurtin', Boot BOS-7224

Halfon, Live At The Rockcliffe Hotel, Big Horn BH-001

Stoneridge, Golden Eagle GE-1001

Uncle Wiggly's Hot Shoes Blues Band, RCA KKL1-0431

Whiskey Jack, One More Time, Boot BOS 7225

Bully, Bully To Ya, House of Lords HLR-10005

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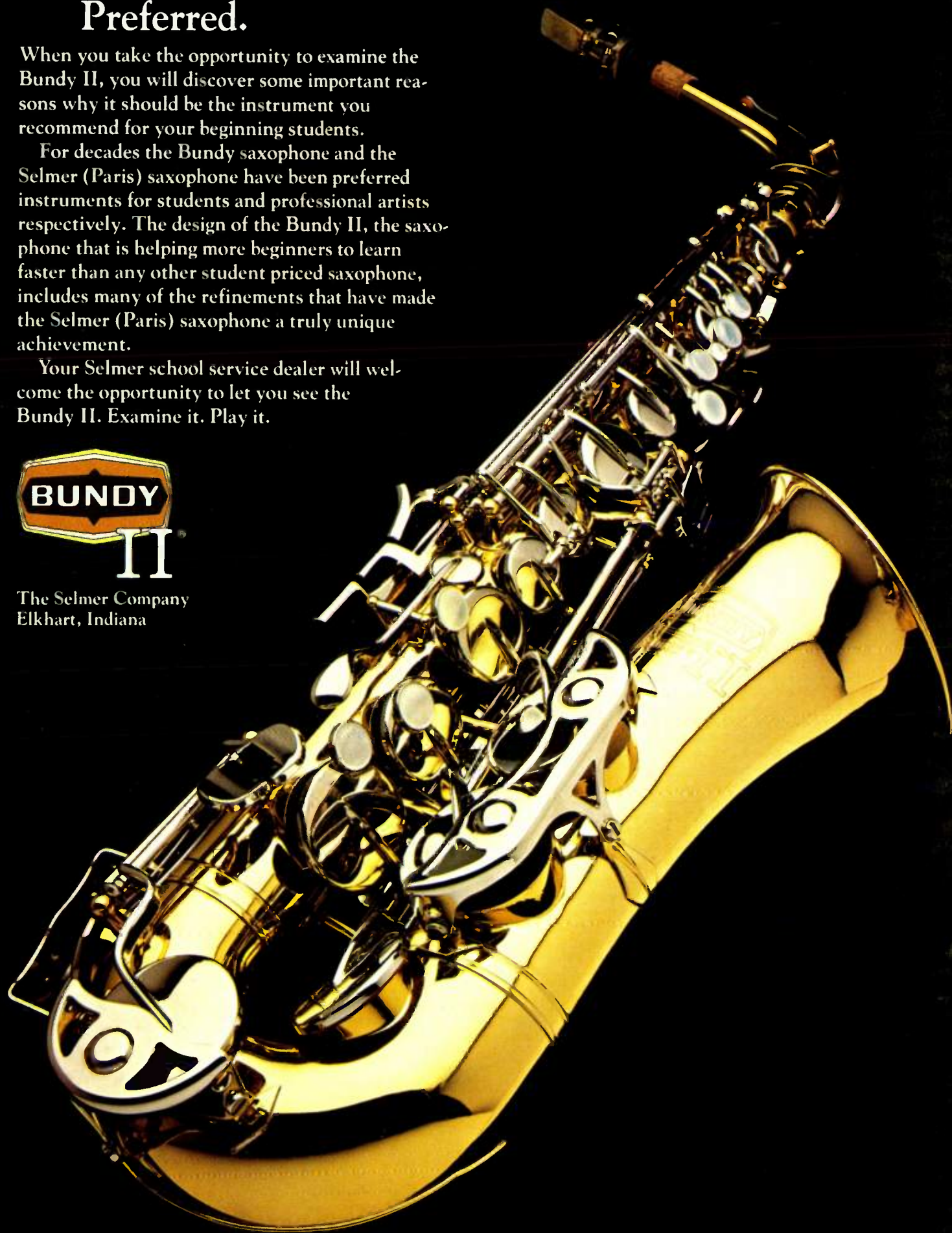
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Daniel Lavoie

Success has made it easier for Daniel Lavoie to talk about Daniel Lavoie. A few years ago when he was still just another struggling Montreal singer/songwriter with a French-language recording contract, an interview was a reminder of great expectations unfulfilled. But after picking up a Felix Award (Quebec's counterpart to the Junos) for best male vocalist twice in as many years, and hit records in Quebec and Europe, Daniel has plenty to talk about.

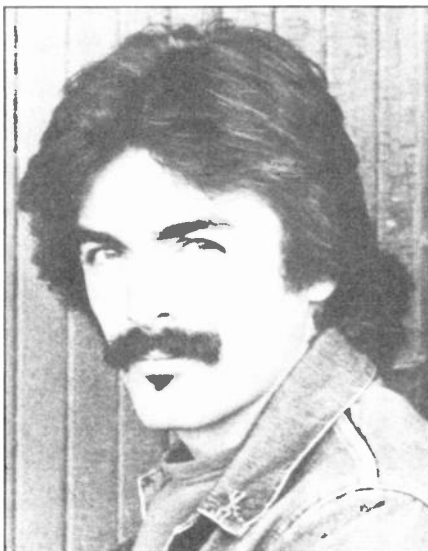
And not enough time to say it all. Hard on the heels of the release of his first English LP, *Cravings* (Sefel), he's just finishing a gruelling media blitz to introduce him to the English Canadian press, and by the end of the day has told 18 people the story of his life:

He comes from the bi-cultural community of St. Boniface, Manitoba, and grew up bilingual (so the crossover into English is not so sudden or so strange). Piano lessons were the bane of his childhood existence until, at 15, he picked up a saxophone and discovered music was fun. The local rock band invited him to join "seeing that I was the only sax player within 40 blocks" and he went the usual high school gym route, tootling out Ventures, Safaris and Jerry Lee Lewis hits. During university he considered a medical career, but three summers as a hospital orderly cured that notion. He went on the road with a rock group instead and eventually wound up in Quebec.

"A guy was touring Canada looking for a band to fill a slot in some clubs he had booked in the province (Quebec) 'cause a band of his had broken up," recalls Daniel. "He told us 'You guys come to Quebec, I have jobs for you.' We said 'Okay.'"

For 1½ years they played flea pits and juke joints in La Belle Province but never quite made it to the top. The group disintegrated and Daniel did the things musicians at loose ends usually do: became a sailor, went to Europe, and came home champing at the bit to return to music. Getting a new band together was a dead loss - "I couldn't find any musicians who wanted to leave Mom and take to the road" - so he embarked as solo artist playing the piano bar circuits in Montreal.

Things started happening in 1974 when



Daniel and his manager Rehjan Rancourt (the same guy who'd gone to Manitoba and convinced him to try Quebec in the first place), financed his first single. "Marie Connue" didn't zip up the charts, but it got the attention of Gilles Valiquette, a Quebecois chart-buster of the day. Valiquette offered to produce an LP for Daniel, and that was reason enough for London Records to sign him.

Valiquette's magic didn't transfer very well though, and sales of the first album, *J'ai Quitte Mon Ile*, were disappointing. Daniel produced the second one himself and had better luck. Three singles from *Berceuse Pour un Lion* (Lullaby for a Lion) became hits in Quebec and prompted a rather ambitious studio venture in 1979.

"I had the brilliant idea of recording two albums at the same time," says Daniel, "an English one and a French one, which turned out to be an impossible thing to do. So I scrapped the English album."

A good move, in retrospect. *Nirvana Bleu* (Blue Nirvana) sold 32,000 copies here and in France, where a batch of good reviews made him much in demand. Appearances on European radio and television led to a month-long gig at a Paris theatre in 1980.

Paris in June belonged to Daniel that year.

"I have a really good record company in

Paris and they really worked hard," he says. "They had plastered the city with posters. It was unbelievable, I'd be walking down the Champs Elysees and seeing my picture all over the place and saying 'This must be what it's like to be a star.'"

Back home and faced with the pressing issue of what to do next, his manager reminded him of the unfinished English tapes. He completed the album and released it late last year to favourable reviews.

Daniel has always written and performed in two languages, and doesn't plan to abandon French if *Cravings* is a hit. He played Paris again last year and a new French album is already finished. Recording in English and touring in English Canada with his back-up band is as much a survival tactic as a creative endeavour.

"I'd be telling you a lie if I told you we weren't hoping to break into the English market," says Daniel, "that was the whole point of it. It's a way of having the band working a little bit longer in the year and making this whole operation a little bit less dinky toy. Quebec is very small and where it once supported a very thriving music business, it doesn't do it very well any more. Six million people in Quebec can't give you all that much, so you have to spread out or become a plumber."

Cravings is a stylish package of original material produced by Daniel with Ben Low and Mike Delaney. Ben also played acoustic guitar on one tune and Mike doubled as sound engineer, with good performances from Daniel on piano and vocals and a cast of thousands on everything else from synthesizers and guitars to accordion and flugelhorn. Like many other cross-over efforts, the music defies categorization. It's not rock though the legacy of Daniel's rock and roll days is certainly there; it's not jazz, though that influence is present too and it's not quite folk. Daniel himself calls it "laidback fusion" when he calls it anything. He won't be limited by language, so why be limited by style?

"I just try to create moods and images using as many colours as are at my disposal - an electric guitar solo or a cello solo, depending on what I want to put across."

cm



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Grillwack

• IRENE G. KNIGHT



PHOTO: DARYL MILLER

It is said that success is 10% inspiration and 90% perspiration, so I was curious when given the chance to interview a living example of that adage. Of course I'm speaking of Chilliwack, the veteran band whose recent accomplishments on the U.S. and Canadian charts have earned them critical praise and a huge new following. The band has certainly had inspiration over the years, as well as perspiration from hard work, but there was a time only a couple of years ago when that perspiration may have been the nervous kind, centering around the lack of a recording contract for the already chart-proven band.

Bill Henderson, founding member, producer, writer, vocalist, guitarist and keyboard player, remembers it well; "We had sold all our stuff, we sold the instruments, we did anything we could to stay alive. It got down to nothing for a while." Brian MacLeod, co-writer, co-producer, vocalist, guitarist, and drummer; and Ab Bryant, bassist, make up the remainder of what is basically a three piece band. (Paul Delaney, drummer, was added to the unit for recent television appearances on *Solid Gold* and *American Bandstand*.) Except for Paul, the band bases operations out of Vancouver, B.C.

Chilliwack formed out of a band called the Collectors in 1969, and has recorded nine albums, several of which have attained gold and/or platinum status. A long string of hits have come across the airwaves, such as "Rain-O", "Lonesome Mary", "Crazy Talk", "California Girls", "Fly at Night", "Arms of Mary", and more recently "My Girl" and "I Believe". According to Bill, "My Girl" was number one in Canada for three weeks in a row, and it became number one on nearly every station in the country at one point or another.

Breakdown In Paradise, the album prior to the recent *Wanna Be A Star*, was released on the ill-fated Mushroom Records. Bill recalls, "They were, for us, a really important record company when we first signed with them for release of the *Dreams* album and even *Lights In the Valley*. It was the first time there had been a decent job of promoting us in the States. We really have to give them credit for that, because they did a phenomenal amount of work on it. Unfortunately, they ran into financial difficulties and Heart left. When Shelley Seigel died, around whom everything revolved, the company folded. It took about a year before everyone realized it was not happening."

Things are certainly happening now, and projects for the threesome, whether they be writing, recording, producing, or performing, are on a back to back basis. Recalling a typical example of hectic schedules, Bill explains, "We do operate better under pressure a lot of times, but we don't believe the pressure until it's really

Continued on page 42



Left - Bill Henderson
Upper Right - Ab Bryant
Lower Right - Brian MacLeod

A veteran of several successful recording projects, Shari Ulrich, is currently touring to support her most recent album, *One Step Ahead*. Her first solo album, *Long Nights*, did much for her career and credibility as an artist, although her first national/international exposure came as a featured member of the Hometown Band, originally Valdy's backup group. The Hometown Band eventually evolved into a separate entity, recorded an album for A&M Records, and debuted Shari's heartfelt vocal style with the release of the hit single "Flying".

Compelling songs (penned mostly by Shari), along with tight band tracks, and the well defined production of Claire Lawrence, sparked critical acclaim for *Long Nights*. Her latest release refines those elements even more, and is making its mark across the country, and in some markets in the U.S. Relaxing over a cappuccino, Shari gave some insight into her career...

Early experiences: I got into music about nine years ago. I performed with Pied Pumpkin (an eclectic folk trio) for quite a while...really enjoyed that band.

Memorable gigs: I did a few tours with the Hometown Band that were just fantastic. There was one particularly memorable gig...a Philadelphia radio station was really crazy about us, and put on a big summer festival with us as the main bill. Thirty thousand people came out to see us, and it was basically the effect of just one radio station playing our record.

Most recent release: I think my writing has matured on *One Step Ahead*. I'm not exactly sure how. Its not extremely different in style than the last album...its not going to jar anyone who is familiar with my style, whatever that is! My style has evolved and so has the production, the singing, and the whole treatment. It's generally stronger. The players are ones I put together a few months prior to recording. They include Graeme Coleman, Marc La France, Ab Bryant, Lawrence Knight, Bill Henderson, Brent Shindel, Dave Pickell, Robbie King, Jim McGillvery, Claire Lawrence, and backup vocalists include Jane Mortifee and Nancy Nash. All songs are my own except for one tune by Brent Shindel, and a collaboration with Claire Lawrence.

Performance: I don't actually think I have any kind of warm ups before I perform. I think actors do that more...but I'll give myself a little pep talk and remind myself that people are there to hear me and see me, and hopefully are won over if they bought their tickets to come.

On the next tour I'll definitely be playing violin more, however it is something I really do battle with, because there are some people connected with me that think I should forget violin. I'm really attached to it...stubborn to let it go...its a valuable thing...I love to play it. I was a player long before I was a singer. At some time I'd like to pare down the show at a certain point

Shari Ulrich

IRENE G. KNIGHT



PHOTOS: DARYL MILLER

and do something with just me and the piano. So often I'm sharing the bill and there just isn't enough time during the show.

It's impossible to know objectively how my stage persona comes across. It's a

projection of myself, although it's not always as easy talking to a crowd as it is to friends. I think people respond to my stage persona as well as they do because it is honest. I'm not naturally a performer, but I am a natural musician, and I simply allow



the keyboard. Usually a melody or chord structure will grow out of that. Often I'll sing words that make no sense at the time...but a line will come out. I won't always have a subject in mind; the subject and melody just grow from there. The original verse and chorus may come out easily, but the rest is real work. Claire, my producer, helps me with my material in progress...I'll often play half finished material to get his reaction. I use a Portastudio at home: it's a tremendously helpful tool.

I live on one of the Gulf Islands, off Vancouver Island, and it definitely has something to do with my ability to put in the time and work that's necessary to write songs...much less distraction. Songwriting is an incredibly self-disciplined kind of work, and it has taken a while to learn how to have that self-discipline. The secluded life has been very important to the first couple of years of my songwriting; but I could adapt to another kind of lifestyle and still be able to do it.

Business: I keep an aggressive hand in what I want to do and where I want to go, but not how it gets done. I'm not concerned with that end of it...it's too draining. My management company, Barely Managing, takes care of that.

Getting ahead: For me it was a combination of luck and that I have some natural talent. When I was with the Hometown Band backing Valdy, I did a feature song called "Flying". That song really introduced me to the Canadian public, and that's what allowed that Hometown Band to continue as a unit. If I hadn't been a good singer, it wouldn't have made things happen. I've had to be more aggressive. To get ahead you have to have a good quality demo tape and do some knocking on doors. It always comes down to someone believing in you. Every step of the way has to be done the best it can be done. You can't skimp and expect to get the best results.

Stimulants: I'm totally addicted to coffee. I'm very anti-drug, without being religious about it. Cocaine has destroyed many of my musician friends. I don't do it.

Personal listening: I try to listen to what's going on out there. I love listening to music...classical stuff...Vivaldi. My favourite singers include Michael Jackson, Stevie Wonder, Irene Carrol, and Aretha Franklin.

General Attitudes: I look at my career in music and ask myself why I do it. If I just wanted to be rich and famous, it would be a whole different ball game. Because I can write my own material I keep thinking in terms of 'What do I want to say?' If I can slip a meaningful message in there, it keeps me connected with my reasons for doing all this, and that's what I hang on to the tightest. There are times when the music business scares me, because it does have its facets of corruption and power. However, I hang on to an idealistic view that I can deal with it and keep my priorities straight. **cm**

myself to express the music as much as I can. I'm much more active on the stage than I used to be...I always knew it would grow out of being able to express the music well. I couldn't do it as a put on. People seem to respond more if it is not so

flashy ...if they can sense its directness.

