

CANADIAN MUSICIAN

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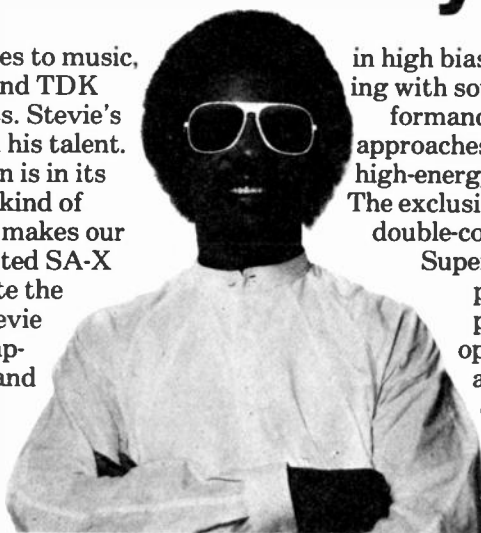
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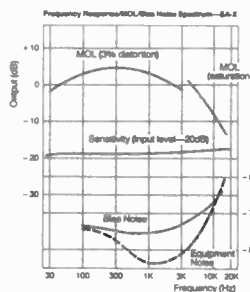


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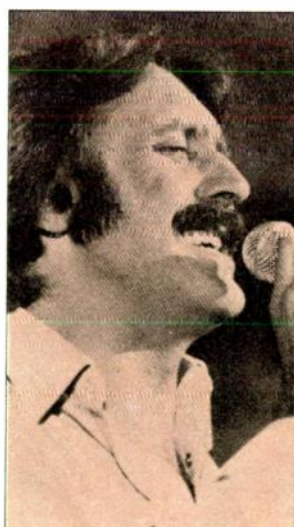
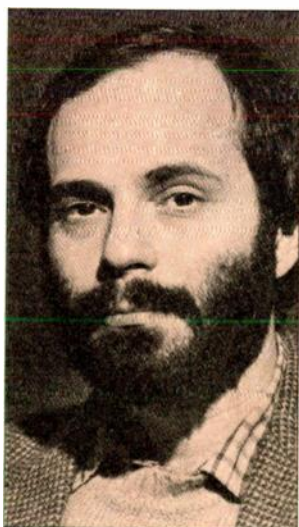
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RECORDING
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GUIDE

by Kathy Whitney

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COVER PHOTO: DAVID GRAY

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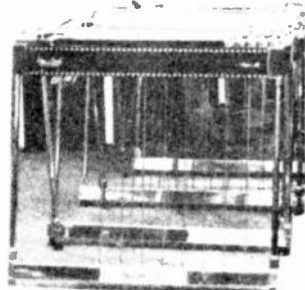
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FEEDBACK

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Thank you for the article on my music (October 1982), which is deeply appreciated. May I make one correction? Sadia, my producer, is not my girlfriend. Our relationship is strictly professional.

Thank you.
David Wilcox
Toronto, Ont.

Your new look is a bit hard to get used to, although the latest covers have been quite fancy and eye-catching. Diane Tell is a knockout, isn't she? I'm more than happy that you privileged us by taking a chance on putting a truly Quebecois artist on your national magazine. Thanks for the support.

Jean Rampeau
Quebec, Que.

I just received my August issue of *Canadian Musician*, quite frankly I am rather disappointed. The number of ads is simply overwhelming and does not improve the magazine at all. I realize with rising costs that this advertising forms the better part of your revenue base but the number and quality of articles in my opinion has deteriorated with this issue. I have seen this happen with other music magazines, *Guitar Player*, of which I was a subscriber for some eight years, was one of these. I suggest you provide more in depth articles and lessen the glossy ads otherwise you will lose a subscriber.

Yours truly,
Steve Mullins
Willowdale, Ont.

Good for Linda Manzer. It's always nice to see a spirited young lady or even young man with some ambition who can manage to make it all work for them. Her detail for her work seems to stand out above many and I'm sure the more people who become aware of her work will be interested. Thanks Rimmer for another good article.

Peter Mayfair
Montreal, Que.

Please pass along my congratulations to journalist Mona Coxson for the superb two-part series she wrote for *Canadian Musician* on performing rights in Canada.

Since P.R.O. Canada began working for Canadian composers, authors and music publishers in the late '40s we have had an open-door policy where people wishing to become professional in the music industry may call or visit without appointments and receive guidance in their particular areas. Our staff in Montreal, Vancouver and Toronto will now be able to go off on holidays knowing that *Canadian Musician* can discuss the world of performing rights in their absence!

While I am at it there is more praise due. Your "new look" is very attractive and we continue to be proud to recommend *Canadian Musician* to people entering the industry.

Mrs. Nancy Gyokeres
Manager,
Publicity and Public Relations
P.R.O. Canada
Toronto

What the Hell was Tommy Hunter doing on your summer cover? Have you guys lost your minds completely? I almost overlooked the mag on the stands this time because I never dreamed you'd stick a country bumpkin like him on the cover. Let's get back to some good ole rock 'n' roll, eh CM?

Frankie Carlton
Vancouver, B.C.

I just wanted to say that that Directory I see advertised in CM, which I assume is another of your brainy ideas, is a most needed book here in Canada. And, I'm glad to see that you're making it available to the little guy like me - I'm referring to the price. Can't wait to see it. I know it'll be a good one.

Elisia Hayward
Regina, Sask.

MUSIC DIRECTORY CANADA '83

Music Directory Canada '83 is a new comprehensive guide book containing extensive listings on a wide range of music sources.

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PRO CANADA AWARD WINNERS

The 14th annual PRO Canada Awards, held to recognize the most frequently-played pieces of music licenced in Canada by the Performing Rights Organization of Canada, took place Sept. 15 in Toronto. The man of the hour was flautist and composer Robert Aitken, who received the Wm. Harold Moon Award (the highest honour given) in recognition of his contributions to Canadian music at the international level. Aitken

has recorded 20 albums and appeared in concert in Canada, Europe and Japan.

PRO Canada Awards plaques were presented to writers and publishers in the categories of pop, country and French-language music, and special awards were given for concert music, film music, jazz, and for an international single.

The awards were given for performances in 1981.



Bruce Cockburn

POP

"Coldest Night of the Year" - Bruce Cockburn - Golden Mountain Music
 "Crying Again Tonight" - Ray Roper - Deep Cove Music/Dunbar Music
 "Fool For Love" - Adam Mitchell - Warner-Tamerlane Publishing
 "Hit Me With Your Best Shot" - Eddie Schwartz -

ATV Music

"I Can't Say No To You" - Graham Shaw - Sincere Serenaders

"It Just Occurred To Me/Je Viens de Decouvrir" - Skip Prokop, Marie Claire Baillargeon (with Robert Johnston) - ATV Music
 "One And Only" - Burton Cummings - Shillelagh

JANE VASEY MEMORIAL SCHOLARSHIP

The music department of Brandon University is establishing a scholarship in honour of Jane Vasey, the late pianist of Downchild. Vasey died of leukemia in July. Individuals or corporations who wish to con-

tribute to the scholarship fund should contact: The Jane Vasey Memorial Scholarship, c/o The President's Office, Brandon University, Brandon, Man. R7A 6A9.



Eddie Schwartz

Music

"Rumours Of Glory" - Bruce Cockburn - Golden Mountain Music
 "Turn Me Loose" - Paul Dean (with Mike Reno) - Blackwood Music
 "You Saved My Soul" - Burton Cummings - Shillelagh Music

FRENCH

"Je T'ai Tout Donne" - Serge Badeaux, Dwayne Ford - Bunzoff Publishing/Ian Robertson Organization
 "Je Voudrais Danser" - Kevin Gillespie, Richard Huet - Editions Musicales Triangle
 "La Musique" - George Thurston - Les Editions Thurston

COUNTRY

"Breaking And Entering" - James Ross (with Sally Coker) - Dunbar Music
 "Mid Nite Flytes" - Dick Damron - Dunbar Music
 "Windship" - Terry Carisse, Bruce Rawlins - Mercey Brothers Publishing
 "Still Falling In Love" - James Ross - Dunbar Music

INTERNATIONAL

"9 To 5" - Dolly Parton - Dunbar Music/Warner-Tamerlane

FILM

Paul Zaza

JAZZ

Kathryn Moses

CONCERT MUSIC

Jean Papineau-Couture

HEART OF GOLD CBC DOCUMENTARY TO AIR IN DECEMBER

Dust off the TV screen and set the dial of CBC this coming December for the three-part documentary on Canadian popular music, *Heart of Gold*. Made by the Academy award-winning Toronto production company, Insight Productions, the program takes a long, loving look at the Canadian music scene. It begins with the Diamonds singing "Sh-Boom", the first Canadian million seller and finishes up three days later with contemporary mega stars like Burton Cummings, Rush and April Wine.

The narrator is actor

Donald Sutherland, who was a disc jockey in high school, in case you were wondering.

The program includes specially-taped interviews with Gordon Lightfoot, Joni Mitchell, Neil Young, Ian Tyson, Paul Anka, Geddy Lee and Burton Cummings to name a few. A not-very-well-kept secret is the surprise reunion of Ian and Sylvia Tyson to sing "Four Strong Winds" one more time.

A book based on the program and using some of the material that wouldn't fit into the three hours is planned for

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release around the same time as the broadcast. *Heart of Gold* is scheduled

to air on CBC-TV, Dec. 12 at 7:30 p.m., Dec. 13 and 14 at 8 p.m.

PROFESSIONAL SINGERS' WORKSHOP

A new school for professional vocalists is about to be unveiled in Toronto in the new year. This workshop was inspired by similar programs that have existed in the U.S. for several years, says the workshop's founder, freelance vocalist Rochelle Stern.

The four month course, consisting of two days of classes per week, will offer instruction in sight reading, microphone technique, repertoire, approach to the song, reading an audience, rapping, putting a show together, etc. "The stuff I'm going to teach, people usually learn in their first 10 years on the road," says

Stern.

All varieties of music will be involved, she says, from pop, rock and reggae to soul, gospel and jazz. Advanced courses will be offered for graduates and more experienced pros.

Stern is herself a graduate of The Phil Moore Singers' Workshop in Los Angeles, CA. "I'm really only bringing somebody else's idea to Toronto," she says. "I have things to teach these young pro singers here because of what Phil Moore gave me."

Although the school will favour singers who are already working (either performing live or in

P.R.O. CANADA GRANTED RATE INCREASES

The Copyright Appeal Board in Ottawa has granted the Performing Rights Organization of Canada Ltd. new rate increases which are expected to generate nearly \$1 million extra revenue in 1982. PRO Canada represents 13,660 Canadian composers, authors and music publishers, and each year the Copyright Appeal Board sets the rates for licences issued to the users of music.

In an announcement in the Canada Gazette June 25, the board raised the percentage of revenue PRO Canada may collect this year from private radio

stations to 1.54 per cent of gross revenue from 1.45 percent. The increase to PRO Canada doesn't alter the total which private radio pays to Canadian performing rights societies - 3.2 per cent of gross revenue.

"Increases . . . will be passed on to composers, authors and publishers and are expected to amount to \$420,000 this year," said Jan Matejcek, managing director of PRO Canada.

Increases in a number of non-broadcast tariffs were approved earlier this year and are expected to reach the \$500,000 mark. A large

recording sessions), amateurs will be accepted if "they know how to sing." For information or to ar-

range for an audition, contact: The Vocal Performance Centre, 269 Queen St. W., Toronto, Ont.

portion is attributed to the 20 per cent increase in the tariff for licenced premises with live entertainment. Other areas in which tariffs were increased were background music systems, dance halls, discotheques, conventions and fashion shows, shopping centres, public transit, public parks and streets, disc jockey services, and sports events. Last year tariffs were increased for cinemas, exhibitions and concerts.

Also approved was a new tariff covering universities and colleges which will do away with the old procedure which required the various tariffs applicable to post secondary institutions to be calculated separately, Matejcek explained.

Matejcek also announced that PRO Canada collected nearly \$16 million last year, including foreign revenue.

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GLENN GOULD 1932-1982

Glenn Gould, the internationally beloved pianist whose eccentricities captured the attention of audiences and listeners as they marvelled at his genius, died in Toronto Oct. 4 at 50 years of age. Gould suffered a severe stroke Sept. 27 in his Toronto home.

The reclusive virtuoso was taught to play the piano by his mother, received a solo-performance degree from The Royal Conservatory of Music at 12, appeared with the Toronto Symphony Orchestra at 14, and established himself as an international performer and recording artist in his early twenties. His innovative interpretations of the works of Bach and Beethoven made him famous all over the world, as did his habits of singing

along while he played and performing with a shorter-than-average piano bench.

Never fond of public life, he gave up the concert circuit in 1964 in favour of television and recording. Before his death, Gould completed a new, digital stereo version of his first, and best-known recording, *Bach's Goldberg Variations*, for release in Mid-October, and arranged and performed the score for a new Canadian movie, *The Wars*.

The well-known classical clarinetist, James Campbell, a native of Alberta, appeared in several of Gould's CBC-TV specials. "When you see him on TV he always looks so eccentric," said Campbell in an interview last spring, "but when you're working with him

one-on-one in rehearsal and nobody's listening, he's like that too, and it's his total involvement in the music...All that intellec-

tual and emotional power - which I think is genius level - (is) directed into the music and it's really quite an incredible thing to ex-

perience. I've played with him four or five times and each time I'm inspired for at least two or three months after."