Songwriting: My songwriting approach changes from tune to tune. I usually sit down at the piano and lay my fingers on

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PERFORMING RIGHTS

PART 1

Last year in *Maclean's* magazine, Fred Blazer wrote of how Toronto songwriter Craig Ruhnke blasted the Canadian copyright restrictions that limited his royalty payments on national sales of *Two Hearts*, an album recorded by The Raes, for which Ruhnke had written the title tune.

Because of the antiquated Canadian Copyright Act, which imposes 1924 royalty rates, he received \$250 in mechanical rights on an album that sold 25,000 copies. With understandable bitterness, Ruhnke told Blazer: "Instead of providing incentives for artists, the law is like a piranha. It eats you alive."

Still, there's a balm called performing rights that hath charms to soothe the savage wound and Ruhnke is the first to admit it when it comes to recording his own songs. He makes money.

"Not on sales," he admitted during an interview in 1980, "because as a writer, I'm very much into ballads, which are hard to sell. But they're great for air-play and I'm making a lot of money as the writer."

Which is really what performing rights is all about, because of all the *bundle of rights* given to composers and lyricists under copyright law, the most important, and often most lucrative, is the performing right.

Simply put, the performing right (granted through the Canadian Copyright Act) allows the owners of musical works to licence these works for a fee for public performance in such places as radio and television stations, concert halls, nightclubs, exhibitions, baseball stadiums, airlines and fairs - to name just a few. Even industrial premises, to which the general public is not admitted for the daily business, must be licenced if they employ a background music service.

It would, of course, be impossible for an individual copyright owner to licence these himself and to keep track of performances of his work in all of the media. Instead, we have performing rights societies that hold and administer the performing rights of the copywritten repertoire of their members or affiliates.

In Canada there are two. The Composers, Authors and Publishers Association of Canada Limited (CAPAC) and The Performing Rights Organization of Canada Limited (P.R.O. Canada). Both are non-profit organizations. Both have offices in Toronto, Montreal and Vancouver. And both have a formidable task in collecting fees from each licenced user of music which is later distributed to their composers, lyricists and publishers whose works were performed in Canada.

The fees that each society may charge for the use of their repertoire in Canada, are established by a Government body called the Copyright Appeal Board. Each year, both CAPAC and P.R.O. Canada must file a statement of fees, charges and

royalties they propose to collect from users of their repertoire.

In turn, the music users may go before the Board to file any objections, after which the Copyright Appeal Board sets the tariffs that must be paid to each society. The Board then grants a blanket licence, entitling each licensee unlimited use of both CAPAC's and P.R.O. Canada's repertoire for the period the licence covers.

The fees to be paid are based on a variety of formulae. Private radio stations, for example, must pay a percentage of their total gross revenue for the year. Nightclubs must pay a portion of the total amount paid to orchestras, singers and all other performers who provide any

Continued on page 46

In The Beginning

Founded in the U.S. in 1914 by Victor Herbert and John Philip Sousa, The American Society of Composers, Authors and Publishers (ASCAP), made up of some 250 composers, was the first performing right society in North America. Troubled that composers like Stephen Foster had died in abject poverty, so the story goes, the founders were inspired to form ASCAP when Herbert heard his music being played in a restaurant one night.

"After the performance," explained Paul Spurgeon, Executive Legal Assistant at CAPAC, "Victor Herbert was presented with the bill for his dinner and refused to pay it. He said 'if you pay me for the music you just played, I'll pay you for my food.' And that resulted in the formation of ASCAP."

According to Spurgeon, CAPAC was founded in 1925 and originally called The Canadian Performing Rights Society. "Actually, it was founded by The Performing Rights Society in England and ASCAP. The two decided there should be a similar society in Canada but they withdrew any interest they had in the Forties and CAPAC is entirely Canadian owned and operated."

BMI (Broadcast Music Incorporated) was formed in the States in 1940 by radio broadcasters, who were members of the National

Association of Broadcasters, following a strike in the late Thirties against ASCAP's rate increases.* According to the Charlie Gall at P.R.O. Canada in Toronto, BMI Canada was founded at approximately the same time.

"But BMI Canada existed at that time," explained Gall, "to administer the catalogue of the parent American company. It was wholly owned by BMI in the States. In 1947, BMI Canada was activated, although it was wholly owned by BMI in the States, as a Canadian performing rights organization. Of course, in competition to CAPAC. And instead of just administering the American catalogue, it started to license Canadian music for public performance."

"In 1976, BMI Canada became completely independent of BMI in the States and a foundation, for want of a better word, was set up to acquire the shares of BMI Canada from BMI in the States. These shares were placed in trust with the Royal Trust and BMI Canada became a wholly owned Canadian, non-profit organization. This necessitated a name change and P.R.O. Canada was approved."

*Ironically, since stations refused to play licensed songwriters' music, during the strike the public domain Foster song, "I Dream of Jeannie With The Light Brown Hair" was the most broadcast song.

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1982 Songwriters' Market Guide

KATHRYN MILLS & KATHY WHITNEY

Mark Shekter - Theatre

In a nutshell, the thing to do is seek out producers who you think would do a good job and then present your material to them. You do a little survey to see what they've done, and you get familiar with them so you're not going blind. It's not a tedious process, you can do it all in a half day, or a couple of phone calls, and then you just arrange to get the material either sent or presented first-hand. The only real problem (you could have) is that you might have to find someone who knows the person if the producer is inaccessible.

Your agreement with a producer is totally negotiable. There are no rules in theatre. It's what you can comfortably get and doesn't jeopardize your deal. Producers couldn't care less about the publishing; they want to produce the

product, and most often they go that route. You publish it yourself or get a bona fide publisher who will do what publishers do. If it comes up (in the negotiations) you say 'I'll keep the rights, thank you'... You just ensure that when you put your script to him that you have it protected by registering it. Send it to a lawyer by registered mail, or send it to yourself or to the Writers' Guild of America. Have your material published, even by yourself, before it's submitted. You can always give away publishing rights or co-publish.

Simply have the common sense to get a contract. The contract is really independent from all the writing and songwriting and publishing and everything. If you find as you're putting it down the producer starts to get really weird, you know that you've got a live one.

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Contact: Louis LeFort

Business: Record Company

Artists: Dalida, Barriere, Fugain, Becaud, Adamo, Shake, Sardouk, Macias, Ritchie Family, Kamera and others.

Material: POP, MOR, Rock, Dance Music.

Technical Requirements: Cassettes

Prefer Exclusive Material: Yes

Response Time: Two months

Special Instructions: Lyric sheets

April/Blackwood Music (Canada) Ltd.

1121 Leslie Street
Don Mills, Ontario M3C 2J9

(416) 447-3311

Contact: Sandy Carruthers

Business: Music Publishers

Artists: E.L.O., Police, Billy Joel, Dan Fogelberg, Loverboy, Straight Lines, Harlequin, Queen City Kids, Jim Steinman, and others.

Material: POP, Rock, C&W, MOR

Technical Requirements: 7½ ips or Cassette

Exclusive Material: Yes

Response Time: Two to three weeks.

Special Instructions: All tapes should be accompanied by a lyric sheet with full name and return address on it.

Aquarius Records

6265 Cote de Liesse Road
Montreal, Quebec H4C 1C3
(514) 735-5303

Contact: Keith Brown

Business: Record Company

Artists: April Wine

Material: Rock

Technical Requirements: Cassette preferred

Response Time: 30 days

Attic Publishing Group

98 Queen Street East, #3
Toronto, Ontario M5C 1S6
(416) 862-0352

Contact: Mark Caporal

Business: Publishing

Material: POP, Rock

Technical Requirements: Cassettes

Exclusive Material: No

Special Instructions: SASE

Avenue Road Music Group

120 Avenue Road
Toronto, Ontario M5R 2H4
(416) 964-3287

Contact: Brian Chater

Business: Publisher, Producer

Artists: Craig Ruhnke, Garfield, Jimi B.

Material: POP, MOR, Rock

Technical Requirements: Cassette

Prefer Exclusive Material: Yes

Response Time: Three weeks

Comments: We are in contact with Publishers, Artists and Producers in many territories - all of whom are constantly looking for good coverable material and we are always short of good songs to send them.

Bandstand (International) Entertainment Agency

P.O. Box 844
Simcoe, Ontario N3Y 4T2
(519) 426-3799

Business: Manager

Artists: Various recording and non-recording artists

Material: POP, MOR, Rock, C&W

Technical Requirements: Cassette

Exclusive Material: No

Response Time: Immediately

Comments: Complete management, career development and marketing strategy.

Berandol Records

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

Contact: Barbara L. Kroetsch

Business: Publisher, Record Company

Artists: Various

Material: All types



Hagood Hardy

First of all, you keep your own publishing. You can always make a deal for your publishing with another publisher. In the United States it's quite common that a writer will sign on with a publishing company, but I do not believe that there is a publishing house in this country that works that way. They don't pay writers to write against future royalties. Most of the publishing houses that I have been personally familiar with have been those that have been affiliated with record companies who want to share in the publishing to avoid some of the cash outlay of making a record.

You need to have a lawyer who is wise in the ways of the entertainment business and can suggest to you whether or not it's advantageous to have your own publishing. You see, I have my own publishing because I am recording. If I weren't recording, there would be no purpose of my having my own publishing. I would run out and try to find a publisher as fast as I could, because I wouldn't have the exposure without a publisher.

Let's face it, when you write a song, you should never, ever treat it lightly. That copyright - that song - is your annuity. Your annuity is everything and you don't treat your copyright lightly. You either get a good contract with a publisher who will assure that your copyrights are protected and you don't mind paying, or you form your own company to develop a catalogue...I would say these days, that a recording contract with all its options and benefits is the most important thing to have.

Technical Requirements: Cassettes only, finished singles and albums also accepted; demo tapes

Exclusive Material: Yes

Response Time: Six to eight weeks

Special Instructions: Typed lyric sheets

Black Bear Records

(For My Lady Music: PRO Can)

Box 1317

New Liskeard, Ontario P0J 1P0

Contact: Rhoda Taylor

Business: Record Company, Publisher

Artists: Joe Wood, Peter D'Amico

Material: POP, MOR, C&W

Technical Requirements: Cassette

Exclusive Material: Yes

Response Time: Six weeks

Special Instructions: SASE or International Coupon, Lyric sheets.

Comments: Query or demo tape accepted. Have songs clearly titled and related to lyric sheet.

Caldwell Entertainment Agency Ltd.

38-1011 Canterbury Drive South West
Calgary, Alberta T2W 2S8
(403) 281-2040

Contact: Dick Caldwell

Business: Manager

Artists: Gina, Dean & Scoundrel; Georgina Betts

Material: POP, MOR

Technical Requirements: Cassette

Exclusive Material: Yes

Response Time: Ten days

Special Instructions: Lyric sheets

Canadian Brass Publications

1343 Matheson Boulevard West
Mississauga, Ontario L4W 1R1
(416) 625-2676

Contact: Mark Altman

Business: Publisher

Material: Various

Technical Requirements: Cassette, reel-to-reel

Response Time: Two weeks

Carisse & Rawlins Publishing

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

Contact: Terry Carisse

Business: Publisher

Material: Country, MOR

Technical Requirements: Cassette

Exclusive Material: No

Response Time: Three to four weeks

Chappell Music Canada Ltd.

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

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its compact dimensions and phenomenal performance.

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Chrome plated folding stands included

being specially configured to accept the two extension speakers **within** for transport. The outboard mid/high range cabinets consist of a specially designed 8" mid range speaker and a new type of driver/horn for the highs.

With this new and unique system, it is no longer necessary to use small, inefficient loudspeakers that have excessive power requirements, nor is it necessary to use the "crutch" of special electronic equalizers. The complete system is available at a suggested list price of under \$1,000 including stands. We feel that the Tri-Flex™ represents the very best performance available from a compact system, regardless of price.



Contact: Jerry Renewych
Business: Music Publisher
Material: POP, MOR, Rock, Folk, C&W, Blues
Technical Requirements: Cassette
Exclusive Material: No
Response Time: Two weeks
Special Instructions: Handwritten or typewritten lyric sheet with self addressed stamped envelope.

Citation Records

55 Cumberland Street, #50
 Thunder Bay, Ontario P7B 2T6
 (807) 345-2448

Contact: Chuck Williams
Business: Personal Manager, Producer, Record Company
Artists: David Thompson
Material: Country
Technical Requirements: Cassette
Exclusive Material: Yes
Response Time: Three weeks
Special Instructions: Cassette with vocal predominant/guitar accompaniment sufficient. Lyric sheets with all submissions. If tapes are to be returned please enclose stamped self addressed envelope.

Comstock Records Ltd.

(White Cat Music, ASCAP; Rocky Bell Music, BMI)

Box 3247
 Shawnee, Kansas 66203 U.S.A.
 (913) 631-6060

Contact: Frank Fara or Cal Chowning
Business: Record Company, Publisher, Independent Label Promotion (U.S. & Canada)
Artists: O'Roark Brothers, Rod Powell, Steve Gray & Jubilation
Material: C&W, Contemporary Gospel
Technical Requirements: Cassette only or records with maximum of 4 songs including SASE with lyric sheet
Exclusive Material: Yes
Response Time: Two weeks
Special Instructions: Include lyric sheets (words only)
Comments: Looking for good quality masters for U.S. or Canadian distribution. Prefer to audition on 1st generation cassette with bios, PR, etc.

Corner Stone Productions Ltd.

Box 1500
 Edmonton, Alberta T5J 2M7

Contact: Richard Bell or Donald Schulz
Business: Record Producers
Artists: Thunderfoot
Material: POP, MOR, Rock, New Wave, Top 40, Jazz-Rock Fusion
Technical Requirements: Reel to reel recorded at 7 1/2 or cassette (must be clean)
Exclusive Material: No
Special Instructions: Lyric sheets

Country Records

(Rereco Publ, PRO; Super Music, CAPAC)

Box 909
 Sutton West, Ontario L0E 1R0
 (416) 722-8777

Business: Publisher, Record Company
Artists: Eddy Coffey, JD Crowe, Al Perry, Carl



Gary Gray - Jingles

The writers and creative directors would be good to get to know, but in terms of dealing with the people who are most responsible, you should go and see the agency producers.

If you have ten songs and they're all three minutes each, you better be reasonable that no one (at an agency or production house) is going to give you half an hour. They will give you half an hour - they'll give you three hours - if you give them about a five-minute sampling of your work. At the end of that, if they really are interested, they'll keep you there as long as they need you. What you want to show is your versatility, or your competence through one area. And I don't think you need a four-minute song to show that. You've got to remember, everybody in the agency is thinking of what you can do in 30 seconds - period.

Story, Victor John, Paddy Gearin, Ray MacGillivray, Leon Morris, Gerry Formanger, Mississippi John Hurt, George Cotsopoulos
Material: C&W, Bluegrass, Canadian Folk, Blues, International
Technical Requirements: Cassette 8tr, R/R; 7 1/2, 15

Exclusive Material: Yes
Response Time: 30 days
Special Instructions: SASE, lead or lyric sheets

Country-Folke Music Publications

130 Decarie Boulevard, #24
 Montreal, Quebec H4L 3N1
 (514) 747-1007

Contact: Grant Nelson Hewlett
Business: Publisher
Artists: Tom Comerford, Ricky Gilligan, Stewart McPhail, "Pop 40" and "The Original" Grant Nelson Hewlett
Material: Country, Folk, MOR and POP
Technical Requirements: Cassette with 4 songs and typed or printed lyrics
Exclusive Material: No
Response Time: As soon as possible
Special Instructions: If you want your material returned, send SASE

Damon Productions Ltd.

6846 - 76 Avenue
 Edmonton, Alberta T6B 0A8
 (403) 465-0132

Contact: Garry McDonall
Business: Record Company, Publisher
Artists: Footloose, Tim Feehan, Showdown, Millions, Van
Material: POP, MOR, Rock, Folk, C&W, Blues
Technical Requirements: Cassette
Exclusive Material: Yes
Response Time: One month
Special Instructions: Lyric sheets preferred
Comments: Commercial material only

Hugh Dixon Music Inc.

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

Contact: Hugh Dixon
Business: Record Company, Publisher
Artists: Sue Jesse, Gus Giordano, Advent, MPH
Material: Ultra-positive, Motivational, Esoteric (in any type of musical packaging)
Technical Requirements: Cassettes preferred
Exclusive Material: Yes
Response Time: Response Guaranteed
Special Instructions: Include lyrics and brief profile of writer and objectives.