BRUCE ALLEN IS NEW MUSIC PUBLISHER ON WEST COAST

Songwriters on the west coast have a new place to send their tunes with the establishment this summer of Bruce Allen Music Publishing Ltd., an offshoot of the Bruce Allen Talent organization. Better known as a manager (Loverboy, Bryan Adams, Red Rider, Straight Lines), Allen will be president of the company; the main contact person and director of operations, however, is Rocket Norton, former drummer of Prism. Between looking after the publishing company and playing sessions in Vancouver, Norton also runs a

film and video company, Lansing Norton Productions.

"Bruce and I realized one area lacking on the west coast was music publishing," says Norton. "There's no publishers here. We wanted to fill that void."

Norton says the new company, which will work with any kind of music from jazz to MOR, has already had several requests for tunes from producers, managers and record companies in North America and Europe. One of his first deals was placing a song by Vancouver

songwriter Jim Vallance (also a former Prism drummer) with American pop star Rick Springfield.

"The thing I like most about publishing," says Norton, "is it's kind of exciting to be discovering new material."

Interested parties should send a cassette with no more than three songs and accompanied by a lyric sheet (bio not necessary) to: Bruce Allen Music Publishing Ltd., 406-68 Water St., Vancouver, BC, V6B 1A4. (604) 224-1507. Enclose stamped SAE if you want them back.

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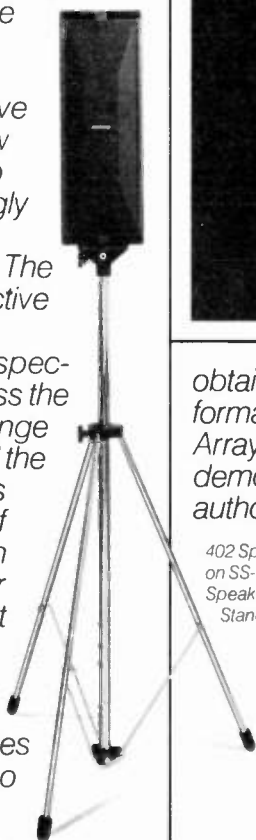
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Two Toronto-based show biz entrepreneurs, booking agent/manager David Bluestein, owner of The Agency, and artists' manager Lawrence Steinberg, former vice-president of Attitude Records, have joined forces to create a combination record company, management company and music publisher. The Wide Object Entertainment Corp. became official Sept. 1.

The record company, Recordworks, will lease already-recorded tapes to other record companies or release them independently, explains Steinberg, and negotiations for a distributor are in progress. Ideally, he says, he would like to sign 6 to 12 artists to

the label, but admits he could probably be convinced to take a few more.

The management branch, GCM (short for Good Canadian Management), will take on groups and artists from the garage-band level right up to those ready to record. Steinberg says he and Bluestein are particularly interested in new acts.

"We want them at the primary stages of their development," he says, "so we can guide their careers and make them financially sound right at the beginning. Then they would be in the position to do the right thing at the right time."

Artists can sign with one of the new company branches,

all three or any combination. Artists managed by Bluestein prior to the creation of Wide Object will continue to be managed solely by Bluestein.

Steinberg concludes that he isn't too fussy about the quality of the cassettes he receives ("If the tune is there, I'll hear it.") and he isn't interested in lyric sheets or bios. "Send me the cassette," he says, "if I get high on it, I'll want to know more."

Contact: Wide Object Entertainment Corp., 376 George St., Toronto, Ont. (416) 968-2222.

EXTRA, EXTRA, EXTRA...

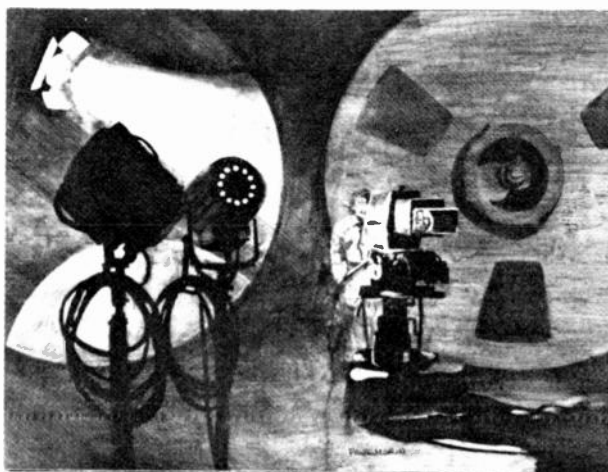
Kim Mitchell's first solo LP is due around Christmas. The tapes were made early this fall at Quest Record-

ing in Oshawa, Ont. producer **Brian Ahern**, who won a heap of Junos for his work with **Anne Murray**, just finished producing a live album for spouse **Emmylou Harris** unsigned Winnipeg band **Rocki Rolletti** grabbed the spotlight recently by winning a nation-wide home-grown contest sponsored by The **CHUM** Group of radio stations. An album featuring the winning band and the four runners-up is set for a November release **Streethart's** latest, self-titled LP just went platinum and after five years, **Raffi's Singable Songs for the Very Young** has gone double platinum classical guitarist **Liona Boyd** has been asked to perform for U.S. President Ronald Reagan and his wife at the **White House** in November. Also on the bill is **Frank Sinatra** as expected, **PRO**

Canada has put its financial muscle behind the Foundation to Assist Canadian Talent On Record (**FACTOR**). Toronto's **Eastern Sound Studios** also pledged support in the form of studio time for loan recipients there's talk of a British tour for **Powder Blues** this coming January one of the east coast's favourite pub bands, **The Battery**, has broken up, a victim of a recent change in liquor licencing regulations, says a spokesman **Goddard's** recent bad luck streak went into overtime this summer when the band's road manager split with most of the money from a series of gigs. The band now has fled to the studio Los Angeles new wave magazine **Blitz** recently listed **The Rovers'** hit single, "Wasn't That A Party", as number 39 on its top 100 singles of 1981. **cm**



Free Guide To The Entertainment Industry



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APRIL WINE

Power Play

Aquarius AQR 533

Recorded at: *Le Studio, Morin Heights, Quebec*
Producers: *Myles Goodwyn and Mike Stone*
Engineers: *Mike Stone and Paul Northfield*

Few acts have done what April Wine has: released 14 albums and delivered fresh, exciting tracks with each new release.

Power Play, their 14th album, begins with "Anything You Want, You Got It", a superb hard rocker. Says lead singer Myles Goodwyn: "We'd been opening (our concerts) with 'Oowatanite' for about five years and it worked great, but it was time for something new.

So I wrote a (new) opening." That's one reason the song's fresh. Three reasons it's exciting are, "It denotes a lot of energy, the lyrics conjure up images of a live concert and it's got the audience participation."

The many other great cuts include Lennon and McCartney's "Tell Me Why", beautifully done as a version of Powder Blues' "Doin' It Right."

This LP is, as its title indicates, powerful. And not just because of the several punchy rockers. The lyrics are powerful, too, especially on "Blood Money." Says Myles, "There was an incident (in Canada) where a lot of children were killed, and the person responsible demanded 'x' amount of

dollars to show them where the bodies were. It made me think about all of those people who use other people for personal gain and it's something that's very easy to get upset about." For that reason, and because he wanted to be careful how he handled this subject (which he felt compelled to say something about), Myles says it was one of the toughest songs to write.

Considering the album as a whole it's clear that much thought and talent went into every aspect.

DAVID ROBERTS

All Dressed Up

Elektra XEI 60127

Recorded at: *Sunset Sound Studios, The*

Sound Factory, Davlen Sound Studios and Garden Rake Studio

Producer: *Greg*

Mathieson

Engineers: *Humberto*

Gatica, David Leonard and Ian Eales

A first album often shows that the musical debutant has either the potential to do much better (a polite way of saying most of the LP is terrible) or has the misguided notion that untalented people can make it in the music business. Occasionally, however, a debut album shows something else: a very gifted, already polished performer. *All Dressed Up* is one of those rare LPs that show that *something else*. Its ten songs were writ-

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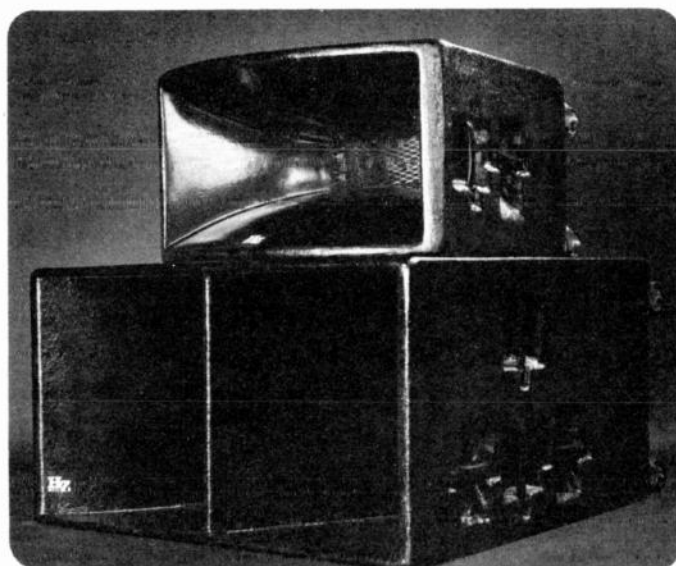
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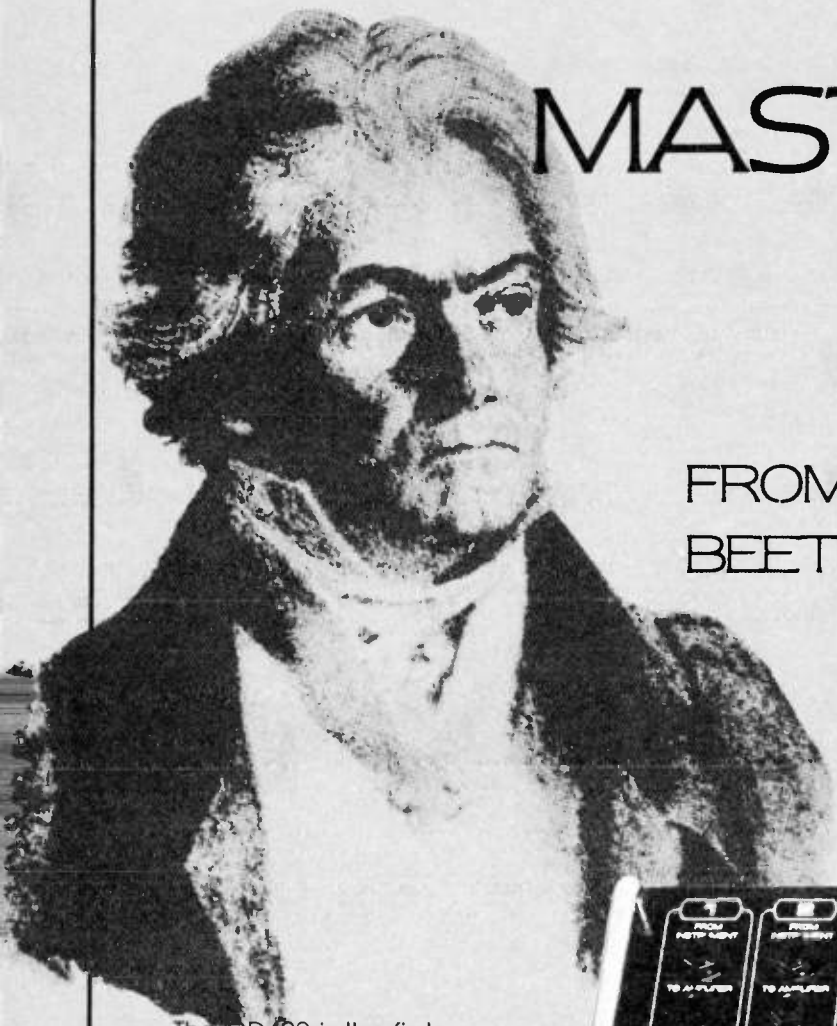
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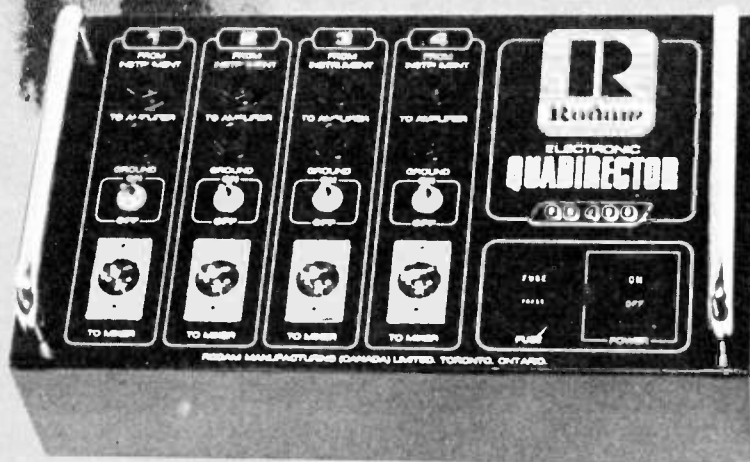
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RECORDS

ten by the 23-year-old Roberts and range from up-tempo and mid-tempo pop tunes to softer, slower songs. Most have a romantic slant; all have magnificent, memorable melodies and great lyrics that solidly evoke a wide range of emotions. Specifically, the songs include "Boys Of Autumn" and "All In The Name Of Love", and Roberts sings all ten superbly, whether he's singing powerfully, wistfully, broken-heartedly or somewhere in between.

This is also a well produced album that features exciting arrangements performed by excellent players, including three members of Toto.

THE ROVERS

Children Of The Unicorn
Attic KAT 3000
Producer: Charles "Bud" Dant

Originally released in 1973, this re-issued album features fabulous children's music.

There are great story songs about children and about things from and happening in the Land of Fantasy, fun-filled and happy songs, a few sad ones, songs that children can dance to and those that children can (and on the album actually do) easily sing along with. There are also songs (the album's last three) which beautifully present children with the wonders and benefits of going to sleep.

Some of the titles are "Puff The Magic Dragon", "Purple People Eater", "The Unicorn" (a version slightly different than the original), "Keep On Sunnyside" (during which children tell riddles) and "The Little Match Girl" (about a girl who could have been sung about in "Streets Of London.")

Parents (and other adults) will also enjoy much of this album because the gentleness, innocence, emotions, magic and fun in these songs have an all-ages appeal, as do the marvelous performances.

HARLEQUIN

One False Move
Epic PEC 80066
Recorded at: Phase One Studios, Toronto
Producer: Jack Douglas
Engineer: Rod O'Brien

If I could use only one word to describe this, Harlequin's third album, it would be "tremendous." But one word hardly says it all, and so:

This album features punchy and/or dramatic, rock solid instrumental performances; lead singer George Belanger's raw, singing-from-the-heart, spectacular vocals; and

strong, emotional lyrics and commercially structured, involving melodies. Of course, these performance and song descriptions could have been written about many of the songs on Harlequin's previous albums, but here they apply to every cut. In other words, this LP rivets you to your seat and demands that you listen from Note One to The Final Fade.

Perhaps one reason for this is that Harlequin's writers seem to have stretched their creative boundaries, taken a number of chances (especially with melodies and/or arrangements) and, most importantly, made their discoveries work exceptionally well.

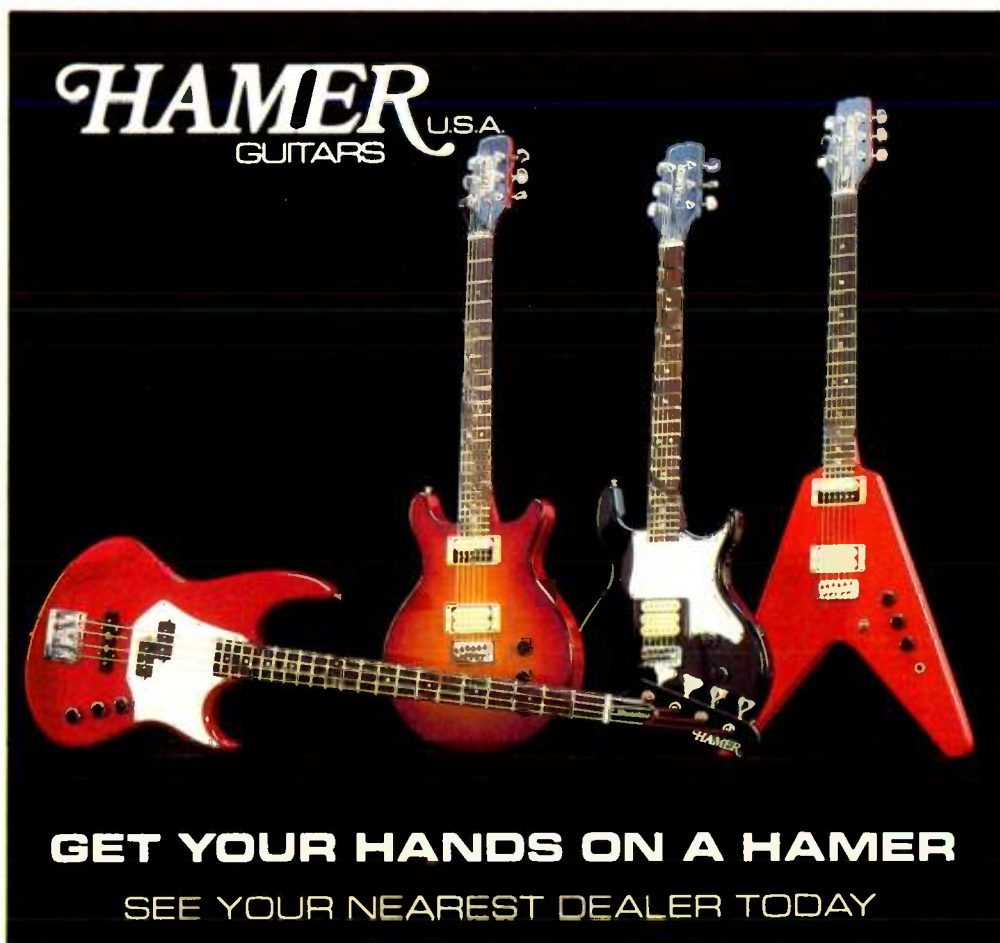
THE FAMILY BROWN

Raised On Country Music

RCA KKL1-0450
Recorded at: McClear Place, Toronto
Producer: Jack Feeney
Engineers: David Balan and Steve Ibelshauer

Everything about this album makes it one of the very best albums (country or otherwise) that I've heard this year.

All ten songs sparkle, both with exceptional, catchy melodies and strong, frequently clever lyrics (for example, "A suitcase was our cradle...a '46 Ford was our carriage...our lullabies were sung by Snow and Williams", from the album's title cut). The performance (vocal and instrumental) are technically and emotionally sensational. The arrangements are excellent throughout; often, they're dramatic and goosebump-inducing. The production allows every note,



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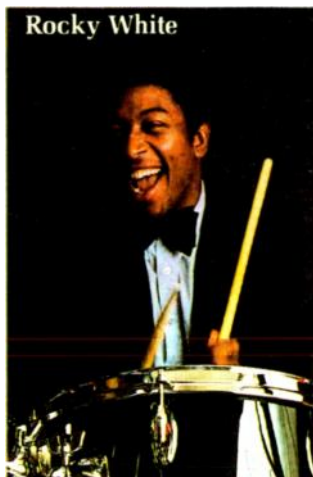
Four more reasons for playing Yamaha System Drums.



Steve Gadd

Because I've always been very concerned with the quality of sound in a drum, I use the Recording Custom Series drums, with these beautiful all-birch shells and a black piano finish. They give me a very controlled resonance with a lot of tone. They let me relax with the music, so I can adjust my touch to any volume requirements. Yamaha drums are very sensitive, and there's always a reserve of sound.

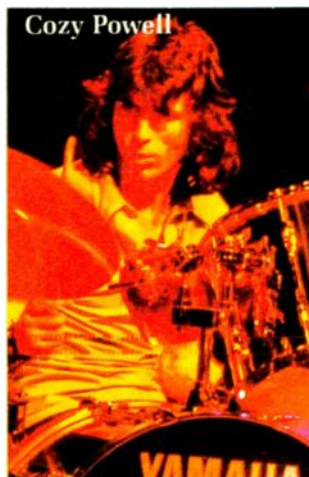
I've always tended to go for simple equipment like the Tour Series snare drum with eight lugs, because it's easier for me to get the sound. Same thing goes for my hardware, which is why I like the 7 Series hardware. I don't require really heavy leg bracing so the lightweight stands are just fine; very quiet, too.



Rocky White

With some drums, there isn't too much you can do to alter the sound. Some will give you a real deep thud, and others are real bright. With Yamaha, I can get both sounds, they're just very versatile. Mostly I like a deep round sound with tight definition, since my concept is that a drum is a melodic instrument like anything else. I can hear drum pitches, and Yamaha lets me achieve that without a lot of constant re-tuning.

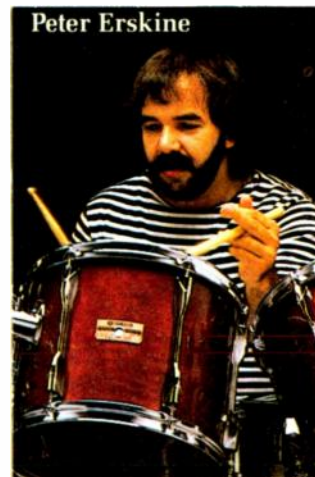
As far as their hardware, the snare drum stand and boom stands are very well thought-out. They feel like they were designed by a drummer, and they're not limited at all. The 9 Series snare drum stand's ball tilter is fantastic; you can get the perfect angle for your playing posture. And the boom stand tilter can double as two stands because it doesn't have a long handle. So the boom slides right inside the rest of the stand if you don't need it. All in all, Yamaha is the perfect set of drums for tone quality, sound, and ease of set-up.



Cozy Powell

I'd been playing the same set of drums for ten years when I met up with the Yamaha people during a tour of Japan with Rainbow. I told them that if they could come up with a kit that was stronger, louder and more playable than what I had, I'd play it. So they came up with this incredible heavy rock kit with eight ply birch shells, heavy-duty machined hoops and a pair of 26" bass drums that are like bloody cannons. And since I'm a very heavy player who needs a lot of volume, Yamahas are perfect for me. And the sound just takes off—the projection is fantastic so I can get a lot of volume without straining.

There isn't an electric guitarist in the world who can intimidate me, and I've played with the loudest. Yamaha drums just cut through better, like a good stiletto. They have the fattest, warmest, most powerful sound of any kit I've played and they can really take it. For my style, Yamaha is the perfect all-around rock kit.



Peter Erskine

Yamaha makes professional equipment with the professional player in mind. They're just amazing-sounding drums, and the fact that their shells are perfectly in-round has a lot to do with it. The head-to-hoop alignment is consistent; the nylon bushing inside the lugs are quiet and stable so Yamahas tune real easy and stay in tune, too. I have a 5½" snare and it's good as anything out there. It speaks fast, with a really brilliant sound and a lot of power. When you hit it hard, the drum just pops. And the throw-off mechanism is quick and agile, with good snare adjustment—it's a basic design that works.

And Yamaha hardware is really ingenious, every bit as good as the drums. I like the 7 Series hardware because it's light and strong, especially the bass drum pedal, which has a fast, natural feel. What can I say? Everything in the Yamaha drums system is so well designed, you want for nothing. Once you hook up with them, you'll stay with them.

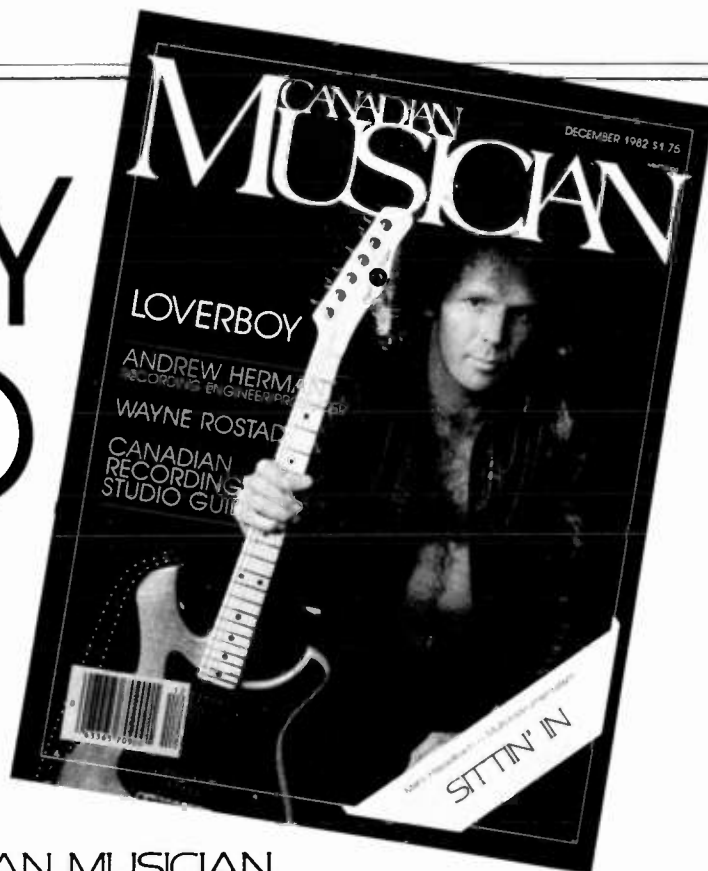
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both sung and played, to shine through.

Specifically, the tracks include a stunningly beautiful ballad called "Gentle Man"; a great, up-tempo country pop tune called "Some Never Stand A Chance"; and the conceptually wonderful, superbly worded "Arkansas Traveller."

Most of the songs have a country sound that's contemporary; the primary exception is "Don't Tempt Me", a cut with a classic country sound.

VALDY

Valdy's Kid's Record
Sloth SL 1003
Recorded at: Pinewood Studios, Vancouver
Producer: Claire Lawrence
Engineer: Alan Perkins

This is Valdy's first children's album and, in many ways, it's similar to

the other children's albums reviewed in this issue.

The similarities are top-notch instrumental performances; kids singing occasionally; sing-alongable songs; traditional, classic and fantasy songs; happy songs and tunes about kids and what they do and like; plus, all of the songs are first-rate. However, at times, it's very different because it sometimes features more modern subjects and references. For example, "Synthy and Me" is about a Fourth Grader discovering what a synthesizer can do. Appreciation of the modern subjects and references will probably depend on the child's awareness and understanding, whereas the other songs will appeal to schoolchildren up to about Grade 8 regardless of those two things.

In addition, some songs

sound more modern; for instance "Daddy's OK" (along with its current references) has a definite contemporary rock feel.

On top of these things, this album is extremely well produced and Valdy, both vocally and on guitar, is in top form throughout.

CONEY HATCH

Coney Hatch
Anthem ANR-1-1037
Recorded at: Quest Recording Studio, Oshawa, Ontario and Sound Kitchen, Toronto
Producers: Kim Mitchell and Jack Richardson
Engineers: Paul Lachapelle and Dave Green

This is Coney Hatch's debut album and throughout you can hear the strong influences of several other bands. The most obvious is Foreigner

(though, instrumentally, Coney Hatch's sound is usually heavier), and the Foreigner influence is clearest on the six tracks whose lead vocals are handled by Carl Dixon. This band has not only been inspired specifically, but generally as well. For example, (and this is odd considering Coney Hatch's mainstream, hard rock sound), the other lead singer, Andy Curran, sings new wave-ish; that is, by and large, his style can most accurately be described as a combination of semi-shouting and pouting.