Dobbin Agency

477A Princess Street
 Kingston, Ontario K7L 1C3
 (613) 549-4401

Contact: Bernie Dobbin, Brian Hinchey, David Butler
Business: Booking Agency
Artists: Photograph, Crayons, Too Cold to Hold, TOYZ, Mainstream, Roger James, Coyote, Burness Band, Percy & The Teardrops
Material: Rock

Continued on page 50



Just a Few Words About the New... *Godwin* Drummaker 32/P

This instrument of modern conception and advanced technology introduces the following novelties (with respect to the Drummaker 30): 1) two more rhythms, 2) "break" effect, 3) possibility to recognize reversed chords, 4) output "balance" for the rhythm instruments, 5) extremely modern and rich timbre in all the sections: Drum, Bass, Modulated Chords and Arpeggio, 6) very modern and functional aesthetical presentation.

As mentioned above, the DM32 shall be assembled on some organs of the...New Godwin Generation, and specifically the SC/85, SC/95, SC/85/SP and SC/95/SP. Undoubtedly the DM32/P shall be as successful as the already famous Godwin DM45/P. The DM32 has been conceived and manufactured by using the most modern technologies presently available. The extensive use of microcomputer and LSI integrated circuits have allowed us to obtain these results which could have been otherwise obtained only with very complex and cumbersome circuits.

Its main specifications are as follows:

16 rhythms with variations, for a total of 32 rhythms.

10 percussion instruments of modern conception from which it is possible to obtain a rich and musical sound. The instruments used are: Bass Drum, Conga, Low Tom, Hi Tom, Cow Claves, Maracas, Cymbal, Hi/Hat, Snare.

The sound of these instruments can be checked by a "balance" control. **Break** with possibilities of manual and pedal control. It is possible to obtain a different Break for each variation available.

The accompaniment section is very rich and flexible and allows to play without limitations thanks to a microcomputer that recognizes also reversed chords and always supplies the correct bass.

This section supplies three groups of effects: Bass, Modulated Chords and Arpeggio.

BASS: offers 3 various possibilities: **WALKING BASS**, **ALTERNATE BASS** and **MANUAL BASS** which can be played on the lower manual. A potentiometer allows you to control the timbre from Contrabass to Guitar Bass.

MODULATED CHORDS: these are articulated on a different pattern for each available group of instruments. The instruments available are: Guitar, Piano, Brass 1, Brass 2.

ARPEGGIO: there are four different patterns available which can be selected at pleasure and 3 notes that can be played alone as well as mixed together among themselves. The sound timbre can be varied at pleasure thanks to 4 buttons which choose respectively Piano, Guitar, Spinnet and Synthe.

Each of the sections described has an ON/OFF switch and an independent volume control which permits a considerable flexibility of use of this instrument.



sisme

60028 Osimo Scalo (AN) Italy
Tel: 071-781012 Telex: 560094 SISME I

Chilliwack

Continued from page 31

Chilliwack Equipment

Bill Henderson:

1952 Les Paul Gold Top
Fender Mustang
Mossrite
Gibson J-45 Acoustic
Roland Jazz Chorus Amp
Fender Twin Reverb Amp
Marshall Amp

Brian MacLeod:

1965 Stratocaster
Fender Rhodes Piano
Prophet Synthesizer
Musicman Amp
Pearl Drums
Zildjian Cymbals
Ludwig Super 400 Snare Drum

Ab Bryant:

B.C. Rich Bass
Fender Precision Bass
Ampeg Amp

happening. There were these three tunes to be remixed for the album - "Live For A Living", "My Girl", and one other. We had to be in New York on Monday to master the album, and had to fly out Sunday night at 9:30. "Live For A Living" was in three sections, and we didn't even have time to splice them together. It was a real countdown in the studio...everyone was yelling 'Five more minutes!...' We finally left the studio at 8:50 with the tape not even cut and sequenced in order. We finally got to New York and we were just wasted...we had been up for about four days. We were wondering how the tune went. The whole thing was ridiculous, but it worked out great, all the mixes were good."

As with many groups, much of the songwriting has to be squeezed in where possible. When there's a heavy amount of writing to be done, Brian and Bill make a point of getting away from it all on Brian's yacht. For the last album, a trip around the Gulf Islands of B.C. gave a new slant to the songwriting approach of the pair. "Most of what we had for the album was kind of hard edged, and we wanted something a little smoother," relates Bill. "It took us three days to gradually get to that space, to really get away. I love being on the water, but it does take a little time to get used to it."

Giving more insight into the writing process, Bill continues, "Usually Brian is sitting down at the piano or the guitar and

has some chord progression worked out and I'll come up with the lyrics, but it really interacts a lot and it's hard to separate them."

"We also write songs individually," Brian adds, "or I'll have a bridge and Bill will have the rest, or vice-versa. It's a real collaboration." Probing Bill even further, he reveals a part of his own approach to songwriting. "I usually start with something that came naturally, that I was inspired by. Maybe I'd be at the instrument, and something would come out and I'd go 'Wow, that's neat!', and just keep playing it. Generally it has the seed for the whole song in it. I know some things just seem to appear-like 'Tell It To The Telephone'. I had the idea while I was out walking. I wasn't near an instrument, it was mainly a lyric and melodic idea. We worked a lot at it, adding stuff to it, but the basic idea was just out of thin air."

Brian, who also writes songs for such groups as The Headpins, explains how material can vary in feel and intensity. "It seems that when you write on piano, you write more melodic...more musical...nicer melodies...a softer approach; but when you plug a guitar in and wind up the power chords, it's totally different. Things come out much harder."

Songwriters who have strong performing skills help to convey the depth of their compositions to a live audience. In the recording studio however, a good pro-

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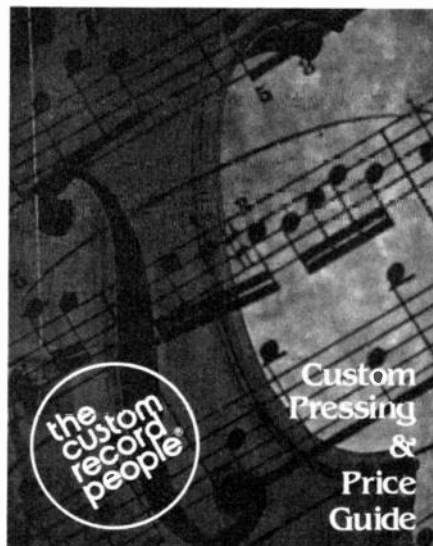
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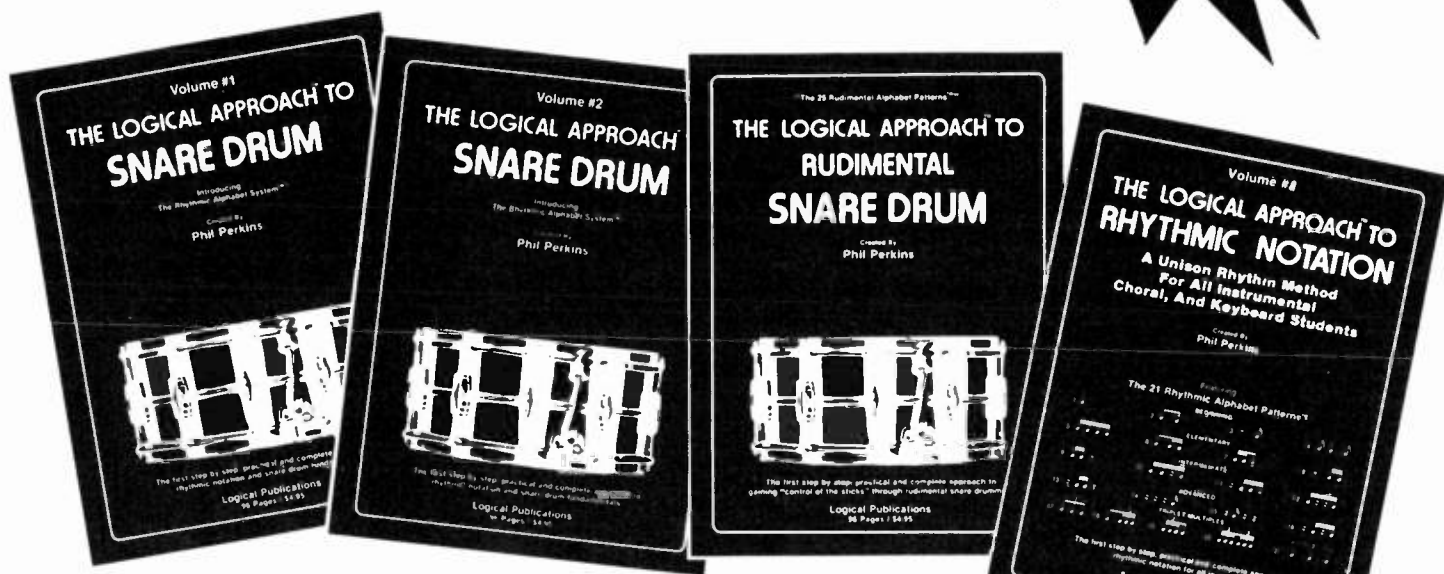
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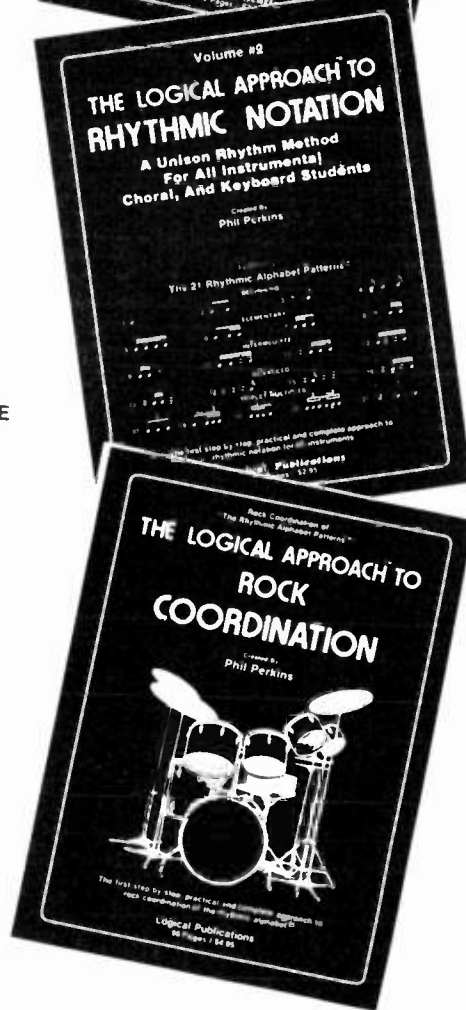


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ducer, sympathetic to the artist/song-writer, is a vital link in presenting the full scope of a composition to the record listener. It is indeed rare to find the attributes of writer/performer/producer in one, as in the Chilliwack team.

The discussion turns to the fact that a certain amount of objectivity is necessary to self produce. "Most of the time you can't be 100% objective," states Bill. "Maybe six or seven years on we'll be able to throw out all the chaff right away. On the other hand, if you are too objective, then things get too bland. You've got to keep the personal stuff intact. When we're writing we do try to picture the sound quite a bit...what kind of texture we'll use and at what point." It was also hard to be objective in the choice of singles, as Brian relates, "We had done some demos of 'My Girl', 'Mr. Rock', and 'Living In Stereo' to get an American record deal. We played them for lots of people and it became evident from those three that 'My Girl' was really a good choice for the first single."

The recording of *Wanna Be A Star* was an exercise in getting the most out of a studio. The state of the art has changed immensely since the days when epic records like Sgt. Pepper's were recorded on four track machines. Today, the need for vibrant, powerful and full bodied recorded sound has led to more complex recording techniques and a greater

number of separate recording tracks. Recalling the making of the album at Waterstreet Sound, Bill explains, "We used the studio to its absolute capacity, more than anyone else has, even since then. The patch bay looked like a spaghetti factory and they still needed more patch cords because we were running the full band and both 24 track machines. When we mixed there were tie lines over to the other control room, and we'd do submixes on the other board and bring them back in to the main board. We had all kinds of out-board gear brought in; we have layers and layers of stuff on there."

Things are happening rapidly for the band, and with management (Neill Dixon/Steve Propas) and Solid Gold Records occupying the same premises there will unlikely be the breakdown of communication that often occurs between artist/management and record company. The near future holds another album (scheduled for July or August release) and the inevitable touring. Touring probably won't commence until summer as well, or until after recording the next album. Even the mention of summer gets a few chuckles from the guys. "We did say we were going to take off the whole month of August to enjoy the beautiful Vancouver summer," says Bill, "but we have all these things lining up..."

The continued success of Chilliwack is of top priority to the band, but success

does have its price. Many hundreds of hours are spent in the bowels of a relatively dark recording studio. Of last summer, Brian recalls, "It was terrible. I'd leave for the studio from the marina about noon, and everyone was out on their boat having a good time. I'd be off with my guitar for another long day in the studio!" **cm**

Chilliwack Discography

Chilliwack 1
London-Parrot
Chilliwack 2
A&M
All Over You
A&M
Riding High
Goldfish
Rocker Box
Casino
Dreams, Dreams, Dreams
Mushroom
Lights From The Valley
Mushroom
Breakdown In Paradise
Mushroom
Wanna Be A Star
Solid Gold

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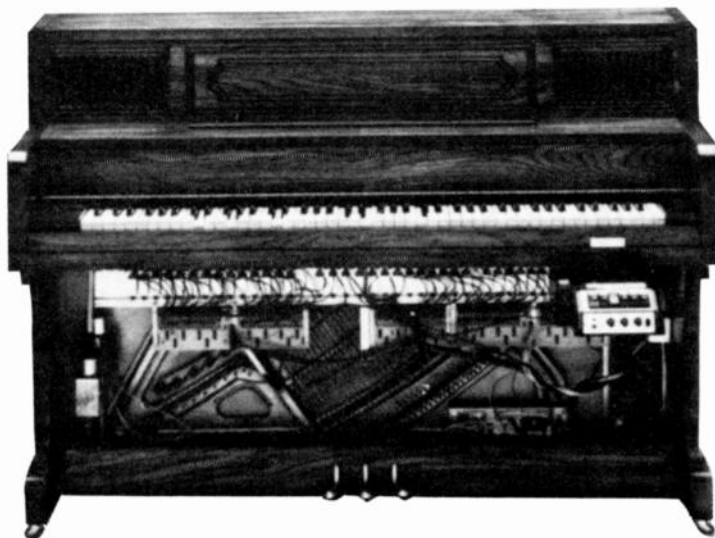
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PERFORMING RIGHTS

Continued from page 35

entertainment of which music forms a part.

All of these rates are published as official notice in *The Canada Gazette*, which is available to anyone from the Canadian Government Publishing Centre, Supply and Services Canada, Hull, Quebec K1A 0S9. Generally, the tariffs set for CAPAC are fractionally higher than those set for P.R.O. Canada since CAPAC has the

larger repertoire. But then CAPAC is the elder statesman of the two.

Organization of CAPAC and P.R.O. Canada

Both are federally incorporated companies and shares for each are held in trust. With CAPAC, shares are held under a trust agreement, for its members, by the Canada Permanent Trust Company. P.R.O. Canada's shares are held on behalf of their affiliates by Royal Trust.

When a composer, lyricist or publisher joins CAPAC, he does, in fact, become a member of that society. If he joins P.R.O. Canada, he is offered an affiliation. In short, according to P.R.O. Canada "We're not a membership organization. The af-

filiates do not have any direct input into the running of the company. In other words, they don't vote for the board of directors."

CAPAC is owned and controlled by its own members and operates under the direction of a board of 16 members. Eight of these are elected by composer and lyricist members to represent their interests; eight are publishers elected by and representing the publisher members. The directors are elected annually by the full CAPAC membership under the supervision of the Canada Permanent Trust.

According to Nancy Gyokeres, Manager of Publicity and Public Relations, there are nine members on the board "five of whom are writers and publishers. The balance includes Gordon Henderson (president of P.R.O. Canada), Harold Moon (P.R.O. Canada's first general manager), and a representative from Royal Trust. All members are elected at the board level, not by the affiliates, and their term in office generally runs about two years. If changes do take place, it's often because one of the composers must devote more time to his own work." Primarily, the board's function is to approve administrative decisions.

Bilateral Contracts

CAPAC has direct bilateral contracts with performing rights societies in every country of the world except the People's Republic of China, which doesn't as yet recognize international copyright protection. In this way, if member's works are performed in Great Britain, Japan, France or any one of over 90 countries with which CAPAC has a contract, those members will be compensated for the use of their music.