Apart from the influences, the vocals are often buried in a mix of very good powerhouse drumming and guitar work.

"Devil's Deck" and "Hey, Operator" will probably bring the most national airplay attention to this album. The other con-

tender for this attention is "You Ain't Got Me."

MARK HASSELBACH

Solar Winds
Polydor 2424 241
Recorded At: Blue Wave Studios, Vancouver
Producer: Mark Hasselbach
Engineers: Martin Hasselbach and Brian Campbell

This solo album from Powder Blues Band alumnus Hasselbach features him playing trumpet, flute, flugelhorn, valve trombone, alto sax and kalimba on eight jazz (albeit rock-influenced) cuts. Seven of the eight are new, six were written or co-written by Hasselbach and all but one are completely instrumental.

The cuts feature fine performances (from Hasselbach, of course,



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plus Paul Horn, Tom Lavin and all of the others) that are also usually very polite, meaning that the players generally perform familiar and safe arrangements, ranges and runs. Occasionally, there are beautifully soaring, wonderfully startling moments and sometimes there's punch and drive, but, still, overall it's an album that best suits a time when one wants to give a laid-back listen to something fairly relaxing.

The best cut is "Flying Fish", made especially great by fast, accurate and exciting solos from guitarist Pat Coleman, pianist Graeme Coleman and Hasselbach on trumpet.

RAFFI

Rise And Shine
Troubadour TR-0023
Recorded at: Inception

Sound Studio, Toronto
Producer: Raffi, with Ken Whiteley
Engineer: Chad Irschick

Three things have, for years, made me want to be a kid again: Christmas morning, a long summer vacation and Raffi's make-a-feel-good music. And if I could be a kid again and had to pick one of those things, I'd pick Raffi's music because, like Christmas morning, it's magical; like a long summer vacation, it's pure fun; but unlike those things, it can be enjoyed via his records every day.

This, the King of Kid-song's fifth album, contains several songs that kids sing on and/or that kids at home can sing with. The rest, youngsters will love just listening to. There are classics such as "Five Little Ducks", "He's Got The Whole World", and a beautiful, fairly slow, two-

voice-and-harp version of "Row, Row, Row." There are also great new songs; four were written or co-written by Raffi and are among the album's best.

Also, the performances are skilled but, more importantly, they're warm and wonder-filled.

GARRY LEE AND SHOWDOWN

Wanted (Loaded, Loose and Rowdy)
Damon D-1007
Recorded at: Damon Sound Studios
Producers: Garry McDonall and Garry Lee
Engineers: Garry McDonall and Rick Erickson

If this country band's first LP, which featured the notorious "The Rodeo Song", didn't give you an idea of what to expect from

a follow-up effort, the warning on the cover of this, their second album, should: "Recommended for adult audiences only." Five of the 11, mostly up-tempo cuts have a further, asterisked warning: "Not suitable for airplay." The obvious reason, of course, is coarse, four-letter language and implication. Another, if only possible reason, is the several references to drugs.

The asterisked songs include the funny "Ethel Pump" (not about getting a car filled up), "Awww" (a more explicit "Take This Job And Shove It") and a Chipmunk-like version of "The Rodeo Song."

Other cuts include "Hot Dog Saturday Night" (a "Jukebox Saturday Night" - inspired track), "Greasy Delight" (based primarily on Bo Diddley rhythms and structures) and an exciting instrumental called "Cajun Boogie."

Generally speaking, the writing is very good and the performances are excellent.

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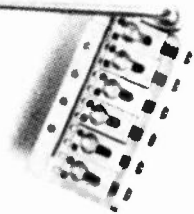
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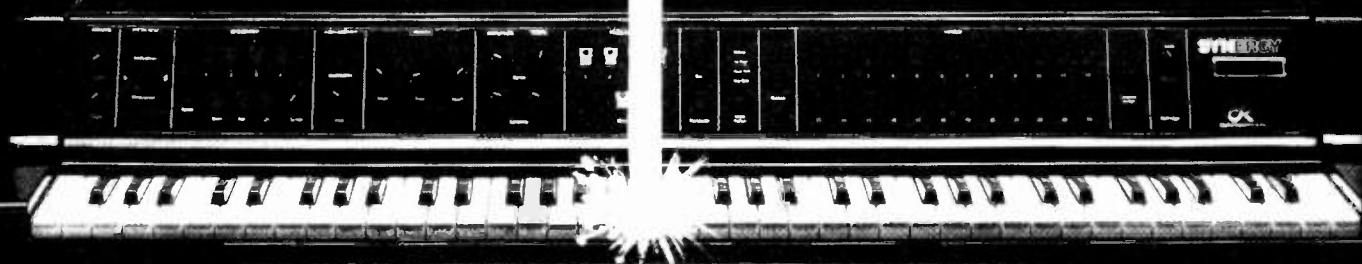
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World Radio History

PROFILE

IRENE KNIGHT

V.E.J.I. **H**ugh Fraser has chosen a suitably descriptive name for his band. He probably chuckles at the possible double entendre. Short for the Vancouver Ensemble of Jazz Improvisation, V.E.J.I. has been making its name heard and remembered wherever the band goes. Hugh thinks big, and has a proportionately large band to help realize his alternately dense and expansive harmonic concepts.

Started by Hugh two and a half years ago as an extension of the Vancouver Community College band, V.E.J.I. continues to evolve, and as principal composer, he has a large canvas to experiment with. Preferring to sidestep the tried and true path of the big band jazz mainstream (such as the Boss Brass), Hugh takes the musicians and listeners to another realm in the world of music. V.E.J.I. is not just dazzling pyrotechnics or *Tonight Show* bravura, V.E.J.I. reaches out to the audience and tickles its ribs.

There are two other sides to this man's talent, those of pianist and trombonist. Helping to pin down the rhythm section duties on piano is just a prelude to the moment when he steps out with one of his Tyner-esque piano solos. When the trombone section is featured, and the section needs that fourth voice, there again is Hugh, forceful, aggressive, and ballsy.

Much attention has come the band's way since winning first place in the open class of the 1981 Canadian Stage Band Festival. Concerts in Victoria, for the Victoria Jazz Society, and concerts in Vancouver at the Arts Club have been a success; as have the collaborations with the entourage of talented female vocalists known as Badazz Jazz. The Banff School of Fine Arts (Alberta) offered the band a scholarship to study, perform, and ultimately record with some of the visiting jazz dignitaries such as: Slide Hampton, Frank Foster, Joe Henderson, and Don Thompson. Hugh couldn't have



PHOTO: KATHLEEN WATT

been given a better opportunity, as he used this time to write some of his most adventurous works to date. These new additions can be heard on a hopefully soon to be released album which captures live the energy of V.E.J.I. in conjunction with one of Canada's premier jazz forces on piano and vibes, Don Thompson.

A band this large is bound to have a stockpile of talent, and in this case it is a unique assortment of skills. So many individual voices and stylists inhabit the ranks, that the cohesiveness of the band seems all that much more amazing. Everyone knows the importance of supportive playing and displays this knowledge profusely. However, there are an abundance of excellent soloists in all the sections, and Hugh gives them ample room to strut their stuff.

Recording is an ongoing process for most musical aggregations if it is to keep up with the current state of growth. V.E.J.I. is

a constantly evolving unit, so to keep tabs on such a state of flux is nearly impossible. Besides an upcoming live LP, the band has recorded and released a self titled disc from 1981. It features the writing, arranging, piano, trombone and synthesizer of Fraser, as well as solos by Rod Borrie (trombone), Pat Caird, Bill Runge (tenor sax), Blaine Dunaway (violin), Bill Clark (flugelhorn), Cam Ryga and Perry White (alto sax), Jamie Croil (scat vocal), and Mark Hasselbach (trumpet). Other members on the record include: Don Powrie (drums), Jack Duncan (percussion), Ron Thompson (bass), Joe Bjornson and Brad Muirhead (trombones), and Mike White (trumpet). Mark Hasselbach produced the record, and engineering was handled by his brother Martin Hasselbach. The personnel has changed a bit since the Banff studies, but only the names have changed, not the energy. **cm**

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PHOTO: COURTESY OF CBS RECORDS

(Reasonable facsimile of conversation between CM reporter and Lead Loverboy. Paul Dean, while anonymously brunching in an equally anonymous restaurant.)

- Okay Paul, let's just set the record straight . . . band put together in present form in 1980 . . . debut self-titled album started coming together.

Twenty-five record companies passed on the demos; CBS Canada and Jeff Burns, their A&R Director, didn't.

- So the album was released in summer 1980 . . . hit single "Turn Me Loose" turns on Canadian teens from coast-to-coast . . . album goes gold then platinum — CBS Canada's first domestic signing to do so. (jokingly) That's when the guys at CBS America started returning Jeff's calls instead of doing the "we'll call you" soft-shoe.

- The album sells 1.5 million in the U.S., then the second one, *Get Lucky*, is released shipping platinum in Canada. At present it's sold about 2.5 million in the U.S.

PHOTO: PAT HARBON



Mike Reno

LOVERBOY

ASHLEY COLLIE

and the debut album has only sold , let's see, 0.5 million in Canada and 2 million internationally . . . that's a lot of chart busting albums and songs, eh Paul?

I often write two dogs for every good song that goes on an album. There's always room for improvement.

- Improvement??? Your U.S. tour breaks records all over — fastest sell-outs, house records, biggest crowds. You take off with Best Group and Album awards at the last West Coast Music presentation; top that by absconding with not only one, not only two, but six Juno Awards. You're doing two gigs with the heavy-weight rock champs The Who — after whom Loverboy is probably heir apparent to The Who's North American teendom . . . give me a break, Paul.

The kids may be all right with The Who but this kid Loverboy is hot tonight . . . real hot. What do you do for an encore???

I value respect and recognition but I don't dwell on what we've done. There's a lot more to accomplish.

- Well, then, how do you explain it all? Chemistry.

- (aside) Is he, is Loverboy for real? At 36 years old and numerous bands behind him, where's the expected cynicism? How about an over-blown ego? Where are the chinks in the Loverboy armour?

Listen, I need to pick up some jeans. Do you know any good shops in town?

- Sure, I'll show you.

Fine, let's TTC it!

Paul Dean, lead guitarist of Loverboy's song, money and performance machine seems to be a rock anomaly, as does the whole band (Mike Reno on vocals, Matt Frenette on drums, Doug Johnson on keyboards and Scott Smith on bass). Tall, blond, good-looking, trim, he remains calm, almost detached from the frenzied excitement around the band. He just doesn't get caught up in it all.

Don Shafer, program director of CFOX in Vancouver, has watched the band's concept develop over the last three years. "They're all seasoned pros. They know what they want to do and how to do it. Yet they're unpretentious: Like the beer ads. It's like every now and then, Paul and the boys get together for some beer and steak on the barbecue, and although Paul is the backbone of the band, the group really seems to have its act together to date."

Lou Blair, who's known Paul since the late '60s when they gigged together, is one half of the Loverboy management brain-

LOVERBOY

trust. He, along with partner Bruce Allen whom Lou introduced to Loverboy, describes the band's calm, balanced attitude another way. "Let's be honest, times have been tough. A few years ago before Loverboy, Paul was experiencing problems with Streetheart, so I suggested that he along with Mike, who was also a bit jaded by the business, get away from performance etc. for awhile."

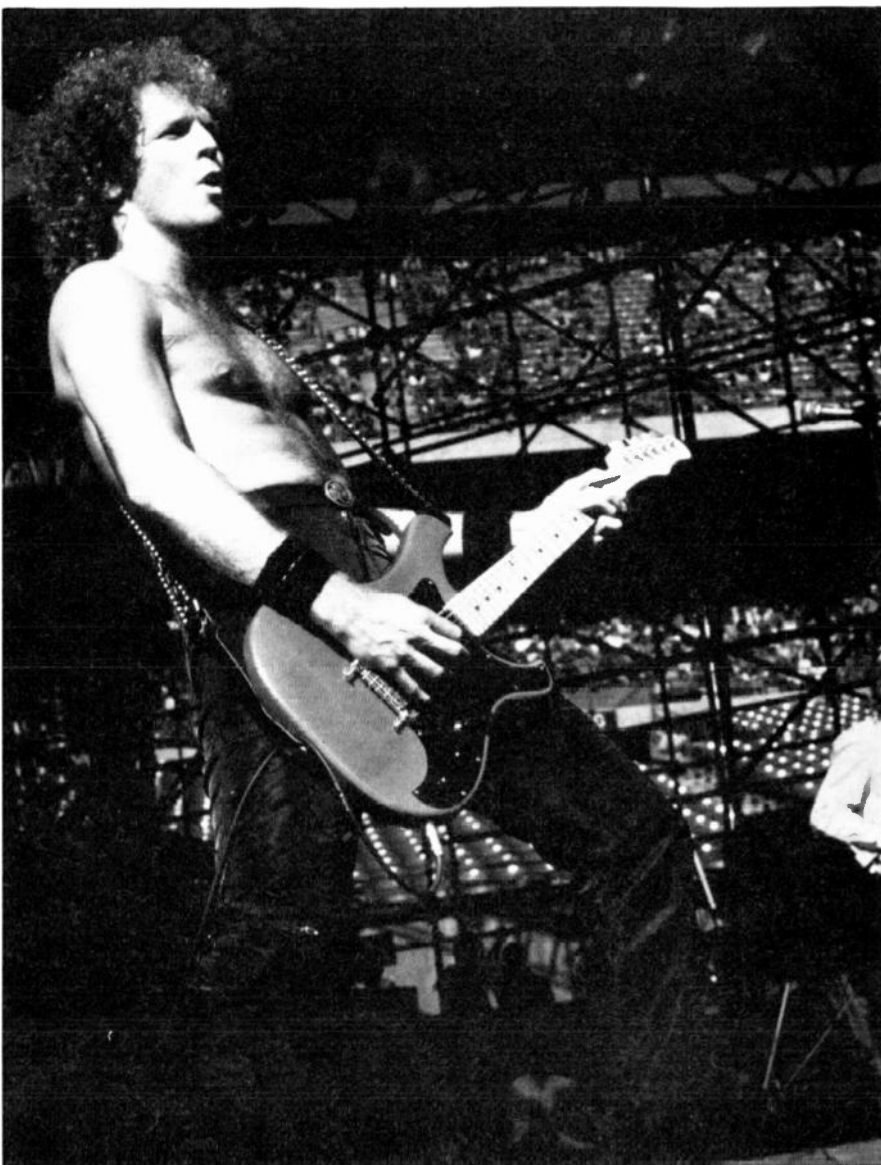
"During this time off, we visited various places like L.A. We talked, hob-nobbed and walked around. They got a feel for the street again — you can see it now in their street punk attitude, for instance the leather etc. Yet, there's a definite vein of innocence in the band and in management too. Jaded? You should have seen Bruce and I shaking hands and hugging like two kids at the Junos. And the band: every time up they looked a bit wild eyed and awed by it all. It's this combination of street-smarts and intrinsic innocence that keeps them balanced. They've been reaching for that ring of success for awhile, yet they've found it to be everything they dreamed it would be."

That period off formed the base for the Loverboy concept. Lou realized that Paul was undoubtedly a "ballys guitarist" but he wasn't exploiting his true creative pop potential. Acting as a sounding board, Lou watched while Paul and Mike started carefully putting together the songs and the band. Lou and Bruce took care of the strategies.

Paul believes the band's present and future success is based on the variety of ingredients that jelled together at the start. "There was never any formula, yet everything fell naturally and logically into place. From the get-go, management insisted on self-commitment and sacrifice. For example, Dougie even washed dishes for awhile. We knew we had to work and perform, then work some more. We're an active band on stage: we want to turn people and ourselves on. We realize touring is essential, so we keep a fresh attitude to it."

Another ingredient is management. Lou says, "Yes, we're aggressive and opinionated; but we also believe we're one of the best. Band and management is constantly testing each other but it's a healthy coalition despite the strong wills involved. Loverboy is actively involved in management decisions."

But the right players with experience and a fresh attitude backed by aggressive and creative management alone does not a success make. The key catalytic ingredient



Paul Dean

PHOTO: NEIL ZLOZOWER



Doug Johnson

PHOTO: NEIL ZLOZOWER

according to Paul is "the music, the songs," for which he and Mike are chiefly responsible. "For the debut album, we took 20 songs to the studio and I even tried asking some friends to survey them in order to pare the number down. However, as our style evolved, we were closer to the direction we wanted for *Get Lucky*. There was less guess-work. As I said, however, I'm not a mechanical hit-maker; I've written a lot of dogs that have fortunately died a quick death." Machine or not, hit songs have evolved prolifically.

The live result of this total concoction is a no-frills package that "really honks" as Paul puts it. Like Canada's other major proponents of WASP rock, Rush, Loverboy plays its rock lean and mean. The Anglo-Protestant ethic runs deep and is reflected in their song "Working for the Weekend" and is similar in essence to Rush's earlier song "The Working Man". Loverboy's performance is their own version of "Let's Get Physical", a sensory

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Andrew Hermant has a theory. It's about working with famous people and it goes like this: "If the guy is really, really talented and is confident about what he does, he is usually a dream to work with. If the guy's an asshole, he has something to hide." As a record producer, co-producer, studio owner, record company president and, primarily, one of Canada's busiest recording engineers, Hermant has had plenty of opportunities to test this theory.

"I've worked with a lot of people all over the world," he concludes, "and I think that's a pretty sound universal law."

Andrew Hermant has another theory. This one's about learning the business and he tells it to every young kid who comes knocking on the door of his Toronto studio, Manta Sound, looking for work: it takes longer to become a recording engineer or record producer than it does to become a brain surgeon. "You've got to be confident," he always says, "and to acquire that confidence you have to invest about eight years of your life."

Hermant sits in his neatly cluttered office on the second floor of the huge, hospital-like building that houses Manta Sound, Duke Street Records and Manta Video Labs. In the 11 years since he launched Manta Sound, he has engineered (and on more recent projects, engineered and produced) albums for Liona Boyd, Dan Hill, Tom Rush, Billy Cobham, Hagood Hardy, Ronny Abramson, Zon, Graham Shaw, Bill McCauley, Paul Hoffert, John Adomo and Lisa Dal Bello. He oversees the recording of five or six commercial jingles a week and five or six film scores a year.

Hermant was born in Toronto in 1948 and studied string bass and classical guitar at the Royal Conservatory of Music. But by the time he was 17, he'd already built his first studio, a basement job where he and his band (a bluegrass group called The Gangrene Boys and featuring an extremely young David Wilcox) recorded demos. At 19, he was conning his way into local studios. His first project was as chief engineer on a live recording of a Ukrainian polka band.

The assignment led him to the old RCA recording studios on Mutual Street in downtown Toronto for the final mix, where he met Hayward Parrot "when he was a junior engineer at RCA and I was a bumbling incompetent"; he and Parrot would eventually share chief engineering duties at Andrew's own studio.

In 1967 Hermant undertook a three-year research project. The subject was recording studios, and he flew to Nashville, New York, Los Angeles and London, England to talk with world-class engineers and producers. After borrowing close to a million dollars from "a banker with a sense of humour", he hired engineers David Green, Sy Potma and Doug Elphick, and electronics designer Brian Lowe and built Manta Sound, foreshadowing a boom in the construction of modern-age recording studios in Canada that hasn't stopped yet.



Manta Sound

KATHRYN MILLS

ANDREW HERMANT

● *When you built the basement studio all those years ago, what kind of equipment did you have?*

Oh, God! I had a Heathkit two-track and a whole bunch of Japanese microphones which were no higher in value than about \$9.98, total cost, so it was not exactly a high-quality thing. But we had a lot of fun.

● *What questions did you ask when you were researching to build this studio?*

I talked to the people who were making hit records and asked them "What do you like to use?" Talked to the guy who'd done the Beatles record - at that time he'd just done Abbey Road. Talked to as many people that I knew of and respected and said "What do you consider good equipment? What would attract you to Toronto to work?" That took a long time, because for every three people you ask, you get three different opinions.

● *And what did they say?*

Well, the key element was the tape machines, and no one was particularly happy with anything. At that time it was eight-track, and as research progressed, it became 16, so we opened our doors in 1971 with 16-track and we were very quickly into the controversy surrounding 24.

There were some things that were easy.

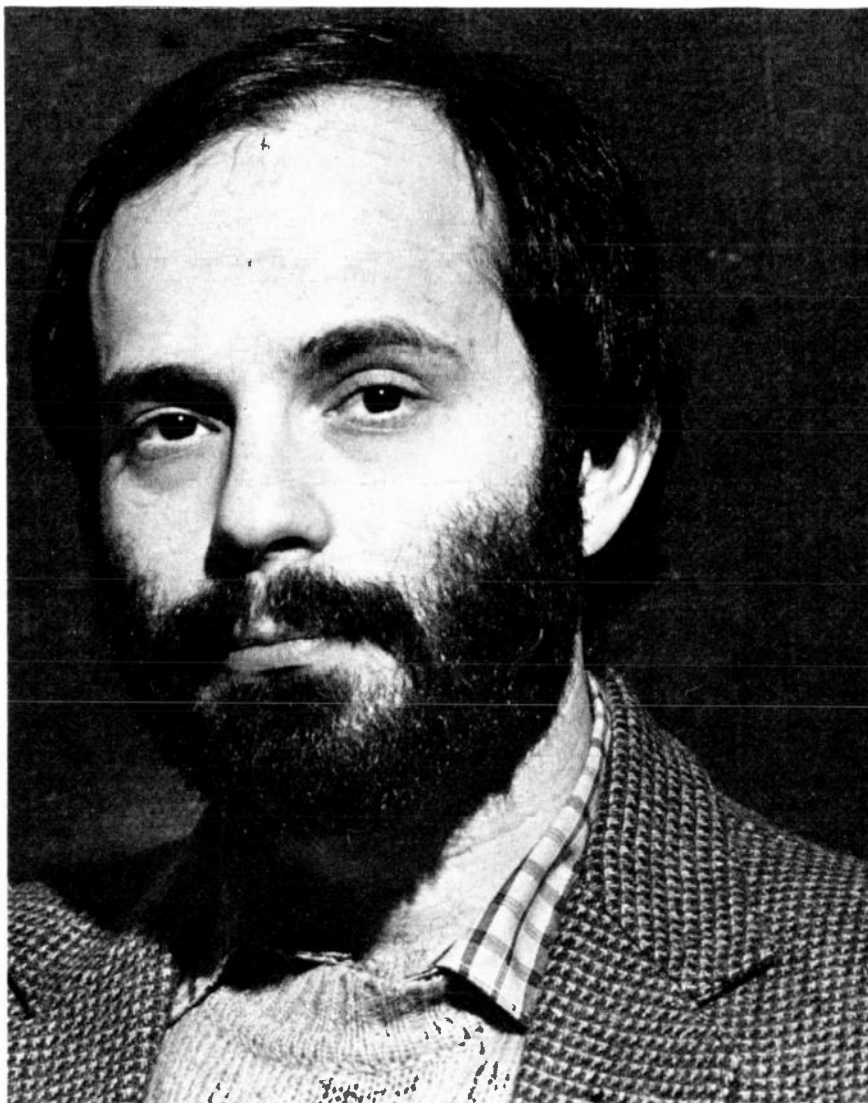
You always got Neumann microphones. But at that time you had the controversy between Altec and JBL monitors; the west coast versus the east coast in terms of philosophy; natural acoustics as opposed to completely dead acoustics. To save a lot of bad decision-making, we went after the best engineer we could find who had international experience. We got a guy by the name of David Green, and that was a very good decision. He came to us having been in A&R for eight years and worked with Phil Ramone and was very well known.

We even had Phil Ramone up here; he came up from time to time to work at Hallmark.

We were fortunate that we chose the right guy (Green) and he taught us...let's put it this way, indoctrinated us, into his way. Which was good, fundamental recording. Setting aside style, which is open to anybody. He taught us how to run a studio, technically and operationally, which saved us a lot of grief. But even having said that, we had a pretty rough go for about three or four years.

● *What equipment did you put in initially?*

Every tape machine in the building was Studer, from the 16-tracks right down to the monos, all Studer. We were the first in



North America to have Studers, and it was a tremendous risk. I remember the first one we got. It was about six months ahead of the studio opening, and we got the first machine - it was a two-track A80. They sent it over and we turned it on and it blew up. It wasn't exactly encouraging considering that we had ordered 11 of them. We were concerned. It was one of those dumb problems in dealing with North American voltages. The transistor just couldn't handle enough starting current and every time you turned the machine on it would blow.

We have been operating with Studers ever since and have not looked back.

● *Were there other problems?*

We had a disaster in the first couple of years. We had a custom console, made by a firm here in town, that simply did not work. Brian Lowe saved our skins, because he gutted it, re-wired it and re-designed it. I think we had eight people on staff then, including myself, Dave Green, Brian Lowe, Sy. All these people in one weekend, 24 hours a day, three days, rebuilt an entire console. It was in the middle of a Tom Rush session. They broke for a weekend and came back and the console was a different animal. We had to show them how to use it again.

And then we dumped the custom console. People just didn't have faith in it, though we had made a lot of really fine records and it worked fine, but it was fast becoming obsolete. Coincidentally, Dave left us (and) we got together with Hayward. We rebuilt our big studio, Studio 2, and put in a Neve and re-did the monitors. The Neve was a 32-input console that we helped design and make.

● *Did you use many effects then?*

Very little. We had Pultec EQs, we had Fairtrail limiters and we had some Teletronics limiters and a click track generator and that was about it. Maybe a phaser or two, but we did phasing in the old days in real time with actual time delays on tape. And then we got lazy eventually and got into MXR, which is a little noisy for our purposes. Now we have AMS, which is an English company.

We had very little outboard equipment at the time.

● *Was that by choice or was it not developed then?*

A lot of it was really not very well developed and we couldn't afford it. We had blown our cookies in the original start-up and we just couldn't afford gadgets.

● *Do you use effects more now?*

I'll exhaust all natural means first. Either through the player, through the sound of the instrument itself. Through any acoustic environment I can dig up to try to create the sound, and then I will go through electronic means if the sound I'm looking for dictates it. So essentially, what I have in my sessions is a stack of equipment a mile high, only so I can pick and choose what I need at a moment's notice. I don't deliberately go after a digital delay on everything. If the song needs it, you go for it. As opposed to just doing it on everything arbitrarily. I don't look at it as a sense of style.