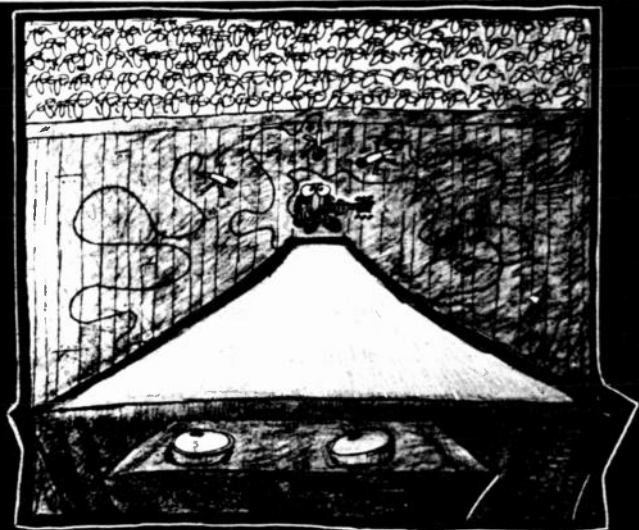
In turn, members of societies in other countries are paid a performing right fee through CAPAC and their own society when their work is performed in Canada.

P.R.O. Canada has similar agreements, although a few are still included with agreements through BMI in the States. But, according to a spokesman at P.R.O. Canada "working through BMI doesn't make an iota of difference in terms of making sure our people are represented abroad. If their work is performed abroad, they will be paid because of our own bilateral agreements plus those flowing through BMI, assure that any performance that takes place in any part of the world where performing rights are protected by a society, the money collected will flow back through to affiliates."

Revenue

CAPAC is wide open about how much money they take in as well as how much they pay out and publishes these figures annually. Their latest publication, in fact, covers the years between 1971 and 1980 and shows a tremendous growth.

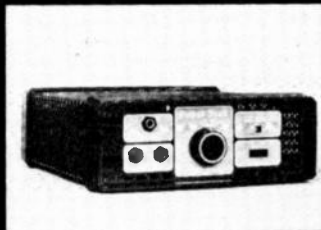
In 1980 their total revenue was \$20,984,783 (as opposed to \$6,862,000 in '71) and the organization operated on a total overhead factor of 14.1% (probably



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World Radio History

the lowest of any performing rights society in the world) as opposed to 12.8% in '71. The total income received, after the actual costs of operations, is distributed to their composers, lyricists and composers whose works were performed.

A closer examination reveals even more of a dramatic increase. In '71, payments to CAPAC members was \$871,000; to publisher members, \$1,562,000. In 1980, \$3,422,000 was distributed among 3,236 composer members and \$4,868,000 was distributed among 1,077 publishers. Moreover, 884 different CAPAC composer members earned money from outside Canada compared to 313 in '71 and foreign income for CAPAC writers and publishers was \$1 1/4 million more than it was 10 years ago.

P.R.O. Canada does not publish their revenue, although they must file the amount (if in excess of five million dollars) with the Department of Consumer and Corporate Affairs in Ottawa since, like CAPAC, it's a federally incorporated company. P.R.O. Canada is, in fact, vague about giving out any exact figures.

However, in answer to a suggestion that these figures could be made available by writing the Department of Consumer and Corporate Affairs, Fouad Khouri, treasurer of P.R.O. Canada, pointed out: "If you want to save yourself (time), I can give you a range. We have just about tripled from '71."

At the same time, Khouri admitted: "I don't even know what the figures were in '71 really. We're up in the fifteen million dollar range now and P.R.O. Canada affiliates, roughly 5,000 of them, received 100% of the revenue minus approximately 17% operating costs."

Performing Rights will be concluded in the next issue with such topics as Membership and Affiliation, Logging Procedures, Distribution of Fees, and Which Society To Join.

CAPAC:

1240 Bay Street
Toronto, Ontario
M5R 2C2 (416) 924-4427
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H3G 1G2 (514) 288-4755

1 Alexander Street, Suite 401,
Vancouver, B.C.
V6A 1B2 (604) 689-8871

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

It sponsors awards for Canadian orchestras to encourage increased performance of contemporary music; competitions for student composers; awards to young lawyers to increase awareness of copyright matters.

During 1981 P.R.O. Canada



increased considerably its collections and payments to affiliates and foreign writers and publishers it represents. In the same year it introduced a new payment to affiliates for the use of their music in films distributed throughout Canada. Its foreign revenue continued to surpass the \$1-million mark reached a year earlier.

P.R.O. Canada has been in the forefront of the fight for new Canadian copyright legislation. It organized the worldwide Congress of the International Copyright Society, INTERGU, focusing the attention

of participants on communications technologies and copyright; private use; and the Canadian and North American scene as it reflects these two topics. As a member, it actively co-operates with CISAC, the umbrella organization of performing right societies.

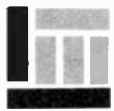
Since 1981 CANAMEC, the Mechanical Rights Division, began to collect mechanical royalties from outside Canada on behalf of authors, composers and publishers, regardless of performing right affiliation. Membership in CANAMEC has increased daily and agreements have been signed with virtually all mechanical right societies in the world.

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



PERFORMING RIGHTS ORGANIZATION OF CANADA LIMITED

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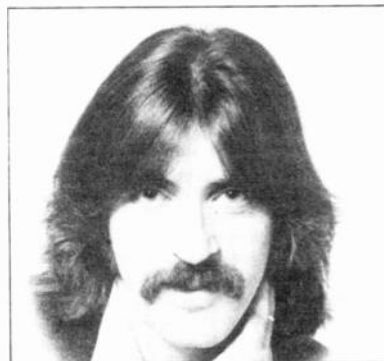
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Songwriters' Market Guide

Continued from page 40

Don Valley Music
/Home Cooked Music
A Division Of WEA Music of Canada, Ltd.
1810 Birchmount Road
Scarborough, Ontario M1P 2J1
(416) 291-2515

Contact: James E. Campbell and Roxanne Sellers



Bill King

You have to look at the market as much as possible when you're selling songs to other artists. Right now I wouldn't even know where to begin because all the things that are moving in the charts are so independent. They're by groups that come out of nowhere, come around for one hit and then they go away and they're dead. It's not as easy as four or five years ago when you knew who the artists were on the charts and what kind of material they performed. When you narrow it down to people who are always in the charts now, you've got Anne Murray and Kenny Rogers and people like that. But now you've got 10 times as many people trying to write for them...There's a certain amount of politics in play, like everything else. Getting next to a producer is probably the best bet - finding someone who likes your stuff and will produce your songs. 'Cause basically, in a lot of situations the producers pick the songs.

Business: Record Company, Publisher
Artists: Geoff Hughes, David Roberts, Daniel Lavoie
Material: POP, MOR, Rock
Technical Requirements: Cassette
Exclusive Material: Yes

**Dynasty Records/
South Eastern Songs (CAPAC)**
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Contact: Dwight M. Hart
Business: Record Company, Music Publisher
Artists: Barney Cummings
Material: All types

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Technical Requirements: For publishing consideration only, cassette or reel to reel, 7 1/2 ips with lyrics, minimum 4 songs. For auditions for record release, minimum 10 songs, unpublished on cassette, copy of studio-produced demo or master with accompanying lyrics. Inclusion of lead sheets optional.

Response Time: Ninety days

Special Instructions: Type lyrics or neatly print. Also include stamped, self-addressed envelope to assure accuracy of reply and return of material. Any material without SASE will not be returned.

Comments: Would prefer that writers not send their only tape so as to afford publisher additional



Bob Segarini

A demo should have three songs. Put your best foot forward, three songs one after the other with lyrics written on a piece of paper all folded up in the cassette and a bio of your act. Real short: one page or two. You're dealing with an industry that cannot take any more than two pages of anything.

Don't listen to anybody that says, 'That's not our kind of music'. That's bullshit, don't pay any attention. But the guys that say, 'Maybe if you took this bridge and put it with these verses in the second song', those are the guys you listen to. Then you make some more demos and you do it again. You just keep beating your head against the wall. Record companies like that.

Don't compromise your music, but when someone gives you a valid reason why they didn't take your music, listen to them. That's how you learn. After doing this for a long time you start to know who cares about your music and who doesn't, and you start to submit more things to those people as you slowly weed out where you shouldn't be.

time to promote beyond the above stated 90 days reply period if necessary.

For My Lady Music

Box 1317
New Liskeard, Ontario P0J 1P0

Contact: Rhoda Taylor

Business: Record Company, Publisher

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

Material: POP, MOR, C&W

Technical Requirements: Cassette

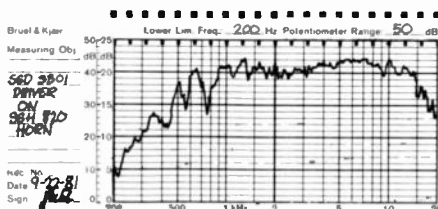
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1 oct. bass/1 oct. in common/3 oct. poly-effects

The sound generation for the polyphonic effects is accomplished by two identical sections, A and B, which are totally independent from each other, although obeying the same keyboard. A and B are completely polyphonic, (up to 49 notes each), thus imposing no restraint to sustained arpeggios, such as with Piano, Clavichord, Strings, etc.

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Brent Titcomb

To get a feel for a publisher you should give him a piece of material and let him run with that piece. If he doesn't place it after six months or a year, then it reverts back to you. That gives everybody the opportunity to try out the relationship and it's fair for everybody. When you're new there's some hesitation. You say 'I'm not going to let him have it for a year or six months, that's too long.' But six months in this business is nothing. It'll take you many months to figure out how to approach Kenny Rogers' company, how to get the song past his smokescreen. Six months is not long enough.

When you go looking for advice, don't go to anybody who writes great songs but has never had any of them played and doesn't care about business. Go to someone who's successful and busy. You have to pick everybody's brain. The performance rights people have very in-depth descriptions of what their functions are. But nobody really goes out of their way to volunteer information, you have to be really aggressive.

For any kind of artist, our role in society is to reflect the times we're in. You have to have the strength to get to know yourself. You've got to have a lot of balls to be able to go out in the world and experience life and then you'll be able to write about experiencing. You see, we're writing for people who can't write and express themselves. You come up with a song that sums up exactly a person's feelings and that's why they love it and buy the record and play it over and over. The response that we get from people is when we touch on the heart. So listen to music from all over the world, go out and travel and really soak it all up, rather than writing from the piano or the studio and trying to reproduce what's trendy right now.

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Contact: Louis Mendes or Larry Westergard

Business: Publisher

Material: All types

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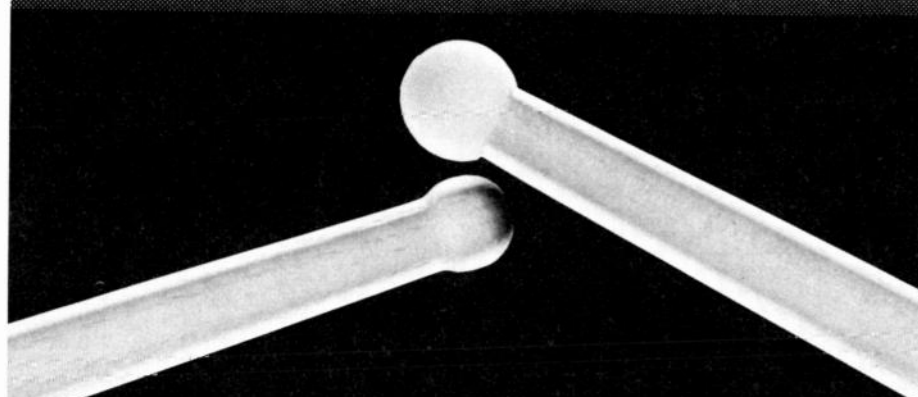


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Special Instructions: Include lyric sheets and SASE for return of tape.
Comments: Please send a maximum of 4 songs per tape for publishing and recording considerations.

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Rainy River Music Ltd. (PRO Can)
4824 Cote des Neiges Road, Suite 38
Montreal, Quebec H3V 1G4
(514) 739-4774

Contact: Ben Kaye, Professional Manager
Business: Music Publisher
Material: POP, MOR, Rock, Blues
Technical Requirements: Send 7½ ips reel to reel tape, or cassette of three best songs
Exclusive Material: Yes
Special Instructions: Send lyric sheet (typed) and/or lead sheet. SASE, otherwise we cannot return submissions.
Comments: Writers should be selective (in their submissions)...songs that have a good message and strong hook...the melody line should be simple/easy to sing along.

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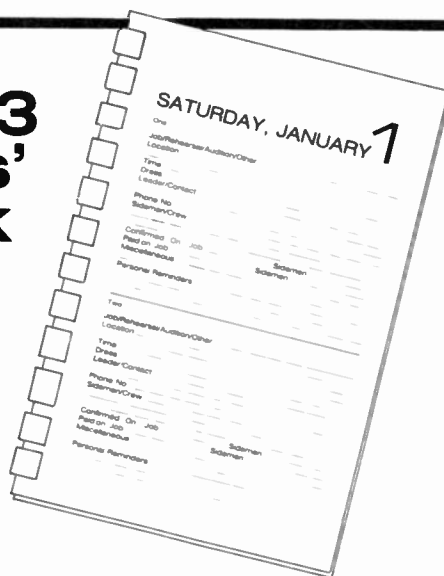
Contact: Gerry Forget
Business: Record Company, Publishing
Artists: Mary-Lu Zahalan, Ron Mahonin, Sherry Kennedy, Doug Watt, Rick Morgenstern, James Lee Hitchner
Material: POP, MOR, Uptown country, Top 40
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Exclusive Material: Yes
Response Time: Three weeks
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Material: All types
Technical Requirements: Cassettes
Response Time: One month
Special Instructions: Lyrics and promo kit
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Business: Producers and Managers
Artists: Moonshine Molly, James Wright
Material: Country Rock, R&B, Bluegrass, POP, Rock
Technical Requirements: Cassette (normal speed)
Exclusive Material: Yes
Response Time: One Week
Special Instructions: Lyric sheets and chord charts.

Intermodal Productions Ltd.
P.O. Box 2199
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(604) 688-1820

Contact: John Rodney
Business: Record Company, Publisher, Custom Pressing
Material: POP, MOR, Rock

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Comments: Please be selective in your choice of material for submission.

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

Contact: G. Lacoursiere
Business: Publisher
Material: POP, MOR, A/C, Rock
Technical Requirements: Cassette
Exclusive Material: Yes
Response Time: Three weeks

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Business: Publisher
Artists: Elton John, Cook/Greenaway, Hollies, Al Stewart, Steve Davis, Gary Harrison
Material: POP, MOR, Rock, R&B, Country
Technical Requirements: Cassettes
Exclusive Material: Yes
Response Time: Four weeks
Special Instructions: SASE, Lyrics, no more than three songs

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Laval, Quebec H7W 4E3
(514) 688-6895

Contact: Mark Blumenthal, Steve Tracy
Business: Publishing
Artists: Plastique Bertrand, Bill, Denis Caron, Maurice Messiah
Material: POP, MOR, Rock, R&B, Country, Country Pop
Technical Requirements: Cassettes only, four songs maximum
Exclusive Material: Yes
Response Time: Four weeks
Special Instructions: Make certain a clearly written lyric sheet accompanies each cassette submitted.
Comments: Only commercially viable songs.

Les Editions Carole Enr.

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

Contact: English Div., P. Daoust; French Div., Carole Daoust
Artists: Staff Writer: P. Daoust, P. Sutherland, others on independent status.
Material: All types of music, except C&W
Technical Requirements: Reel to Reel, 7 1/2 tape speed, cassette, mono
Exclusive Material: Yes
Response Time: Four to eight weeks or more if needed.
Special Instructions: All tapes to be returned must have SASE. Lyric sheets and leadsheets should be enclosed. All tapes should be short, (3 or 4) and all jam/solos cut out if possible.
Comments: We do not promote artists, just the material. Presently looking for new material for recording in the summer (June/July) deadline: June 30, 1982.

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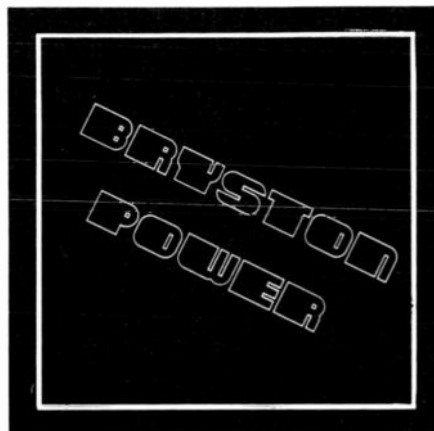
450 East Beaumont Avenue
St. Bruno, Quebec J3V 2R3
(514) 653-7838

Contact: Louis Lefort
Business: Publisher
Artists: Dalida, Barriere, Fugain, Becaud, Adamo, Shake, Sardou, Macias, Ritchie Family, Village People, Kamera and others.