● *Is there anything about past equipment you prefer to contemporary stuff?*

First, there's the old argument: tubes versus solid state. We have an older Neve in Studio 1 - gosh, I think we've had it now for eight years - and it sounds warmer for certain music than the newer Neve. We had, for a long time, tube MacIntosh amplifiers on the monitors and eventually we've shifted away from that. Not necessarily a conscious decision that we wanted to go to solid state, it just happened to be that we were short an amplifier somewhere, we wanted to go bi-amp and couldn't find any more tube amplifiers and we ended up with something like Bryston or what have you. I'm not so sure...there are people that swear up and down they like tubes better and I don't really care one way or another. Any monitoring system or any part of the monitoring chain is a working tool, and if you know what you're doing using that working tool, then you can make records that sound great on anything, from a crummy clock-radio right up to Electrostats.

● *Do you care what kind of board you use?*

It depends. I'll work on anything. If I'm doing a really complicated project that has a lot of moods and creative effects to be injected into the mix, at the mix stage I might opt for the MCI because of the automation or because of its EQ. If it's film I might prefer to use the Neve. If it's a very simple, open piece of classical music that I really don't want to EQ very much, I prefer working in Studio 1 on the older Neve because it has a very warm sound.

The real key is, if it's really complicated I'll just need more inputs. That often will dictate what board I'll go through.

● *When you produce, do you have a special philosophy?*

Yeah. In order of priority I try to choose the best material. Then I go for the best performance from the artist. Everything else is below that in priority. Within the scope of that, I'm very fussy about things being in tune, being musically correct. As opposed to, "Hey, baby, it feels good." It's wrong, but it feels good. Usually you can still get it to feel good and be correct. Ultimately it'll feel a lot better if the chords are right and it's in tune.

That's part of the producer's role. I have a kind of a dual function because I do both ends of it. This gives me an initial advantage. It doesn't give me a real edge, it just

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WAYNE ROSTAD

CRAIG
MACKAY

Country Music and Wayne Rostad are synonymous. Although, originally visible only in his native community - the Ottawa-Hull valley - Wayne has now branched out as far south as Texas where he played Gilley's Picnic and Gilley's Bar this summer which holds close to 7500. He was asked to return to the festival next July.

Wayne is certainly not a stranger to an audience, particularly now with his own television show on CJOH in Ottawa. Early in his career Wayne worked as a disc jockey and program director, primarily at Country stations. These same stations that now play his recordings.

Aside from his ability to conduct business, Wayne is more concerned with the creative processes involved in being a singer/songwriter. His second album to be titled *Last Dance* is awaiting American and Canadian release.

• *How's the new album coming along?*

It's almost done. I'm doing it with Ken Friesen, who engineers for Anne Murray and coproduces with Gord Lightfoot. He's coproducing this with me and we're doing it at Eastern Sound in Toronto. It's very difficult living in Ottawa and he in Toronto, with me flying to Toronto and doing some over-dub sessions and then coming home and listening to them, and going back and changing this and adding that. On final vocals, Ken drives me. He will accept nothing less than the best vocal from me. He'll make me sweat. I'll sing it, and sing it, and sing it in the booth, until I'm just about hoarse and then he'll say, "OK, come on in, we got it."

• *It's good to have somebody else to give that extra push, to give that other ear.*

Yep, he's got an excellent ear. The biggest thing he's got is feel, gut feel.

• *Where has your music taken you? A lot of musicians have to travel to make a living, some enjoy it and some don't.*

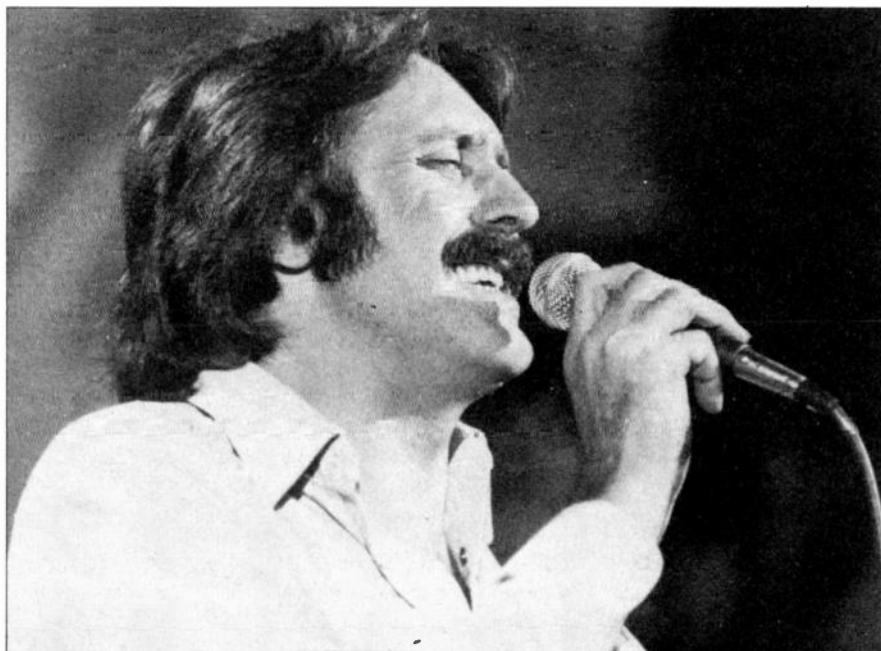
Well, I'm very much a home body. I decided that my family would be first and foremost. And my love for music would be first and foremost for me, as my internal love, like my career love. So, what I have done over the years is I have very slowly, methodically expanded my career base, made inroads. I have always had faith and believe first and foremost in the songs. If the song is right I will sell albums. I believe in television as the monster media or medium. That's the medium that will open doors for me. I have a TV show now - a 13 week series with CJOH, that they will attempt to syndicate throughout the country. I just finished my first one hour national special, The Wayne Rostad Show, that was aired on the CTV Network. If some of those meaningful things like family were to disintegrate, I don't think my soul would be in a state of rest. Keeping the balance together is a tough nut.

• *Have these priorities slowed the progress of your career?*

I am very contented with the pace I am going at. I think I did what every musician does typically. I got into the business and then set all the preconceived goals before me. That by age 24 I had to have this attained, by age 26 this, and if by age 30 I did not attain this, then I must definitely think of doing something else. There are many musicians with that attitude. So, what happened was I went through all those frustrating years where I was supposed to have ten singles out; I only had two. When I was supposed to have five albums out I only had one. At age 30 I turned around and evaluated everything I had done up to that point, and evaluated me, in terms of how much did I really want this? I ascertained that, yes, my priorities were in order. At age 30 I suddenly realized that being successful, if it came when I was 45 as in Roger Whittaker fashion, it didn't matter. I'm happy, content, and consider myself successful. At age 30 I suddenly, for the first time, realized music was my life. It wasn't some crazy little ten year goal that I was going to quit on and take up something else. All of a sudden all the hurries, the anxieties, the worrisome thoughts and the fears all dissolved. Since then I've been so at peace internally about what I'm doing, and why I'm doing it, that the length of time is totally irrelevant. It changes your whole attitude around. I've been negotiating this TV series for over a year. If I were 22 and hot, it would drive me crazy. I could have blown it by just being over anxious. By being calm and taking it one step at a time, it's all coming together.

• *Was "November Rain" your first single?*

Yep, the first one. I've had a frustrating career. You could cameo it as how to bump and grind your way up the ladder, and I'm



not alone in that. But, I join a label, I get a single out. At the time I'm told I will get three singles and an album out within that first year. Well, three years later I left that label and I had that one single. So, the new label I join says, three singles and an album in the first year. I left that label three years later with two singles on the market. So, in 1978 I formed my own record company. I jump into the record company business world to just get together all these things that were started but never resolved. On my own record label now I've managed in three years to put out five singles, an album, and now a sixth single. So, I've done a hell of a lot better on my own. But I don't advise musicians to form their own record label, unless you're prepared to give up a big chunk of your body, your mind and your soul. If you're a songwriter it'll absorb you. It's taken its toll on me.

• *Your first album, **Writer of Songs**, is somewhat traditional in sound, not only the steel guitar.*

Well, my roots go back to George Jones and Buck Owens. When they or someone like Waylon Jennings came on the radio, boy I don't care where I was, it was total absorption. We - the artists - beg, borrow and steal all the way up the line. I don't mean steal in an outrageous sense. I mean, if George took a note and curled it in a certain way, I'd try to curl it that way too, because it was unique. But then when I attempted to curl it that way it came out a little different. That's fine, that's great. They were my root people. But somewhere along the line I hooked into Poco and Harry Chapin, and I hooked into the Beatles and then Emmy-Lou Harris. All these people have an influence on you. So when I put together my first album you heard some of these different feels.

• *Have you any comments on the rise of Country music in the last couple of years?* Sure, Country music came out of the closet a few years ago. The music is selling more records than it has ever sold. Country music, the interesting thing about it is that it has never suffered regression. Country music has always continued one step at a time getting bigger and bigger. Now, it's never been bigger than it is today. When we had new wave and disco, they came suddenly and died as quickly. I don't think we've seen the real high Country is attaining in this world. But, today Country is cool. It's alright to say, "Hey I dig Country." Just recently another addition to everything else, Paul Anka's cutting Country albums. They've all been a bit Country for years but could never admit it, now they can. Some are still admitting it with caution. Country will always be here, it goes right back to the days of mountain toe-tappin' music.

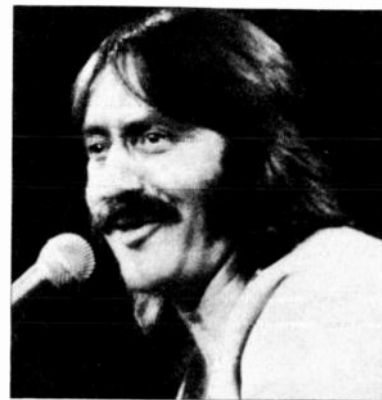
• *What about those that are capitalizing on it?*

That's what I'm saying. Certain people will

switch from country to rock and back to country when they are starving. Those are the people that don't do much for my soul. I believe writers who sit down and write for the sake of obtaining an American hit, by incorporating American connotations and American name places and American attitudes are prostituting their art. I think that we the songwriters should look more in our own back yard.

• *Any advice for a young guitarist or musician?*

The key thought I have about someone who's just been in the business for a short while is to stop expecting that it's all going to come soon. The overnight success stories that we are subjugated to, the way the press and the promotional departments spill them at us, are twenty years in the making. There are pickers that have been fifteen and twenty years working their sweet butts off, and then suddenly, overnight, they're a success. The occasional one comes along very young who makes it big and keeps going. But there are many very young who come along and bang, they're gone again. If that is their attitude of success - that they want to make it next year, and whether in two years they're driving a truck or if they think they're going to be rich enough to retire to the Bahamas - that's the wrong attitude. They have to start thinking in terms of the music being their life, not just a short term thing. They have to look forward to a love affair with music, an association as you would look forward to in a marriage. You must nurture it, care for it, respect it, all the elements and everyone involved with it. Be kind, helpful, considerate, and don't take any short cuts, 'cause in the long run you're going to lose. Don't give up, those who persevere will succeed. cm



"The EX-18 could well become a classic audio tool"

June 1981 Modern Recording and Music, c 1981 Cowan Publishing.

That's what Modern Recording said about the EX-18 stereo 2-way/mono 3-way electronic crossover. The same statement could very well apply to the new TAPCO 2210 and 2230 graphic equalizers as well.

The EX-18 provides all the necessary controls and functions for bi-amplifying stereo or tri-amplifying monaural speaker systems, and this can be accomplished

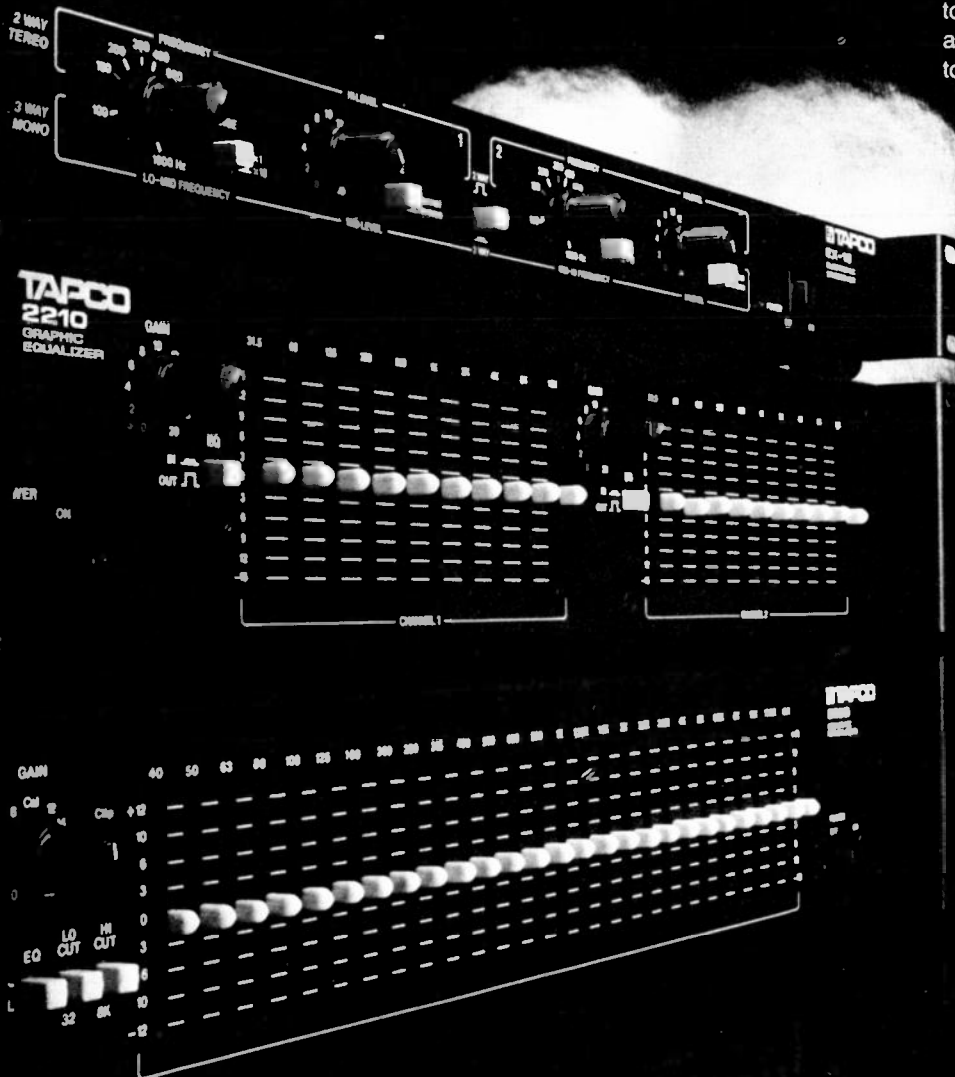
using a unique mode switch so no external patching is required. A single knob on each channel adjusts the crossover frequencies, with a 10X multiplier available for very high frequency crossover operation. It is definitely one of the cleanest and quietest electronic crossovers available.