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Technical Requirements: Cassette
Exclusive Material: Yes
Response Time: Two months
Special Instructions: Lyric sheets

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Contact: Jack Richardson, Earl Rosen, Stephen Stohn

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Response Time: Two to three weeks

Special Instructions: Tapes etc. cannot be returned without SASE

Comments: Recommend no more than three or four songs per tape.

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Contact: D. Leonard

Business: Publisher

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(416) 475-1848

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Business: Recording and Publishing

Artists: Parallel States, Judy Hsu

Material: POP, MOR, Rock

Technical Requirements: Cassette or reel

Response Time: Ten days

Special Instructions: Lyric and lead sheet if possible

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(416) 630-2973

Contact: Frank Longo

Business: Publisher, Record Production

Artists: The Longo Brothers

Material: POP, MOR, Rock

Technical Requirements: Cassette

Exclusive Material: Yes

Response Time: One month

Special Instructions: SASE, lyric sheets, no more than two songs.

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35 Hambly Avenue
Toronto, Ontario M4E 2R5
(416) 699-3359

Contact: Craig Nicholson

Business: Manager

Artists: Cannonball Run, Biko, Angel Fever, Crackers, The Cases, Airwave, Players Playmates, Robbie Rae, Mama Coco

Material: POP, MOR

Technical Requirements: Cassette

Exclusive Material: No

Response Time: Six weeks

Prestige Entertainment Agencies Ltd.

304-4680 Elk Lake Drive
Victoria, B.C. V8Z 5M1
(604) 658-5202

Contact: Paul Mascioli

Business: Artists' Management

Artists: Peter Chipman, Glenn Yarbrough, Blake Emmons, The Rhythm Pals, Louise Rose, Jill Galt

Material: POP, MOR, Folk, Country

Technical Requirements: Cassette

Exclusive Material: No

Special Instructions: Enclose lyric sheet and lead line with chord progressions

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C.P. 357
St-Bruno, Quebec J3V 5G8
(514) 871-1020

Contact: Rehjan Rancourt

Business: Publisher

Artists: Daniel Lavoie, Daniel Deschenes, St. Cloud, Belgazou, J.G. Bouchard, Gerard Entremont

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Exclusive Material: Yes

Response Time: Thirty to ninety days

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Technical Requirements: Cassette

Exclusive Material: Yes (for Canada)

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Artists: Various

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Technical Requirements: Cassettes

Exclusive Material: Not necessarily

Response Time: Twenty-one days

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Material: All types

Technical Requirements: Cassette

Exclusive Material: No

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Response Time: Seven days

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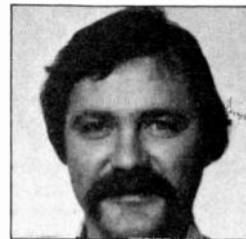
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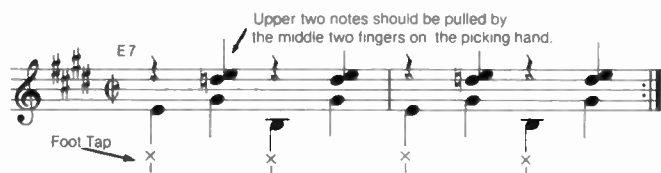
Half Time Country Pickin'

Stage One

Strings should be muffled by the side of the thumb on your picking hand.



Stage Two



(The upper notes should not be muffled. Instead try to achieve a nice snap out of these notes.)

Same technique as stage two, only based on A7.



Combination



Now try to build a brighter tempo maintaining the same feel.

Stage Three

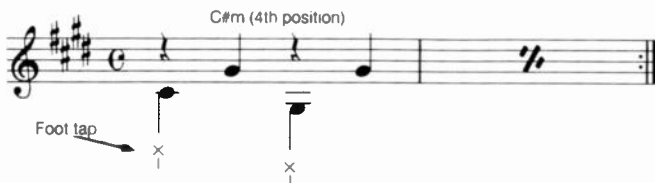
This is a little fancier but the basic pulse of stage two must be maintained.



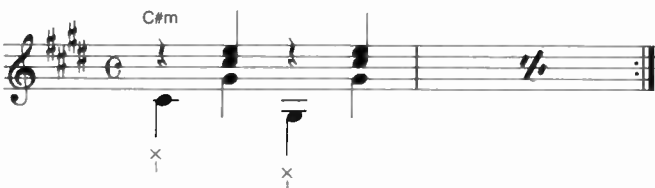
Be sure to keep the bottom notes muffled as in stage one.

1

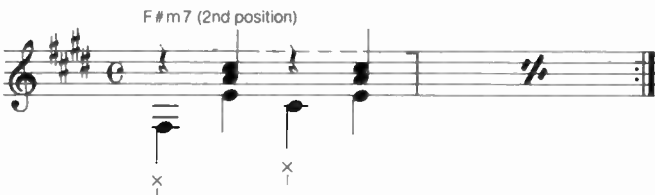
Same style only minor chords.



2



3



4

Combination



5

Fancier





An Introduction to Comping Conclusion

In this issue we'll wrap up our mini-series on comping. If you've been following the series since part 1 and trying the suggestions, you may have found that comping is not as easy as it sometimes appears. Nevertheless, consistent practice will eventually pay off. It just takes patience, perseverance, and lots of hard work. Unlike the technical problems you face playing "serious" music (Bach, Beethoven, Chopin, etc.), comping makes few demands on finger dexterity and independence, but very heavy demands on musicianship. Two musicians who illustrate this are Rob McConnell (leader and arranger for the Boss Brass) and Rick Wilkins (arranger for Anne Murray and others). I don't think either of these gentlemen could play a Bach fugue or a Beethoven sonata on the piano, (Rob is a valve trombonist and Rick is a reed player) but with their excellent musicianship they both comp rather well on the piano. Naturally the harmonic skills they've developed as arrangers would help them greatly.

Let's turn back now to the nuts and bolts of comping. Part 1 of this series was a brief overview of the subject. Part 2 dealt with comping, first in 2 voices (or parts) and then in 3 voices. Part 3 dealt with comping in 4 voices. The logical question might be raised - why limit yourself to 2 or 3 or 4 parts when you have 10 fingers? The answer to this question lies in the fact that most beginning jazz players tend to try to play jazz harmonies by using as many notes as they can in each chord. Most of the time this produces a rather muddy harmonic sound when played solo at the piano. When played with a group the muddiness will increase considerably, just because there is that much more going on. Using chords with fewer notes (especially for the beginning jazz keyboardist) will usually result in a cleaner sound. Once you start limiting yourself to fewer notes in the chord, you will also find yourself being increasingly fussy about which notes to use, rather than plunking down whatever notes happen to fit under your fingers. Also, voice leading will start to become more important since it will be more obvious in a less cluttered environment.

This is not to suggest that 2, 3, or 4 note chords are necessarily better than the heavier chords. It does mean, though, that it is better to start with the smaller comping chords and gradually work up to the heavier ones. Also, the sparser chords are often more effective for certain subtle effects, while the heavier chords might be used to achieve a bigger or grander effect. In addition, some keyboard instruments seem to respond better to the sparser chords - e.g. the electric piano and the organ.

One of the most common usages of 2, 3, and 4 note chords is in the comping that the left hand normally does while the right hand plays an improvised solo. The examples in parts 2 and 3 could be used for this purpose. Some of the 4 note chords would have to be revoiced to be played with only one hand.

One of the most important things to remember in comping is to listen carefully to the other musicians in the band. Listen carefully to the drummer (especially what he plays on his ride cymbal). This will help you to better understand the rhythmic aspects of the music. Listening to the bass line will help determine the various harmonic aspects. Listen closely to the soloist.

You will be a better accompanist if you can train your ears to the point where you can recognize and understand exactly what the soloist is doing in his/her solo. Generally, it's a good idea to play a supportive role behind the soloist, filling only spots where the soloist is not so busy (whole notes, rests, etc.).

In example 5, below I have taken the 4 voice comping example from the last column. The basic 4 voice chords are still used in exactly the same way but now the L.H. plays the bottom 3 notes and the R.H. part has been extended upwards. You will notice that the notes added to the R.H. part are major or minor triads which in many cases are not closely related to the chord to which they have been added. This is called chord superimposition - a subject we will be exploring in a subsequent issue. You will find that example 5 has a brasher sound than the previous examples. For a good illustration of this style of comping, I would recommend listening to Oscar Peterson or Red Garland. Although all of the examples we have looked at so far have maintained a strict number of voices throughout, this is not necessary in practice - it just seemed a more logical way to study the basic material.

Bass

DAVE YOUNG



String Bass Part 1

Jazz Playing in the Small Group Context

Playing in the small group (i.e. trio up to a sextet) is probably the most challenging and rewarding jazz experience for the rhythm section player. Once again, the drums and bass determine the success of the small group. The time feeling, energy, dynamics, solo ability, and personality interaction all combine to produce an overall result. Let's first look at some basic exercises for warming up and for timekeeping.

First assumption is that the player is able to use two fingers (right hand) for pizzicato. The index finger is 1, middle is 2 etc. Ex. 1 shows a basic warmup exercise for 1st and 2nd fingers.

Ex. I



Variation 1 is a simple alternation of 1st and 2nd finger per note. Variation 2 requires playing triplets - 1st 2nd 1st finger per note. When playing on the E string, the thumb is supported on the side of the fingerboard, very close to the end of the fingerboard. When playing on the A, D and G strings, the thumb is held against the E string for support. This exercise should be done slowly and evenly for one octave. Start in the key of F and work through the flat keys i.e. F, Bb, Eb, Ab. Then start in G working through the sharp keys to E.

Ex. II



This two bar 'time' exercise should be done at a medium slow tempo to articulate the rhythmic pattern. Note that the is phrased with a triplet feel i.e. rather than exactly as written. Increase speed to medium fast as you become more comfortable and play through the flat keys to Ab and sharp keys to E.

When playing a simple walking bass line alternating 1st and 2nd finger, try to exert the same attack with each finger in order to produce a smooth, even walking line. Practice slowly, listening to the sound produced by both 1st and 2nd finger, trying to match the two. The fingers of the right hand should cross the strings at approximately 45° and should pizz on the side of the first joint of the each finger and not on the tip of the finger. To create a smooth, but clearly articulated bass line, you must run each note into the next largely by holding the note down with the left hand until changing to the next note. Also choose notes which are in scale or chromatic sequence and avoid too many large jumps.

Ex. III



As a rule, play the root of the given chord symbol on the first note of the bar and not as in the 3rd bar of the first half of Ex. 3. Horizontal movement through scale tones and chromatic passing notes rather than vertical movement spelling out each chord, will create a more flowing and rhythmically even bass line. A solid left hand which knows where it is going (i.e. should be thinking a few notes ahead) helps to reduce the 'jerkiness' of a walking bass line.

With many players the slow and medium tempos are easily executed in terms of clarity and 'swing' but fast tempos become jerky and 'thuddy'. The fast walking line has to flow as much as the slow one in order to maintain that floating time feel with the drums. Playing fast requires one to consciously relax especially in the right hand and resist the temptation to tense up. For these fast tunes, you must know the standard chord changes without thinking, turnarounds, bridges and a few alternate changes that the piano player might use. Make a list of fast tunes that you might have to play and practice these. (For example "Cherokee", "You Stepped Out Of A Dream", "Giant Steps", "Countdown", "Love For Sale" etc.)

Articulation on the A and E strings is especially difficult at fast tempos. Practice Ex. 4 for string crossing alternating 1st and 2nd fingers in the right hand, starting slow and working up to a fast tempo.

Ex. IV



Try to minimize the amount of string rattle on the lower strings and always keep the left hand in position so the notes are always there. When playing a fast walking bass line try to avoid playing two or more consecutive notes - on the E and A - with the left hand. (i.e. pizz each note with the right hand so each note is played with the same weight.) Develop this habit with the right hand and you will avoid playing an uneven bass line at fast tempos. Take it from me, I had this very problem at fast tempos.

This column has covered some basic exercises and suggestions regarding timekeeping in the small group. The warm-up exercises for 1st and 2nd fingers of the right hand are important but the position, accuracy, and flexibility of the left hand is more important. I can't prescribe the 'answer' for the left hand except to say a) have a good teacher b) watch good players performing and c) don't do anything that feels too awkward. See you the next time with Part 2.

Percussion

PETER MAGADINI



Reading at the Drum Set conclusion

In this issue we will conclude our discussion of Reading at the Drum Set.

3. Small Jazz (trio to octet) - In a small group playing creative flexibility is an important objective to the artistic drummer. The small group drummer must master many subtle techniques necessary for proper shadings and sensitive dynamics, while combining a written drum part to the overall sound of the group.

The art of reading while at the same time improvising and creating, is the essential principle behind the small group drum chart. Example:

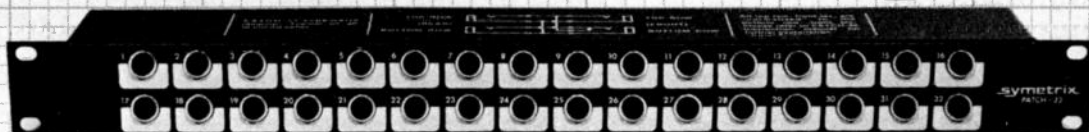
4. Rock - the rock drum part is interpreted and felt around the accented second and fourth beat of the 4/4 bar. The fortification of the second and fourth beats (theoretically known as the weak beats of a 4/4 bar) is the primary reason for the driving moving

pulse of the music. When reading a rock drum chart this pulse must not stop or the essential rhythmic drive will be lost. In rock playing eighth notes are predominant and the interpretations of the rock "feel" are usually not written in the part but left to the drummer's own taste and style. Example:

These are four basic situations that may require a reading drummer. Although the style of playing differs and each situation is unique, there are two factors that are common to them all.

The first and foremost consideration is the drummer's role as time-keeper. Technical skill and reading proficiency mean nothing if the time is not steady and reliable. The time has to be played consistently in all four styles of music, yet this time has to conform with the music being played. A jazz time feeling does not work well in a rock group. On the other hand a rock "back beat" (2&4) played through an entire jazz tune, that tends to float on a straight (1, 2, 3, 4) syncopated time feel, would limit greatly the freedom of the other musicians. To the set reading drummer this means not only playing the time to fit the music but the interpretation of notes and rests to conform with the time. Above all else make it swing and be creative!

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I am constantly amazed that they have decided to pursue Brass playing as a career with so little preparation. Many of them audition with playing levels that indicate they should be just *entering* High School; not *leaving*.

Most of them have been playing at least four years and some even longer. It would seem to me they didn't make the decision to be a player overnight; they must have known for some time that music was what they preferred. Why, then, wouldn't they make the effort to prepare through their High School days?

A few do take private lessons with good teachers and the difference is obvious. They have a *method* and conception of playing which enable them to develop at a much faster pace. The difference is repetition (pot-luck) versus method, (knowing exactly the fundamentals to produce what they are trying to do.)

The student who lives in a large city and has never made the effort to take private lessons has no excuse whatsoever. Many state, "they can't afford it."

NONSENSE! I'll lay odds they have money for movies and pizzas.

They certainly could sacrifice a few goodies and invest in even a couple of lessons that would at least put them on a proper method. Naturally it is financially difficult for some to take lessons on a regular basis, but even the occasional lesson would be better than none.

It is extremely difficult for parents in these inflationary times to bear the financial burden of lessons on a regular basis, but I'm sure there are very few parents who wouldn't support an occasional lesson. Many of my students pay for their lessons by taking part-time jobs, which is a good idea since it places extra value on the lesson.

I recently auditioned a student living in a small town over 160 kilometers from a large city. He has been playing for five years during his studies at High School. This particular student has all

the ingredients to become a good player - good embouchure, musical awareness and a "send me in, coach" attitude. Unfortunately, because he has never taken a private lesson, he has production limitations that need not be there.

When asked why he had never made the effort to study with a good teacher, his response was typical of so many in similar situations. "There wasn't a good private-lesson teacher in our town." NONSENSE!

Surely, in four or five years, he could have saved some money and taken a bus or train into the city and received some direction that would better prepare him to cope with his current limitations and elevate him to a higher playing level.

I suppose it is just a question of "making the effort".

The audition procedure for most Universities and Colleges is to have the students prepare two classical works and they are evaluated on their performance. Considering that a student could have worked on these pieces for a significant amount of time, it certainly is not the most effective way to arrive at a total analysis of a student's playing capability.

Before the students play their prepared works, (one classical and the other jazz-oriented), I prefer to have them play a series of short exercises to analyze sound, range, lip motion and flexibilities, tongue conception, response, and sight reading in both idioms. This enables me to know all aspects of their playing.

Occasionally I receive a pleasant surprise. A student will come in and play his or her audition in a first class manner. Most of the time I know within minutes who they have studied with.

Which brings us to the question, "How do I select a good teacher?"

Obviously the best advice would be to ask professional players. They have spent more time and effort on their particular instruments to obtain a high playing level and would be in a better position to know the most effective teachers.

Most of the professionals I know would be very happy to spend a few moments of their time with young players, because they are well aware of how important it is to start with a proper foundation.

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Breaking Away from the Roots Part 1

A common problem that most improvisors face when they are beginning is that of starting or grounding their ideas around the root of the chords they are playing on. In looking through the books on Improvising that are on the market today you can see where the problem starts. Of course, I agree that you have to start someplace and the root is the best place. Ideas like Example 1 are things we all learn in the beginning, but if you don't move away from root playing you can lock yourself into a habit that will take a long time to break. You must reach a point where you can hear ideas that start on other chord tones as well as other tensions.

1



A good exercise that can start you hearing chords in a different way is the polymodal approach. That is playing a different mode against a chord rather than the one that is usually called for. Example 2 shows the modes of C major against a C major chord. Note that you might want to raise the 4th degree to make a Lydian sound, but it is not necessary. This will start you focusing on different starting notes.

2



Example 3 shows the next step, starting chords from different chord tones. We are assuming that you already can play chords from roots. Try your diatonic 7th chords from 3rd, 5th and 7th.

3



4



5



6



In my own playing I like the 7th starting sound. Example 7A shows dominant 7th chords starting on the 7th. Try them in different root motion, up in $\frac{1}{2}$ steps, whole steps etc. - 7B shows minor chords up in whole steps. These can also be played with different root motion.

7A



7B

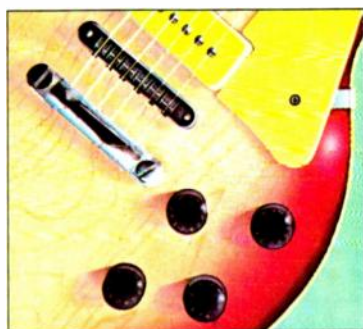


Example 8 is a favourite of mine also. Starting on the 7th then to the root on all types of chords.

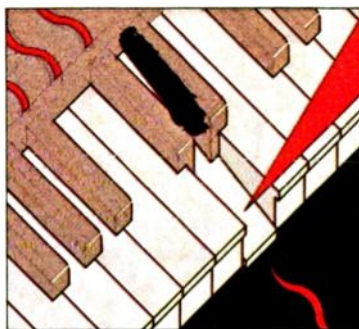
8



We will continue this column in the next issue of CM.



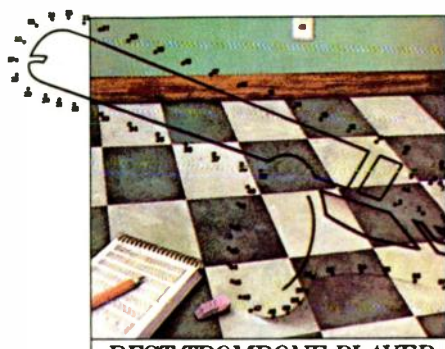
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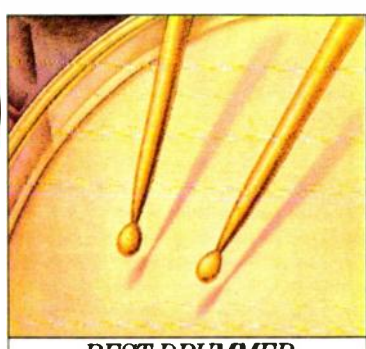
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Synthesizers

BOB FEDERER



The MC-4 Micro-Composer

The Roland MC-4 Micro-Composer is a micro-processor-controlled, programmable, multi-channel sequencer, capable of storing approximately 3,900 notes (12,000 notes with the optional memory card). Each of the four channels supplied outputs the following control voltages which may be interfaced with a synthesizer:

- CV1: CV1 is usually used to control the pitch of the notes within a sequence.
- CV2: If patched into a VCO (voltage-controlled oscillator), a second sequence sharing the same timing as CV1 may be generated. CV2 may also be used to contour timbre and/or dynamics, via either a VCF or VCA (voltage-controlled filter or amplifier), or control the tempo of all four channels of the MC-4 enabling programmed retards and accelerandos as well as tempo changes within sections of a piece.
- GATE: The voltage from this output is patched into an envelope generator of the synthesizer to control and determine the note value and phrasing or articulation of each note within a sequence.
- MPX: The MPX, or multiplex output, provides a second, fixed gate which may be programmed to fire additional modules within the synthesizer or allow CV2 to have somewhat independent timing from CV1 within its channel.

Data can be entered into the MC-4 via a synthesizer keyboard or by the calculator-like keyboard on the MC-4 itself. Pitch, timing and phrasing may be loaded simultaneously in real time from the synthesizer keyboard. In this mode, the MC-4 will provide an audio two-bar count. The MC-4 will detect and display any timing errors within a measure, or measures, which then can be corrected from the calculator keyboard. Once a sequence is loaded, entire gate rewrites are possible, in real time, without affecting pitch values. Edit functions of the MC-4 allow portions or entire sequences to be copied, with pitch transpositions, to other channels within the MC-4, or to the end of the sequence from which it was copied. Other edit commands allow the insertion or deletion of notes or measures and pitch or timing corrections without having to rewrite the entire sequence. The digital metronome, which sets the tempo of the programmed sequences, can be set between one and two hundred and forty

beats per minute. The entire contents of memory, or portions thereof, may be stored, with file identification numbers, on cassette or multi-track tape, allowing an infinite library of programs to be accumulated.

The MC-4 will calculate and display the playing time (accurate to within one-tenth of a second) of a single measure, a group of measures or an entire piece of music. Compressing this time, without altering pitch is easily achieved by turning one control on the MC-4. Future up-dates will allow the MC-4 to read and follow SMPTE time code and an interface will be available for the Jupiter-8 (which will enable the MC-4 to not only play the JP-8, but also to change sounds as it's playing, eg. two bars of strings, then brass shots, etc. - all in the same pass).

The MC-4 presently allows synchronization of itself to multi-track tape machines, making it an extremely powerful tool in the studio. Layers upon layers of sounds can be laid down quickly and efficiently since the MC-4 can play four separate parts at once and each pass is always a first take! Different orchestrations are achieved by merely altering the settings of the synthesizer, and counts and click-tracks, if needed, can be programmed as well. The only limitations encountered involve the versatility and size of the synthesizer used and the imagination of the composer.

All of the subtle nuances needed to produce a realistic *human* performance can be written into the MC-4's memories. The MC-4 can create the colour and emotion of a large orchestra as easily as it can produce the animated, futuristic sounds one would expect in a movie such as Star Wars. Its ability to produce unlimited variations of themes makes it a cost-effective, invaluable tool for commercials and soundtracks. Complex cues involving intricate timing are a first take with the MC-4. The many advantages of incorporating computerized soundtracks for audio and audio-visual projects are just being realized and must be heard to be fully appreciated.

The MC-4 is presently being used in conjunction with a forty-two module Roland System 100M modular synthesizer, the Roland TR-808 Rhythm-Composer, which is programmable and is synched to the MC-4 as well, and a Roland Jupiter-8 programmable polyphonic synthesizer at Round Sound Studios in Toronto, Ontario. Anyone interested in seeing this system is invited to contact either Jamie Sutherland, general manager of Round Sound, or myself at (416) 743-9979.

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Vocal Technique

ROSEMARY BURNS



Letters...We Get Letters

Dear Ms. Burns,

As a vocalist in a rock group, I've read your column faithfully although at times I'm unable to really understand a lot of your information as I am not musically instructed. I have several questions to ask you as I have tried elsewhere & come up empty. Here is the information:

In our group I sing approximately 30 - 35 tunes a night. The material ranges from Bob Seger, Foreigner, Styx, REO Speedwagon etc. to Pat Benatar. These groups are usually high key singing types and in practically every case we will do the song in its original key as in many cases the song will lose something in a key change. We have a complete monitor system, so hearing what is being sung is no problem - there's no need to "oversing" so you can hear yourself. I am also the group's drummer besides the lead vocal role. We are a club group and work usually 3 hours/night (10 P.M. - 1 A.M.) Here are my questions:

I find throat problems plague me. They aren't to the point of loss of voice or enough to cause cancellations but nagging things such as a) a little rough - always as if something is "caught" in my throat. b) some nights my voice is "thinner" than other nights. On these nights high notes usually aren't a problem but lower notes are - especially in hitting them true and holding without sliding off. I realize this may be normal but here are some of my precautions.

1) Being a drummer I sweat a lot. Besides the club heat, our light system generates a considerable amount of heat. Usually I have a complete clothes change before leaving the club to avoid chills. I usually change tops between sets (2) I usually drink (soft drinks, juices, water [cold]) between and during sets. Very little beer or liquor. I try to avoid the temperature changes as best I can. I sometimes use various kinds of throat lozenges to try and keep my throat open.

Do you, have any suggestions to try to lessen the chance of throat problems. (I teach grade 8 full time also.) Oh yes, we work usually 3 times per week. I realize that some problems go with the territory but I was wondering if, you had any suggestions for things to do or not to do. Lessening the singing load is out. So is lowering the key of many tunes. I contacted the vocal department of the University in St. John's but they weren't able to offer any dos and don'ts. Am I doing anything wrong? i.e. - drinking (due to dryness). Are there things I could take to improve the throat irritation between weekends?

I guess my main goal is to find the best way to get my voice back in shape for the next weekend. Teaching prevents me from simply resting it. Also I guess I'd like to know if there's anything better than the other to drink during sets and between them. I certainly don't want to do things that increase the chance of throat problems.

I realize vocal lessons would probably ease some of the problems but due to working full time these are out. Again thank you for your time and co-operation.

Cyril O'Reilly
Placentia, NFLD.

Dear Cyril:

I have taken seven main questions from your letter to answer:

1) With regard to the key you are singing the songs in, not having heard your voice I do not know if you are singing falsetto on the upper voice or if you are using the full supported voice. There is considerable difference and in my article in CM of February 1981 I explained the difference. But, to recap, remember a full tone is a supported one and the falsetto is not and must be amplified to be heard. If you are using the full tone without good breath support (CM April 1982) you could be damaging your voice. If you want to send me a cassette tape of your voice feel free to do so.

2) For the singer I do not believe in the monitor system. It is fine for the musician playing a man-made instrument but for the singer the tone should be heard in the head first before it is made. Remember we are called artists and a painter sees the stroke before he makes it, not after. When a singer listens to his voice after the fact it is like driving down the road looking in your rear view mirror. We are the instrument and that is what makes us different from other musicians. So don't listen after the fact but concentrate on the note before it is made.

3) In an article in CM in October 1980 I gave several ways to prepare and condition your voice before a performance. The warm-up period before a performance is very important as well as the cooling down period after the performance. I have to remind this fact to many of the hard rock singers I teach. Singing is using the body muscles and they have to be toned and conditioned.

4) If throat problems plague you, it could be caused by tension in your shoulders, back and throat. Tension is one of the worse problems a person can have if they are a singer. Do the veins of your neck stick out when you sing; does your face turn red; are shoulders held high instead of in a relaxed position? Experiment with ways of getting rid of the tensions. Try swimming, jogging, TAI CHI.

5) When the lower voice becomes a problem it means that the breath support has been taken away and the voice falls back into the throat and the vibrations cause irritation on the vocal chords. So many students feel the lower voice does not need support but in fact it needs more than the middle register. Try singing a scale from top to bottom but raise your arm up above your head as you go lower. This will help you to keep the pressure of the breath balanced so that the note will not fall back.

6) Never drink cold liquids when singing. The vocal chords are like a string instrument and they must be kept warm. Keep the throat moist. Nerves can cause dryness. Practice long breaths to help the nerves.

7) As you use your voice a lot during the week in your teaching, check and see if you are using breath support while talking. Are you projecting your voice? Many lawyers, doctors and speakers take singing lessons to learn to project the voice. Hum a note on the piano and by using the Magic Mask Technique, you can change the pitch of the speaking voice. (CM June 1979, August 1979, October 1979)



What is a Publisher Looking For? Part 1

When one is asked to write an article on what publishers are looking for from writers, one approaches it with a certain amount of trepidation. For while there are certain absolutes there are also many variables which of course account for the different outlooks of writers, publishers, record companies and radio stations as to what constitutes a successful song.

Therefore, in writing this article I have decided to give you a brief definition of my feelings about what constitutes a "hit" and then devote the remainder of the columns to the way the music business operates, so that you, the writer, will have an insight into how and why decisions are made.

First then, the simple question - What are publishers looking for? In essence the answer is simple - They are looking for "hits"!

However this answer is far too simplistic in today's markets. With fragmentation of the marketplace, songs can be very successful in some market areas and total failures in others. There are some facts which are, what might be termed, eternal truths.

For a song to succeed it must have strong audience appeal for - as any promoter will tell you - you can only merchandise a product so far; after this the public has to like it for it to succeed. But how, you ask, does this magic occur? In a vast majority of cases very simply - the song has a phrase or "hook" which people go around singing. The rest of the song, while important in setting up the right mood for this "hook", in reality, is a trifle extraneous once it fulfills this criterion.

Also remember that there is a reason for what you hear on radio - the public likes it. This is not an arbitrary and subjective feeling of an anonymous programmer but is reached through a great deal of market research, business studies and plain hard work. Programming a radio station well is a creative art and one which is based on a lot of research plus a lot of ingenuity. Radio is also a very competitive medium and one which operates very much on the principle of success. Yes, they do make mistakes - doesn't everyone - but not that often and consequently one can assume that what they play has a high correlation to what the public wants to hear.

The point of this last paragraph is to make clear to you as a writer that while writing is a craft it is also a business. There has to be a market for what you create and if you ignore the needs of the marketplace there is no doubt it will ignore you. As Agatha Christie once said, "No matter how successful a writer you are, if the public demands 30,000 word novels you don't write 60,000 word novels if you want to go on eating."

You are perfectly at liberty to ignore the current criteria of the market when you write but don't expect the market to come run-

ning to your door if you do so. Also, don't expect to become a good writer overnight. If you talk to most successful writers you will find that it took them between six and ten years to master their craft and become accepted as competent by their peers. To use the old saw - successful writing is ten percent inspiration and ninety percent perspiration. However, also combined with this is another key ingredient - persistence.

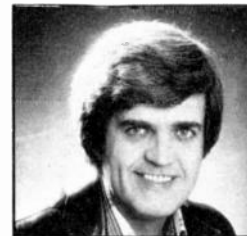
Without this you will get nowhere, for you have to understand that people in the entertainment field are creatures of habit. They prefer to go with people and products they know. This may or may not be defensible as a business precept but there is no doubt that it exists. One of the only ways yet devised by man to get round it is persistence and yet more persistence. Basically you are trying to make people feel comfortable with you so that they will start to do business with you. In a nutshell three words describe the best way to achieve this credibility - Professionalism, persistence, personality. These three words taken in conjunction and applied over a period will in most cases produce the results you desire. You will note I say in most cases, for even given all these things there still remains the last and major precept - get lucky!

If you think that all these problems taken in conjunction are daunting - you're right. But then nobody said it was easy. You are the one that will establish a level you want to reach. However, if I may inject a piece of personal philosophy - if you don't want to become successful both artistically and financially and have the respect of your peers, why are you reading this article in the first place? To become a success you have to compete with writers and musicians, not just from Canada, but from all major markets around the world.

Therefore your long term goals have been set high to achieve the success. This is not to say that you must achieve your goal in the first year of writing but if you don't have a goal, how can you judge how you are progressing? There are many paths in this progression and writing talent is only one of them. You must be aware of the marketplace and its needs, not only by listening to radio but by finding out what the public is listening to at clubs and by reading the trade and consumer press. Another helpful way to expand your knowledge of world markets is to get a short wave radio and listen - most broadcast pop programs on short wave and you get a good feel for markets outside your own and what type of material is succeeding.

An investment of \$250.00 per year in subscriptions to key magazines will pay off in your awareness of music business opportunities. The purchase of a good AM/FM shortwave receiver will keep you in touch with the market. But, you say, this is quite an outlay for a young songwriter. Yes, I answer, but would you expect to learn to repair cars without taking the time to study or the trouble to buy your own tools?

To be continued in the next issue.



Full Orchestra Balance

It would seem from your letters and questions that the main problem most of you have is in voicing a chord for a large group of instruments. Inasmuch as I have already touched on this subject in previous columns, let us now see if we can clear up some of your queries. I would like to mention that a column such as this cannot answer all your questions. There are several really good books on the subject and I strongly urge you to try to obtain such an animal. As I have mentioned before, Gordon Delamont, Don Sebesky and Russ Garcia all have excellent in-depth books that are a must-have proposition for the novice arranger. In the final analysis, the only way you are really going to find out what works and what doesn't is by doing. But I also realize that you need some guidelines before you put pen to paper, so having said all that let us get down to it.