The same precision design and human engineering found in the EX-18 is found in the one-third octave 2230 and the dual ten-band 2210 graphic equalizers. Both are magnificent performers in recording and sound reinforcement applications. Whether you need the precision of the 2230 with its

combining filter action, switchable high and low-pass filters and floating balanced outputs, or the economy and flexibility of the 2210, there are simply no better values in today's marketplace.

All three units are equipped with removable security covers to prevent accidental operation of any of the controls once your requirements have been set.

There is no need to settle for less than the best sound available. Especially when these E-V/TAPCO signal processing units give you professional sound quality for less than you'd expect professional quality to cost. These units must be auditioned at your E-V/TAPCO dealer. It's the only way to hear how good your sound can be.



TAPCO
Division of **gulton** Industries (Canada) Ltd

345 Herbert Street, Gananoque, Ont. (613) 382-2141

1982 RECORDING STUDIO GUIDE

B.C.

Andromeda Sound Studios Ltd.

1304 Seymour St.
Vancouver, B.C. V6B 3P3
(604) 669-7900

Blue Wave Sound Recorders

Suite 60 - 2182 W. 12th Ave.
Vancouver, B.C. V6K 2N4
(604) 734-3933

Owner/Manager: Tom Lavin (Owner), Carlton Lee (Manager)

Engineers: Brian Campbell (C. Engineer), Marty Hasselbach

Tape Recorders: MCI JH-24 with Auto Locate and two MCI JH 110 B - 1/2 trk

Mixing Consoles: API Console, 36 in x 24 out

Monitor Amplifiers: MacIntosh, Crown

Monitor Speakers: Altec Super Reds, Auratones

Echo/Reverb/Delay: Echoplate, BX20

Other Outboard Equipment: Lexicon PCM 41, Eventide Harmonizer 949, Urei, Trident, API, Limiter - Comp; MXR DDL

Microphones: Neumann U 47 FET, U 47 Tube, KM 84 & U 87; Sennheiser 421, 441; Shure; E/V; AKG; Beyer

Available Instruments: Yamaha Grand, Fender Rhodes, Camco Drums, Hammond B3 with Leslie, Fender Amps, Lynn Drum

Brothers Studio

P.O. Box 206
Kaleden, B.C. V0H 1K0
(604) 497-8424

Manager: Dennis Thievin

Engineer: Fran Thievin

Studio Dimensions: 25' x 20' x 12' (studio), 12' x 24' (Control room)

Tape Recorders: MCI JH-114 24 trk, Ampex

440 & Revox 2 trks, Auto locator III

Mixing Consoles: Soundcraft 1624 24x24 with full track monitoring

Monitor Amplifiers: Crown

Monitor Speakers: JBL 4315, JBL 4311, Auratone

Echo/Reverb/Delay: Audicon stereo plate, Micmix stereo spring, Lexicon 93

Other Outboard Equipment: DBX noise reduction, DBX 165 compressor limiters, Valley people Maxi-Q, Gain Brain, Kepex II, Eventide Harmonizer

Microphones: Neumann U 89, U 87; ElectroVoice RE20; Sennheiser; Shure; Sony assorted dynamic and condenser microphones.

Available Instruments: Yamaha CP70B piano, Polymoog synthesizer, Fender Rhodes, Hammond C-3/Leslie, Tama drums, Fender and acoustic amplifiers, chimes, Roto-toms, assorted percussion devices, Fender "Pre" special bass guitar.

Comments: Sessions by appointment only; calls by appointment only; full accomodation arrangements handled by studio for distant clients, upon request.

Bullfrog Recording Studios

2475 Dunbar Street
Vancouver, B.C. V6R 3N2
(604) 734-4617

Owner/Manager: F.A. Koch

Engineers: Alan Rempel, Bart Gurr, Andrew Butler

Tape Recorders: 2 Otari MX5050 8 trk recorders with Omni Q TapeLock synchronization, 1 Otari MX5050 2 trk, Tascam 25-2 2 trk with DBX,

Revox A77 1/4 trk, Sony TC-229 stereo cassette

Mixing Consoles: Soundcraft Series II 16 x 8

Monitor Amplifiers: Tri-amplification using Phase Linear & Quad Power

Monitor Speakers: JBL custom designed, four way, tri-amped, Electro-Voice, Auratones

Echo/Reverb/Delay: Lexicon Prime Time Digital Delay, AKG BX10 Helical, Spring Reverb, Scamp system, DBX Compression, Urei Peak Limiting

Other Outboard Equipment: Orange County

Dynamic Range Processor, Aphex Oral Exciter,

Roland Compu-editor (for fully automated fader

control & muting)

Microphones: AKG C34 Stereo, Neumann,

Sennheiser, Nakamichi, Sony, Shure, ECM 22P,

Electro-Voice, AKG

Available Instruments: Klingermann Upright,

Fender Bass, Ariel electric guitar, 12 string

acoustic, rhythm instruments. Available studio

amplifiers include Fender (Deluxe Reverb & Twin

Reverb) and Roland (Cube 40 & Jazz Chorus 120)

Comments: Other related activities include the

Bullfrog Recording Club and Recording School

offering hands-on instruction in basic and advanced

recording and production techniques.

Goldrush Recording Company

1758 West 2nd Ave.
Vancouver, B.C. V6J 1H6
(604) 733-4012

Owner/Manager: Simon Garber

Engineers: Simon Garber, Phil Posner, Charlie Knowles

Studio Dimensions: 'A' - 1170 sq. ft.; 'B' - 220 sq. ft.; 14 ft. ceilings

Tape Recorders: Studer A80-24 trk, A80-2 trk,

B67-2 trk; MCI JH16-16/8 trk; Sony 280B-4/2 trk;

Revox A77-2 trk; Sony TCK75 cassette

Mixing Consoles: Trident Series 80 32 x 24;

Soundcraft Mk5 Custom 28 x 16

Monitor Amplifiers: Dynaco 400, Crown DC300,

Crown D40, Crown D60, Bryston 3B, SAE 31B,

U/A Stereo 70 Tube Amp

Monitor Speakers: 'A' - JBL 4430, JBL 4311,

Auratones, Visonik Davids; 'B' - Altec/Mastering

Lab 604E, Auratones, Visonik Davids

Echo/Reverb/Delay: Echoplate, Master Room MkIII,

Quantum Custom Spring, (92) Lexicon Prime Time,

AKG BX15, MXR Flanger/Doubler

Other Outboard Equipment: DBX, Gain Brain,

Kepex, Ashley SC50, Urei 1176LN, Rebs noise

gates, MXR Auto Flanger, Phaser, Graphics,

Burwin nr, Moog Parametrics

Microphones: Neumann U 47, U 87, KM 83, KM 85,

KM 88; AKG C414EB, C451, D224, D1000; Sony

C37A, C37P, C38; ECM22P; RCA 77DX,

Sennheiser 441, 421; Shures etc.

Available Instruments: Gerhard Heintzman Grand Piano, Heintzman Upright, Fender Rhodes 73, ARP Solina, Ludwig Drums (Woodshell), assorted amplifiers and synthesizers available.

Comments: Film Soundtracks, Album Production, Commercials, A/V.

Keye Recording Ltd.

1209 Quadra Street
Victoria, B.C. V8W 2K6
(604) 382-5232

Owner/Manager: Michael Grieve

Engineers: Michael Grieve, Michael Donegani, Sandra Lang

Studio Dimensions: 24 ft. x 28 ft. drum and vocal booths

Tape Recorders: Scully 100-16 trk., Scully 2 trks.

Mixing Consoles: Electronics Technology 20/8/26

Monitor Amplifiers: BGW, MacIntosh

Monitor Speakers: JBLs with sub woofer, Auratones

Echo/Reverb/Delay: Micmix, Live Chamber

Other Outboard Equipment: Misc. delay decks,

Micmix DDL, Urei and DBX compressors, Urei

Graphics, Parametric EQs, Stereo, Flanger

Microphones: Neumann, AKG, Electro-Voice,

Shure, Sennheiser

Available Instruments: Piano, B-3, Prophet - 5,

Drum kit.

Comments: Writing, arranging and production

available on request.

Legacy Productions Ltd.

735 'B' Market St.
Victoria, B.C. V8T 2E2
(604) 382-2542

Owner/Manager: Tony and George Moskal

Engineer: Tony Moskal

Studio Dimensions: main studio - 25' x 22',

isolation rooms - 11' x 15', 6' x 8'

Tape Recorders: Tascam 85-16, 80-8, 3300SX 2T.;

Omni Q synchronizer which syncs 16 trk with 8

trk for 22 trks.

Mixing Consoles: Studiomaster 40 x 16 (modified)

Monitor Amplifiers: Technics SU V6, Pioneer

Monitor Speakers: JBL real timed, Philips,

Auratone

Other Outboard Equipment: 28 channels DBX noise

reduction, DBX 163

Microphones: Neumann, AKG, Sennheiser, Shure,

Sony

Available Instruments: Gretsch wood drum kit with

Zildjian & Paiste cymbals, upright grand piano,

Hammond B3 and Leslie, Marshall amp. guitars,

Peavey bass amp.

Little Mountain Sound Studios

201 West 7th
Vancouver, B.C. V5Y 1L9
(604) 873-4711

Manager: Bob Brooks

Engineers: Roger Monk, Bob Rock, Dave Slagter, Ron Obvious

Studio Dimensions: Studio A - 66' x 35' x 22', Studio B - 44' x 40' x 22'
Tape Recorders: Studer A-80III 24 trk, Studer 1/2" 2 trk, Studer & Scully 1/4" machines
Mixing Consoles: Neve
Monitor Amplifiers: Studer (monitors), BGW & MacIntosh (headphones)
Monitor Speakers: Urei Time Align 813s, JBL 4311s, Auratones, Advents, KLH, Yamaha
Echo/Reverb/Delay: 2 x EMT 140s, 2 x EMT 240s, AKG BX20, Lexicon-224 Digital P4.4
Microphones: All brands (73 mics)
Available Instruments: Baldwin 9', Howard 6', Hammond A-100 with Leslie, Minimoog, Solina, Clavinet, Pearl Drums, Camco Drums, Marshall Amp, Fender Twin, Fender Bassman, Mesa Boogie, Fender Pre-Bass
Comments: In house kitchen, T.V., Atari, video deck, free parking.

Mushroom Studios

1234 West 6th Ave.
 Vancouver, B.C. V6H 1A5
 (604) 734-1217

Owner: Charlie Richmond
Manager: Linda Nicol
Chief Engineer: Lindsay Kidd
Studio Dimensions: Room A - 50' x 30' x 20', Room B - 12' x 18' x 14', Room C - 12' x 10' x 8'
Tape Recorders: Ampex ATR-100 2 trk, JVC KD-A8 computer control cassette deck, JVC KD-A11 cassette dubbing decks, Nagra III film sync, Revox A77 1/4 trk, Studer B67 2 trk, Studer A80 II VU-16 trk, Studer A80 II VU-24 w/16 trk heads
Mixing Consoles: 48 in 22 out Universal Audio console plus 8 VCA groups and 30 tube preamps
Monitor Amplifiers: Dynaco ST-400, Universal Audio 60 watt tube amplifiers, Universal Audio Stereo 70 tube amplifiers
Monitor Speakers: B&W DM12, Altec 604E with Time-Align horns, Altec 604E, Auratones
Echo/Reverb/Delay: EMT 140 TS reverb unit
Other Outboard Equipment: Allison Research Kepex Noise gates, Allison Research Gain Brains, Altec Program Equalizers, Dolby 351 noise reduction units, Eventide Clockworks H910 Harmonizer, Furman PQ-3 parametric equalizers, Langevin Graphic Equalizers, Langevin High & Low Pass Filters, Lexicon 224 Digital Reverberator, Lexicon "Prime Time" Model 93 digital effects unit, McCurdy Broadcast turntable, MXR Auto Flangers, Omni-Q TL-1 tape synchronizer unit, Orban Parasound 516EC de-esser, Richmond Sound Design graphic equalizers, Technics direct drive turntable, Universal Audio 175B tube limiter, Universal Audio 176 tube limiter, Universal Audio 550A High & Low Pass Filters, Urei 1176LN comp./limiters, Urei 920-16 Cooper Time Cube
Microphones: AKG C-61 condenser, AKG D224E dynamic, AKG D242E1 dynamic, AKG D12E dynamic, AKG D900E shotgun, AKG C-12 condenser
Available Instruments: Fuehr & Stemmer upright grand piano, Marshall 4 x 12" speaker cabinets, Polytone bass amplifier, Tama Drum Kit, Traynor Bass Mate amplifier, Yamaha C-7 grand piano
Comments: All instruments and outboard equipment at no extra charge.