The following distribution of a chord for a medium sized orchestra is fraught with disaster. Let us examine the errors.

This chord will sound full because it is, after all, an Eb triad; the only notes in the chord are ROOT, THIRD and FIFTH, so nothing is going to sound wrong in this distribution. However, in arranging, the object is to get the *maximum* sound from the orchestra and in the above distribution the acoustical orchestra balance sucks eggs. Let's start with the strings.

The distribution in the strings might be satisfactory if no other instruments were employed, but for a full tutti ensemble chord the volume is unnecessarily weakened by writing the violins divisi. Write them in unison on the high E flat.

In further analyzing the chord you will see that the brass and horns furnish a solid middle register of two octaves. Writing the violas divisi in this same register serves no other purpose than to obliterate the violas. (The violas are the weakest of the strings.) We need to strengthen the bottom octave, and one way we can do that is to divide the violas and celli lower, like this:

The woodwinds have several problems in the way they are voiced. First of all, the winds should be voiced above the brass to be effective. I dislike voicing 2 oboes in unison, coupled in this example, with the fact that they are both wasted being on the same note as the top trumpet.

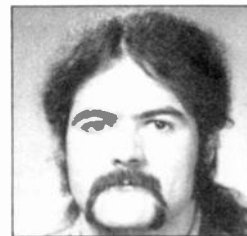
The singularly *best* way to voice the woodwinds is to mix the doubled timbres as much as possible. My own favourite way of doing this is as follows:

Another way to strengthen the lower part of the chord would be to write the trombones in open harmony. If you have a tuba, the result would be better.

Remember that in an orchestra that does not have full sections, the distribution of the notes should vary from that of a large orchestra to reinforce the weaker sections. Let us now look at the corrected version of the original chart for a medium sized orchestra, for recording.

Sound Reinforcement

DAVE BENNETT



Cancellation, Delay and Power Source

Question: *I replaced one of the bass speakers in my twin 15" cabinet with a bass speaker manufactured by another company. I noticed an immediate lack of bottom end. I checked my wiring, and found that the red and black wires were connected properly. The funny thing is, with only one of the two speakers connected, the bass output is better! It doesn't seem to matter which one of the two I connect second, the bass always decreases. Are speakers of two different makes incompatible?*

Answer: It appears that the two speakers are wired out-of-phase with one another. Not all manufacturers agree on a similar colour coding of woofers. Originally, speaker terminals were labelled L1 and L2, as per the practice of Western Electric. A positive voltage applied to L1 caused the voice coil (and cone) to push out of the gap. Some manufacturers started colour coding the L1 terminal red, while others coloured it black. If two speakers are wired out of phase and placed close to one another, either in the same cabinet or separate cabinets, they will tend to cancel each other. This is due to the fact that as one cone is moving outward, creating a compression wave, the other is moving inward, creating a rarefaction wave (vacuum). The air compression created by the first speaker is simply sucked into the vacuum created by the second, cancelling each other. The cancellation is worse at lower frequencies.

The relative phasing of a speaker may be determined by applying a small D.C. voltage (approximately 1½ volts is sufficient) to its terminals. This will cause the speaker cone to move either out or in. Simply mark the terminal that causes the outward movement with the application of the positive voltage. If all speakers are checked first, you can be sure of proper polarity matching.

In actual practice, most speakers have this terminal marked red. A notable exception is the James B. Lansing Co., who seem to be the opposite. In any event, confirm for yourself the polarity of unknown speaker types with the method above.

Question: *What is the difference between a digital delay line and an analog delay line?*

Answer: Digital delay line (DDL) and analog delay lines differ only in the manner in which they delay the signal internally. Both types can be used for the same purposes, bearing in mind the advantages and disadvantages of each method.

The analog delay line is formed around I.C.s called bucket brigades. The audio signal is sampled at a frequency which is usually twice that of the highest frequency to be delayed. These samples (signal voltages) are stored in a section of the bucket brigade. They are then passed from one storage element to another, as buckets of water were passed from hand to hand years ago in fighting fires (hence bucket brigades), until they have been through each bucket brigade. They are then recombined and fed out the output of the delay unit. The total delay time is a function of the number of bucket brigades and the sampling rate. To shorten the delay time, the sampling frequency is increased. This allows an extension of the high frequency

response of the delay line. Conversely, as the delay time is lengthened, the high frequency bandwidth must decrease. This is the major hindering factor in analog delay lines, offset by their low cost and lack of quantizing noise, which is an inherent problem in digital delay lines.

The digital delay line uses a different method to delay the audio signal. Instead of storing the audio signal as a voltage, the signal is measured and converted into a number by an analog-to-digital (ADC) converter. As there cannot be an infinite number of digits available to represent all possible signal values, the value of the signal voltage must be rounded-off to the next whole digit. This roundoff causes the quantization noise as mentioned previously. The digital numbers representing the signal values at different sampling instances are then stored in a digital memory. These can be recalled in the sequence in which they were stored at some time in the future.

After a delay time as required, the digital numbers are fed into a digital-to-analog (DAC) converter, where a signal voltage is created of a value close to that of the original signal (not exactly, because of the round-off). This analog signal is then returned to the real world, some time later than it originally entered. As the amount of time that an audio signal is delayed is not dependent on the sampling frequency, the high frequency response can extend out to the maximum designed limitation at all delay settings.

In conclusion, the two methods of delaying an audio signal can achieve the same net results. The important differences are the frequency response limitations, noise, distortion, maximum delay time, and of course, cost.

Question: *After setting up my sound system in a club, I had a terrific hum in my system for the first time. After trying to figure out what was causing it, to no avail, I suspected "dirty" power. I then ran an extension cord from the amplifier rack at the stage to the mixing console in the audience, rather than using the plug in the wall at the console. Happily, the hum disappeared. Why?*

Answer: You accidentally hit upon the most important power consideration for portable sound systems. Always get power for your mixer and accessories from the same source as your on-stage amplifiers. This will prevent AC ground voltage potentials (often as high as 1 to 2 volts) between the chassis of your mixer and the stage. There was probably no problem with the A.C. plug that was used originally, except that it ran half-way around the building before getting to the fuse box. This caused a greater resistance between its ground pin and electrical ground than the resistance between ground at the stage and electrical ground. As all devices that are plugged in have some A.C. leakage to ground, these differing ground resistances cause units plugged into the two outlets to have a small voltage between their cases. This allows a small current to flow down the signal return lines (from the mixer) to the amplifiers. You must have unbalanced signal return lines, and this small ground current is superimposed on the audio signal, causing an audible hum (60 Hz signal). The best prevention is to derive all audio power from one outlet or distribution panel.

Recording



PAUL ZAZA

Level and the Light Meter

This time around, we'll concern ourselves with volume and changes of volume.

If music, speech and most sound effects were as consistent as test tones, then the engineer would simply set the control for a safe reading and be done with it. But music is rarely that uniform in intensity and one second it can be roaring vigorously while the next second it can drop to a faint whisper. If you doubt this go to some of the Toronto Symphony concerts.

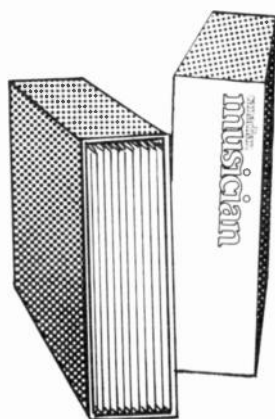
We know that the ear will sense a change of volume in a logarithmic way. This gave rise to the creation of the decibel scale which is used in audio equipment world-wide. Therefore, we use consoles with logarithmic faders to control volume. It is the primary function of the engineer to control the volume (changes) of a program using these faders. Once the gain has been set on (a) individual channels and (b) the mix or sum of the individual channels combined, the mixer must judge any deviation from the original settings based on apparent loudness and smoothness.

Strictly speaking, it is the peaks that tend to stick out, pin the VU meter, and cause all the turmoil. It's these peaks or unexpected little surprises that add the gray hairs to an engineer's head especially on live, direct-to-disk and one-time-shot-type situations. It is not satisfactory to ride channels that seem to be erratic in volume because in practice the ear, eye, and hand are not fast enough to react to the peak. Even engineers with the best reflexes cannot possibly hope to catch a spike that can occur in a split second. In fact, the transient peak can jump out and do its damage so fast that the VU meter itself will not acknowledge the event at all. VU meters are mechanical devices usually made up of a moving coil that is electro-mechanically reacting to volume changes. It is physically impossible (due to gravity, friction and all sorts of wonderfully technical stuff) for the meter to get up there fast enough and then back down in the short span of time the spike occurred. This means that many times the meters will not tell the engineer the whole story. In fact they lie to you. They tell you that you have a fairly consistent collection of volume changes when in fact you could have some peaks there that might drive a cutting stylus into a locked groove, or cause a broadcast transmitter to clamp and kick in a limiter that will (pardon the crudeness) suck.

We have ways of dealing with this sort of thing. Everyone has probably heard of the compressor and peak limiter. And we know these things can be used to avoid over-modulation, create good signal-to-noise ratios, and ensure a logical dynamic range that is appropriate to the medium one is working within. But how can we get more graphic read-out of volume peaks?

There is now a way of reading and measuring changes of volume much more accurately on a practical scale. The PPM (peak-program meter) is showing up on more and more boards these days because of the fact that it gives the engineer much more information about what he's got with respect to peaks. The PPM that uses an ionized plasmic gas to display a beam of light that pulsates or jumps up and down in relation to the volume is commonly referred to as a light meter. Light meters that are calibrated to read peak-program are a little difficult to get used to at first, but once you understand why they do what they do, you appreciate the advantages in their design. With the incredibly fast rise time and comparatively slow decay time, you can spot peaks easily, zero in on which one of say 48 tracks is the culprit, and go about rectifying the situation with your limiters or whatever. While it is beyond the scope of this particular article to go into exactly how the LM works, suffice it to say that this charged gas is contained in a vacuum. This means that there is virtually no friction or mechanical movement to interfere with the travel of the gas. In practical terms then we can see a peak instantaneously as opposed to a split-second later with the conventional VU meter. You see, the VU meter needed that extra time to physically move the mass of the needle itself full-scale to the other end of the spectrum. While it took the time to get over there it missed the next event that occurred audio-wise. In actual fact, the VU meter rarely arrives at the real peak at all, it sort of averages out everything that is taking place in time. With the sophistication of today's audio equipment, we need more than an average reading. We need to know exactly when, where and how long the peak happens. Peak-program Light Meters give us this data.

Remember, the speed of light is faster than the speed of sound, and almost anything is faster than the speed of a VU meter, with the exception of an engineer who is on speed with no meters at all.



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Taking Care of Business

MONA COXSON



Career Options

*Oh, why don't you work
Like other men do?
How the hell can I work
When there's nothing to do.*
Anonymous

Although performing careers are the most visible in music, they're also the most demanding, the most competitive and often the most discouraging for those just starting out. After a while, even though the talent is there, some musicians find they're just not cut out for what can best be described as a high-risk business with an uncertain future.

Since it is a business (and it is, make no mistake about that), there are literally dozens of career opportunities available in the music industry and for those who opt out of performing, there's quite a choice. Some even give the best of both worlds. A steady income plus time to perform.

From time to time, *Taking Care of Business* will touch on these music-related careers. Now, granted, you may never pursue any of them, but at the same time, it's good to at least be aware of alternate careers because maybe (just maybe, mind you) you might wake up one morning and find you've had it up to here with performing. On the other hand, you may only want to supplement your income for a while, yet still stay with performing. Then again, you may simply want to hedge your bets if you're uncertain about the future.

Teaching

The most obvious choice is teaching, either privately or in the school system. Many community colleges with music programs, for example, employ both part-time and full-time teachers, with the full-time teacher enjoying a steady income along with fringe benefits such as sick leave, holidays with pay, pension plans and periodically, the chance to vote on whether to go on strike or not.

On the other hand, private teaching can be an ideal part-time occupation for performing musicians. In addition to the extra money, it can also be a way of refining your own skills. Moreover, good private teachers are in great demand (God knows, there are enough bad ones) and can, if they wish, make teaching a chief source of income.

One thing to keep in mind. Teaching privately isn't for all professional musicians. Some expect their students to have the same dedication that they themselves have developed from years of study and practice while the student merely wants music as an avocation. In such cases, the private teacher would be well advised to only take students who hope to become, or are already, professional musicians.

Salaries at community colleges aren't bad, depending on the qualifications of the teacher. Full-time teachers can earn between \$19,073 and \$37,250 a year. Part-time teachers who teach up to six hours a week can make between \$13 and \$24 an hour. If they work from seven to thirteen hours a week, the rates tend to be higher. Anyone teaching over thirteen hours is considered to be full-time.

Private teachers can ask anywhere between \$6 and \$65 an

hour, again depending on their qualifications as well as their reputations. Most require a minimum of 24 hours notice for complete cancellation or rescheduling of lessons, which is a good rule to follow, and without adequate notice the student must still pay his or her fee. To cover yourself, make sure that your students understand that you too may cancel with the understanding that there will be future make-up lessons at a mutually convenient time.

One final thought. It's best to make certain that all lessons are paid for in advance or at the time of the lesson.

Piano Technicians

A well-trained piano tuner-technician can also be in great demand, and in larger cities, can pick up a steady clientele that includes private homes, professional musicians, hotels, nightclubs, conservatories, community colleges and universities. Moreover, if he is so inclined and has the ability, he can increase his income even more by buying older pianos and refurbishing them for resale.

While the theory of tuning can be learned through correspondence courses or from a book, it's best to either apprentice with an established piano tuner or to take a course. Unfortunately, only two community colleges in Canada appear to teach such a course - Douglas College in New Westminster, B.C. and George Brown College in Toronto.*

Most piano tuner-technicians are independent and charge anywhere from \$30 to \$65 to tune a piano. Major repairs would increase the fee. According to Ted Sambell at George Brown, there's a dearth of good tuners and a competent one can, if he chooses to, do about three pianos a day which would bring in a gross income of between \$22,500 and \$33,750 annually. However, all expenses would come off that so it's difficult to say what the net income would be. Sambell also suggests that it could take a year or two to build up a good clientele.

*For Further information contact:

Douglas College
Box 2503
New Westminster, B.C.
V3L 5S2

George Brown College
Box 1015, Station D
Toronto, Ontario

Electronic Technicians

With the dawning of the age of electronics, an entirely new field opened for technicians. The problem has been, and apparently still is, finding enough qualified people around to fill the positions and in some areas of the country, there's a real shortage of electronic musical equipment technicians.

Anyone interested in moving into this area should start with a basic electronic course at a qualified school. Employment will pretty well be in music stores because when musicians have problems with equipment they usually take it back where they bought it.

Income varies with qualifications, the company you work for and whether you work full or part-time but an experienced person might start anywhere between \$12,000 and \$15,000 a year. With the proliferation of lower-cost electronic musical equipment, this is clearly a growth area for employment.



JIMMY COXSON

Piano Repertoire Conclusion

When you're playing for dancing, especially in a club where the customers fall into an age group anywhere between 25 and 65, the most important thing is playing danceable music because if management has hired you to play for dancing and the floor is empty, they usually blame the band, not the customers.

Often management is right (even though they're not sure why they're right) because on commercial gigs, setting good tempos for dancing is as important as having a repertoire that sometimes must satisfy three generations.

Where tempos are concerned, I think the general rule is that you play ballads too fast and play up-tempos too slow. In other words, since all couples aren't good dancers, you bring tempos to the stage where people can just sway to the music or simply shuffle around. Often I'll watch the dancers' feet to see if they're rushing the beat I'm playing. If they are, I'll cut the piece short and start one a little faster.

At times you may get requests for songs that aren't danceable such as "Don't Rain On My Parade." Now that goes into 3/4 time and 17/4 time and God knows what time and you can't dance to that anymore than you can dance to "Take Five." If the floor is full, you can always say you don't know it and then suggest another Streisand tune. I'll usually suggest "Why Did I Choose You?" I know "Don't Rain On My Parade" because I've played it a million times at auditions where every second girl singer does it, but that doesn't make it a good song for dancing.

A danceable tempo is generally a two beat feel. Latin rhythms sometimes scare people off, but here you feel whatever the crowd is responding to. However, to get variety in what you're playing and to keep it from getting boring, you want to use Latin, you want to use various rock rhythms or a jazz feel.

Depending on the crowd, you try to gauge the mood. Because I'm playing in a dine and dance room, people are usually still having dinner and talking when I start so I don't start with a bang. Instead I'll start with something bright - like a jazz waltz.

A jazz waltz like "Bluesette" is ideal for this or a jazz waltz on a standard waltz like "I'll Take Romance" is good because there's a lot of activity but neither are too loud. Or I'll start with a fast Bossa Nova but ask the drummer to cool it until later in the evening. Then as the crowd gets louder and more people are dancing, he'll start opening up.

Getting people to dance depends on the crowd you have and often you feel them out or you get to know steady customers and remember the pieces they like. For example, a couple may like "Forbidden Games" so they'll get up and dance. That may be the only dance they'll do all night but at least somebody's up on the floor.

Most of the songs mentioned in Part 1 (see April 1982 CM) are good for dancing although you may have to set different tempos on some. It would be impossible to list all the tunes you should have down for dancing in this column but there are certain ones that always seem to get people on the floor. One leader in Toronto finds that "More" never fails and maintains that as soon as he plays it, the floor fills.

Something smooth, like "Days of Wine and Roses" and "Satin Doll" always gets people dancing. So will "Lady" and David Gates' "If". Some nights I'll play "I Only Have Eyes For

You" with a George Shearing voicing (locked hands) and perhaps do "Feelings" at about the same tempo which, there again is a ballad. It's actually too fast a tempo for "Feelings" but for dancing don't play too slowly because people who are poor dancers will be trying to balance on one foot all the time and it's awkward for them. In short, you try not to embarrass them.

Other songs that get people on the floor are "Love Is In The Air", "Leroy Brown", "Proud Mary", "Rock Around The Clock", "Copacabana" and "Can't Live Without You". Or the Beatles' "Yesterday" and "Michelle". It's good to know "Nights In White Satin" although here again, if someone is a Moody Blues fan, he'll start hitting you with everything they've done.

When it comes to requests, be ready for anything from the theme from Superman to Boz Scaggs' "We're All Alone". Older people ask for "Mame" and "Hello, Dolly". Bebop fans ask for "Au Privave" or "Ornithology". Those into dixieland will ask for "Royal Garden Blues" or "South Rampart Street Parade" and you'd better know "When The Saints Come Marching In".

As for current tunes, you could go crazy trying to keep up with the top forty, so try and discern which will become standards. Others you may want to use because of requests. I've made some goofs and it's irritating because I've spent a lot of time writing a chart and then nothing. The song had its brief moment of glory, then disappeared.

Two final suggestions. First, don't start a set by reading. Play something from memory because when you start playing, people look around to see what's happening and they don't want to see someone with their nose buried in the music. You have to make eye contact and that's the time to do it. Afterwards, you can read because once you've started often they won't notice you're reading.

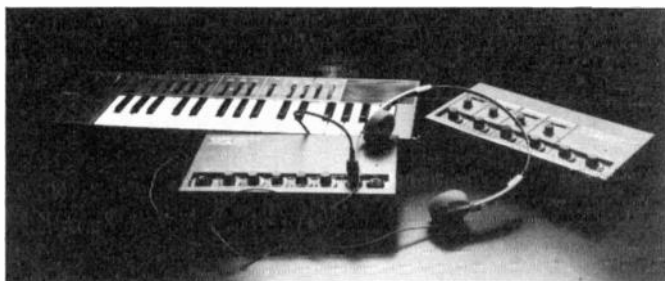
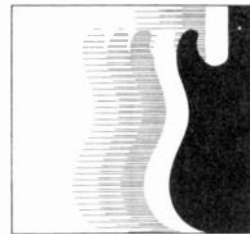
Secondly, if you're working New Year's Eve, make sure your watch is accurate because if you're doing a countdown, you can be sure that some guy will come up and raise hell if you're two minutes early.

At midnight, shout 'Happy New Year' (hopefully from a vertical position), then play "Auld Lang Syne" - preferably in the key of F since most people can sing it in that key - and "Hail, Hail, The Gang's All Here". Some will then form a conga line and management will try to stop them from dancing right out the door with their drinks in their hand.

As a rule, I try to keep at the same tempo but vary the style. I might play "Enjoy Yourself", then go into a disco and from there into "Quando, Quando". I usually finish with a polka. Don't drag it out too long because if you exhaust the dancers, they start leaving the floor and that doesn't look good.

Anyway, the old adage still holds true. Always leave them wanting more.

Jimmy Coxson has a trio at the Roof Top Garden on the Airport Strip in Toronto, where he has been playing for the past 9 years. As well, he does steady studio sessions and television work.



Yamaha Producer Series

Mini Amp Headphones

Weighing 17 ounces, the MA10 Headphone Amplifier offers the user studio-style monitoring in a package measuring 8 3/4" by 5" by 2 1/16". When teamed up with the MH10 earphones, the MA10 allows musicians the freedom to rehearse in complete privacy anywhere, whether in a hotel, living room, automobile or airplane.

With up to four line inputs and separate volume controls, users can plug in electric guitars, microphones, keyboards, etc. and mix sounds from cassette players, radios, or additional MA10s. Line outputs can feed tape recorders, amplifier/speakers and other MA10s.

Input and master volume controls also allow for intentional distortion effects similar to large guitar amps, with bass and treble tone controls to further control the sound.

Portable Mixer

The MM10 Mic/Line Stereo Portable Mixer also weighs 17 ounces and offers clean, nearly distortion-free sound in a battery powered package which is 8 3/4" by 5" by 2 1/16". It has the capability of blending together up to four microphones, electric

keyboards, guitars and/or recorded sounds.

It is portable and compatible with the Producer Series Headphone Amplifier (MA10) allowing for location recording and rehearsing almost anywhere, in complete privacy.

The MM10 is a basic 4 by 2 mixer featuring: electronic blend of two or more sounds together; volume adjustment of each sound independently of others or with a master volume control; placement of sound at a particular point from left to right in stereo; preamplification; location record; monitor.

Micro Monophonic Synthesizer

The CS01, a 32-key keyboard, is 19 1/4" wide and 6 3/8" deep. Features include: pitch and modulation wheels; low frequency oscillator; a variable glissando, control pitch and wave-form controls; a feet selector for changing keyboard range; pulse width modulation; full VCF, VCA and envelope generator controls; and a unique breath controller interface for modulating both VCF and VCA functions with your breath.

The CS01 also includes a built-in amplifier and speaker system and can operate on an optional AC adapter.

For more details: Yamaha Canada Ltd., 135 Milner Ave., Scarborough, Ont., M1S 3R1 (416) 298-1311.

long life. The guitar sets are available in ultra light, extra light and light gauges; the bass sets in light, medium light and regular (all bass sets are long scale).

For further information contact: Art White Music Service Ltd., 11 Progress Ave., Unit #22, Scarborough, Ont., M1P 4S7 (416) 291-3721.

Logex 8 Sound Workshop

The Logex 8 is a new multitrack recording console incorporating the high technology and logical signal flow found in Sound Workshop's larger consoles into an ultra-compact, desk top format.

A 12 in by 8 out configuration is available with a 20 in by 16 out version. Features include: Modular inline format; full use of low noise I.C.s and trans-

formerless i/p, o/p design; three band EQ with fully sweepable midrange; control room facilities that include slate/talkback/cue, echo return to cue, solo, internal talkback mic; LED metering of output busses, tape returns, and aux. busses; pre and post fader patch point; and nominal +4dBu (adjustable) operating level, solid oak cabinetry, external power supply with 48V phantom.

For further information: Geraudio Distribution Inc., 363 Adelaide St. E., Toronto, Ont., M5A 1N3 (416) 868-0528 Telex 06524385.



Eminent F-225 Spinet Organ

In the F series, Eminent introduces the new F-225 spinet organ with illuminated console and rolltop lid, featuring: the mixability of the upper and lower manual presets; the new automatic accompanying device, the Syncopator 450, an autosync suitable for both the beginner and advanced player. It features twelve rhythms and variation possibilities, arpeggio effects, automatic chord - and bass accompaniments. It enables playing with one finger or in chords: in major, minor and seventh positions. Each rhythm

has its own fill-in/intro effect, which can be brought into play by touching the touch strip with the hand. Tempo and timing of the rhythms are shown by an "LED" indication on the touch strip.

The grand celesta effect can be selected on the general presets, the tibia and pedal key registration, the solo presets, and the percussion sustain presets.

The exterior of the registration panel has improved screening and larger control knobs, according to MCH.

For more details contact: Manufacturers' Centre Holland Canada, 14 Marina Dr., P.O. Box 103, RR#3, Manotick, Ont., K0A 2N0 (613) 692-2536.

New G.H.S. Strings

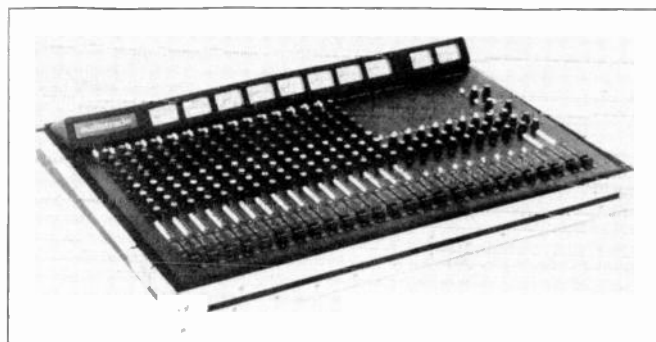
G.H.S. strings have added "Super Steels" to their lines of electric and electric bass string sets. The strings are round wound with stainless steel windings for a brighter sound and

New Sigma Guitars

Martin's imported line of Sigma instruments includes three new models, the SE-19, SE-28 and SE-36 acoustic-electric guitars. All Sigma acoustic-electrics include a Florentine cutaway for increased fingerboard accessibility. Electronically, the manufacturer suggests that a noise free, high level output

pickup virtually eliminates acoustic feedback, while individual volume and tone controls are positioned for maximum playing ease. The pickup and compensating saddle for Sigma acoustic-electrics are installed by Martin craftsmen at the C.F. Martin factory in Nazareth, Pennsylvania.

For information: The Martin Organisation Canada, 80 Milner Ave., Unit #12, Scarborough, Ont., M1S 3P8 (416) 298-1794.



Audiotrack Mixing Consoles

Audiotrack is a new console line for road/stage use, 8-track recording, or mobile broadcast production introduced by Soundcraft, England. This new console features 16 input channels, 8 monitor sections which can be used for 8-track monitoring or as sub-groups, and a stereo master output. Three band EQ is stan-

dard on all input channels which have electronically balanced mic inputs. Three effects sends are included for each input, two pre-fade, one post-fade. The new Audiotrack console is available built into a heavy-duty road case or with walnut side rails for fixed installations. A separate power supply is standard for either version. Suggested retail is under \$4,000. For information contact: Heint Electronics Inc., 1241 Denison St., Unit 44, Markham, Ont., L3R 4B4 (416) 495-0688.



New From Wurlitzer

The "Rudolph Wurlitzer" series in both a 37" spinet and a 42" console differ from the regular line of Wurlitzer pianos because they are the lowest priced

pianos in their line. Wurlitzer states that these pianos do not have all the features of their other instruments.

These pianos will be introduced in Canada in May.

For more details: Wurlitzer Canada, 560 McNicoll Ave., Willowdale, Ont., M2H 2E1 (416) 491-3181.

B&K Precision Logic Analyzers

Two new 16 channel logic analyzers, designated LA-1020 Logic Analyzer and LA-1025 Digital System Analyzer, are designed for use by engineers in the design and development of microcomputers and microcomputer-based products. These high-technology instruments monitor logic activity in complex, digital circuits under test; and process and display the data captured in a way that permits rapid analysis of circuit activity, according to the manufacturer.

Either instrument is able to present data in both the state and time domains. State data is formatted in binary, octal, decimal or hexadecimal codes

on the integral 12-digit LED display. Timing diagrams of 16 channels by 16 words can be displayed externally on most conventional oscilloscopes. Clock pulses and cursor are also displayed on the scope display. This permits hardware and software designers to display information in the format most suited to their application or personal preference.

The new instruments also offer a choice of clock selections. A single front panel control selects internal, asynchronous clock rates from 1Hz to 10MHz or selects one-of-two external, edge-selectable clocks for operation to 20 MHz.

For further details: Atlas Electronics Ltd., 50 Wingold Ave., Toronto, Ont. M6B 1P7 (416) 789-7761.

C-Ducer From Great West Imports

The C-Ducer is a contact microphone not unlike a black plastic belt measuring 3/4" wide and approximately 1/16" thick. It's available in three lengths -

30", 8" and 3". C-Ducer is affixed to the instrument by double sided, full length adhesive. An 1/8" diameter coaxial cable slips in one end which plugs into pre-amp power supply.

For more information, contact: Great West Imports, 3331 Jacobs Rd., Richmond, B.C., V6V 1Z6 (604) 273-4970.

New From AKG

D80 Microphone

The D80 microphone is available at a recommended list price of \$120.00.

The manufacturer suggests that this durable, warm quality sound microphone offers excellent feedback rejection. It can be applied to vocals with its pronounced bass region and proximity effect can lend body and warmth to an untrained voice. For drums, the D80 offers a clear-cut and rich sound, and with wind instruments, the built-in wind and pop screen can suppress wind noise.

Features of the D80 are: metal housing, matte black surface, on/off switch, 15 foot cable with the Neutrik connector and a universal stand adapter.

The specifications are: Cardioid polar pattern, 60 to 16,000 Hz frequency range, a sensitivity of 1.35 mV/Pa (at 1,000 Hz), electrical impedance of 210

ohms and weighs 7.5 ozs.

S535EB Condenser Microphone

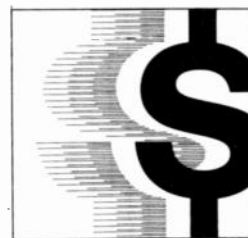
The C535EB is a pressure gradient receiver with cardioid polar response.

Because of an integral switch, a combination of pre-attenuator and filter (bass cut, bass roll-off) the C535EB may be used in areas where dynamic microphones are used. For drum use it can be switched to -14dB for highest sensitivity, full frequency response without overloading and without distortion. Extreme flatness is obtained to 20,000 cycles with no presence effect.

The C535EB has a head made of satin charcoal shock-absorbing stainless steel wire mesh with built-in pop filter, with the transducer elastically suspended to minimize handling noise. The SA31, unbreakable stand adapter is included.

For further information contact: AKG Acoustics, 200 Consumers Rd., #105, Willowdale, Ont., M2J 4R4 (416) 494-1453.

Market Place



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Perceptions. A new 8 track recording studio. 11 Canvarco Rd., Toronto, Ontario. (416) 423-9990. (Rehearsal space available.)

The Twelfth Fret Studio. Pre-Production, Jingles, 8 Track Recording. 920 Kingston Road, Toronto, Ontario (416) 690-8361.

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movies. Large collection. Best offer. Grace Richer, Box 1797, Huntsville, Ontario P0A 1K0.

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...Nobody can Build Drums Like Ludwig!

1. **FREDDIE EDWARDS** Charlie Daniels Band
2. **ROBIN STEELE** Duke Duménil/All Star Frogs
3. **JIM MARSHALL** Charlie Daniels Band
4. **TONY BROCK** The Babys
5. **HIRSH GARDNER** New England
6. **BILL TRAINOR** Facedancer
7. **WILLIAM F. LUDWIG III**
8. **VINCENT DEE** Independent
9. **MIKE ARTURI** Rick Saucedo Show
10. **PAUL QUINN** Joe Kelly
11. **ROY YEAGER** Atlanta Rhythm Section
12. **ROGER POPE** Troops
13. **BASS DRUM** Independent
14. **GARY SMITH** Independent
15. **DEWEY BOND** Independent
16. **JOHN BEKE** Sherri Lynn Show
17. **VINNY APPICE** Black Sabbath
18. **ALAN GRATZER** R.E.O. Speedwagon

19. **VERN WENNERSTROM** Tantrum
20. **HERMAN RAREBELL** Scorpions
21. **DARRELL SWEET** Nazareth
22. **BUN E. CARLOS** Cheap Trick
23. **JOEY KRAMER** Aerosmith
24. **CARMINE APPICE** Rod Stewart
25. **LYNSLEY DUNBAR** Jefferson Starship
26. **ROGER EARL** Foghat
27. **JOHN BEE** Rockets
28. **RON TUTT** Independent

Unable to attend due to schedule conflict:

- RICHARD ALLEN** Def Leppard
GINGER BAKER Independent
BARRY BARLOW Independent
BOB BENBERG Supertramp
STEVE BROOKINGS 38 Special
ERIC CARR Kiss
BRUCE CRUMP Molly Hatchet

- JOHN CUFFLEY** Climax Blues Band
CLIFF DAVIES Ted Nugent
MICHAEL DEROSIER Heart
DANNY GOTTLIEB Pat Metheny
JACK GRONDIN 38 Special
IAN PAICE Whitesnake
ANDY PARKER U.F.O.
JOHN SHEARER Steve Hackett
ROGER TAYLOR Queen
ALAN WHITE Yes

The
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6-Ply Shell



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