Ocean Sound Studios

1758 West 2nd Ave.
 Vancouver, B.C. V6J 1H6
 (604) 733-3146

Owner/Manager: Ken Morrison
Engineers: Dave Thomas, Tracy Marks, Howard Rissin
Studio Dimensions: Studio A - 1140 sq. ft., Studio B - 520 sq. ft.
Tape Recorders: Studer A-80 24/16, A-80 2 trk, B-67s; MCI JH 16 trk w/Autolocate, Scully 4 & 2 trk
Mixing Consoles: Trident, Soundcraft

38 Canadian Musician

Monitor Amplifiers: Crown, Dyna, BGW, Bryston
Monitor Speakers: JBL, Altec, E.V., Auratones, Visoniks
Echo/Reverb/Delay: Cunningham, Quantum, Micmix
Other Outboard Equipment: Lexicon, Urei 1176 LNs, Kepex, DOLs, E.Q.s, comp./lims, etc.
Microphones: 50 mics including pair U-47, pair C-37A
Available Instruments: Anything
Comments: Studio available 24 hours everyday except Christmas day

Pinewood Recording Studios Ltd.

1119 Homer St.
 Vancouver, B.C. V6B 2Y1
 (604) 669-6900

Owner/Manager: Geoff Turner
Engineers: Alan Perkins, Geoff Turner
Studio Dimensions: 26' x 23', 48' x 38'
Tape Recorders: Ampex MM1100 16 trk, Lyrec 24 trk, Ampex 440C two trk and Mono
Mixing Consoles: Neve 16/4 and Neve 24/8 with Necam Computer Mixdown
Monitor Amplifiers: Phase Linear D500
Monitor Speakers: JBL 4343, JBL 4333
Echo/Reverb/Delay: Echoplate, 2 AKG BX20 Reverb Chambers
Other Outboard Equipment: Lexicon Prime Time, Marshall Time Modulator, Eventide Harmonizer, Dynaflexer, Vocal Stresser, Clap Trap, Lexicon Digital Delay PCM 41
Microphones: Neumann, Shure, Electro-Voice, PML, RCA, Beyer, Unidyne, Clarec, AKG, PZM
Available Instruments: Yamaha C3 Grand Piano, Yamaha C7 Grand Piano, Fender Rhodes, Camco Drums, Pearl Drums, ARP Synthesizer, Roland String Machine, misc. percussion

Praise Sound Production Ltd.

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

Owner/Manager: Paul Yaroshuk
Engineer: Paul Forseth
Studio Dimensions: 1,500 sq. ft.
Tape Recorders: Tascam-8
Mixing Consoles: Tascam-16
Monitor Amplifiers: 4B Bryston
Monitor Speakers: JBL 4343
Echo/Reverb/Delay: Lexicon Reverb
Other Outboard Equipment: Noise Reduction DBX, Urei Limiters
Microphones: Neumann, Shure
Available Instruments: Yamaha 6 ft. Grand, Hammond B-3 with Leslie

Al Reusch Enterprises

3195 Colwood Drive
 North Vancouver, B.C. V7R 2R5
 (604) 988-8816

Owner/Manager: A.V. Reusch
Engineer: S.W. Davis
Studio Dimensions: No studio facilities
Tape Recorders: Scully 280, Technics 1500, plus custom editing decks
Mixing Consoles: Yamaha 8 channel & Pro-kit mixers
Monitor Amplifiers: Custom-built
Monitor Speakers: Altec, RCA
Echo/Reverb/Delay: Chambers
Microphones: AKG C-24, EV RE-16s, Shure SM-53
Comments: Specialize in editing music for competition skating and synchronized swimming and re-mastering old records for re-issue. Also remote recording.

Steppingstone Production House

#10A-3900 Steveston Highway
 Richmond, B.C. V7E 2K2
 (604) 271-8225

Owner/Manager: Donn Tarris
Engineers: Dale Penner, Donn Tarris
Studio Dimensions: 16' x 14' (studio), 14' x 9' (control room)
Tape Recorders: Tascam 80-8, Tascam 25-2, Superscope CD330 Cassette
Mixing Consoles: Custom Built console 16 x 4, Ward-Beck 5 x 2, coming soon - Universal Audio Tube Console 12 x 5
Monitor Amplifiers: Quad 405 for main room, Dynaco 120 for headphones
Monitor Speakers: Tannoy monitor golds 12"
Echo/Reverb/Delay: Fostex Digital Delay, Orban 111B spring reverb, in the process of purchasing a plate
Other Outboard Equipment: Langevin Graphic Eqs (2), Symetrix compressor, Symetrix Dual Noisegate, Ashly SC50 compressor, Parametric Eq
Microphones: Shure, Sony, Calrec, Yamaha, Sennheiser
Available Instruments: Upright Grand Piano, Vox cambridge guitar amp, Camco Drums, various percussion instruments
Comments: Newly added oak hardwood floor (1/3 of room), recordings of demos, singles, albums, soundtracks. Will oversee projects from arranging through to pressing and packaging. Specialize in recordings for airplay.

Studios West

173 Pemberton Ave.
 North Vancouver, B.C. V7P 2R4
 (604) 986-4261

Owner/Manager: Chris Burgess, Hal Beckett
Engineers: Hal Beckett, George Schmidt
Studio Dimensions: Studio - 42' x 23' x 20', Control - 20' x 18', Booths - (2) 10' x 8' & 4' x 3'
Tape Recorders: Ampex MM1100-16, Scully 280-4, ATR 102-2, Scully 280B-2 (2), Ampex Full Track-mono, BIC T-3 cassette
Mixing Consoles: MCI JH 416 24 x 16 x 2
Monitor Amplifiers: Crown DC300, Phase Linear 400, BGW 250, 2-H&H TPA 50-D
Monitor Speakers: Altec 604-8Hs, Electro-Voice Audiophile 5s, JBL 4311s, Auratone SCs and SP SCs
Echo/Reverb/Delay: 2 EMT 140s, Lexicon Prime Time, Sound Workshop Stereo reverb, RCL Vari-spring tension
Other Outboard Equipment: Urei 1176LNs (3), Urei 175-B Limiters, Eventide Clockworks, Urei 527-A graphics (4), NEI 341 Parametrics, Ashly Audio SC-50 Lim/Com
Microphones: Neumann, AKG, Sennheiser, Shure, Sony, Electro-Voice, RCA
Available Instruments: Steinway Grand, Heintzman Upright, ARP 2600 Synth, Minimoog, Omni String Synth, Rogers Drums, Yamaha Organ, Leslie
Comments: All instruments at no charge. Specializing in album, EPs, singles, jingle production. Complete composer-arranger-performer staff. Mobile facilities capable of 24 trk. remotes.

Total Sounds West Ltd.

2190 West 12th Ave.
 Vancouver, B.C. V6K 2N2
 (604) 734-2922

Owner/Manager: Robert Leong
Engineer: Laurie Wallace, Carlton Lee, Jim Dean
Studio Dimensions: 3600 sq. ft. (160 sq. ft. isolation booth)
Tape Recorders: Studer A80 24 trk., Studer B67 and A67 2 trk., Sansui, JVC Cassette Deck
Mixing Consoles: Neve, 2.8 x 4, 24 in/28 out
Monitor Amplifiers: BGW, Crown, Yamaha
Monitor Speakers: JBL Custom w/Emilar EH 800Horns, Tad Horn, JBL 3410, Auratones, Visonik David, AKG K141 phones
Echo/Reverb/Delay: Custom Spring Reverb, Ekoplate, Lexicon Prime Time, Delta Lab DL4.
Other Outboard Equipment: Urei LA4 Compressor, Orban Parametric EQs, Orban De-Esser
Microphones: Shure, Sennheiser, AKG, Neumann,

Sony, Beyer, Philips

Available Instruments: Kawai 7' Grand Piano, Roland String Synth., Camco Drums, Hammond Organ

Comments: Experienced in demo, single, album, jingle & film soundtrack recording & mixing. No charge for instruments. Financial packages can be arranged from amateur to pros.

Water Street Sound & Filmworks Inc.

Penthouse - 342 Water St.
Vancouver, B.C. V6B 1B6
(604) 689-4333

Owner/Manager: George McNeill, Scott Buckham
Engineers: Craig Hutchison, Ron Cote

Tape Recorders: (2) Ampex MM 1200, (2) Ampex ATR 100, (2) Ampex ATR 104, (2) Ampex ATR 700, JVC 3/4" Video Player

Mixing Consoles: 40 channel Neve with Necam, 24 channel Neve

Monitor Amplifiers: Urei 6300, Crest

Monitor Speakers: Urei Time Align, Auratones

Echo/Reverb/Delay: (2) Cunningham Plates, EMT Plate, Prime Time Digital Delay

Other Outboard Equipment: Kepex Noise Gates, Urei 3rd Octave EQ, Kepex Maxi-Q, Ashley Compressors/Limiters, EECO 3 machine synchronization Microphones: Shure, Sennheiser, AKG, Neumann, PML, Electro-Voice, Sony and various direct boxes
Available Instruments: Yamaha C-7 Grand Piano, Ludwig 5 piece drum kit, Fender Super Reverb Amp

Comments: Film, video sound including recording, editing, mixing, post scoring, looping and sweetening.

ALBERTA

Circa Sound Studios

1310 Centre St. S.,
Calgary, AB T2G 2E2
(403) 269-7270

Owner/Manager: Bruce Thompson

Engineer: Bruce Thompson, Bob Doble

Studio Dimensions: 36' x 25'

Tape Recorders: MM 1000 16 trk. Ampex, Otari MX 5050, Revox B77

Mixing Consoles: E.K. Custom Console

Monitor Amplifiers: Crown

Monitor Speakers: JBL L 200s, JBL 4311s

Echo/Reverb/Delay: AKG BX10

Other Outboard Equipment: Spectro-Sonic Comp-Limiters

Microphones: Neumann U 47, U 87, Sennheiser, AKG

Available Instruments: 6'8" Kawai Grand Piano, Ludwig Drums, Congas, Percussion

Comments: Specializing in Country and Western, Middle of the Road and jingle productions.

Damon Sound Studios

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

Owner/Manager: Garry McDonall

Engineers: Garry McDonall, Rick Erickson, Don Paches

Studio Dimensions: 20' x 30', Control Room - 15' x 20'

Tape Recorders: Ampex MM 1200 - 24 - 16 (1), Ampex ATR 102 2 trk. (2), Revox A77, Alpage

Cassette Decks

Mixing Consoles: Neve 8108, c/w Necam, computer assisted

Monitor Amplifiers: Studer A-68 (2), JBL Ice Cube

Monitor Speakers: Urei 813 (Time Aligned), Auratones

Echo/Reverb/Delay: EMT ST140 Stereo Plate, Eventide Phaser-Flanger, Urei Time Cube, H949 Har-

monizer, Prime Time, DDL, Pultec, EQ.

Other Outboard Equipment: Klark-Teknik, Urei

Limiters, Neve Limiters, Dynamite

Microphones: Neumann, PZM, Shure, E/V, Sennheiser, PML, AKG, Beyer

Available Instruments: 7' Baldwin Grand Piano, Clavinet

Comments: Latest model Neve console, computer assisted mix-down, post T.V. audio, album/single projects. No charge for instruments.

E K Sound

Bay 17, 920 - 28th St. N.E.
Calgary, AB T2A 6K1
(403) 273-8949

Owner/Manager: Ernest Klumpp

Engineers: Ernest Klumpp

Studio Dimensions: 20' x 18', Control Room - 20' x 9'

Tape Recorders: 16 trk Studer, Four trk Scully, A-700 Revox (two)

Mixing Consoles: 24 Inputs, 22 Outputs

Monitor Amplifiers: Crown

Monitor Speakers: JBL 4311, Auratone

Echo/Reverb/Delay: AKG BX20, Soundworkshop 262, AKG BX5

Other Outboard Equipment: Teletronix Limiter, Noise gates, Numerous effects pedals
Microphones: U 87 Neumann, C414 AKG, C451 AKG, Beyer Condenser, Sennheiser 441 and 421, Three U 49B Tube Neumanns, Three 77DX RCA Ribbons

Available Instruments: C-3 Hammond, Fender Rhodes, Grand Piano, string machine, Hohner Clavinet, drums, Fender amps (Princeton, Deluxe, Super Reverb & Champ), polyphonic synthesizer
Comments: Specialize in high quality Cassette duplicating (Real Time). Sell Studio supplies (tape, reels & boxes, mics, JBL speakers)

Darryl Goede Studios

10528 - 108 St.
Edmonton, AB T5H 2Z9
(403) 428-9141

Owner/Manager: Darryl Goede, Geoffrey Bate

Engineers: Colin Lay, Jeremy Sager, Darryl Goede

Studio Dimensions: studio - 30' x 40', control room - 18' x 24', booths - 2

Tape Recorders: Lyrec TR532-24 trk, Ampex ATR 100 (2), Technics 1500 (2), TEAC 40-4, Technics cassettes (4)

Mixing Consoles: Neve 8036-24 trk

Monitor Amplifiers: Bryston 4B, Amcron D150A, BGW 100

Monitor Speakers: Urei 813 time align, Auratone 5C, Radio Reference

Echo/Reverb/Delay: EMT 240 Gold Foil Stereo

Other Outboard Equipment: Eventide Harmonizer 949, Marshall Time Modulator, Audio Design Vocal Stressors (2), Kepex II, Space Echo, Neve Compressor/Limiters

Microphones: Neumann, AKG, Sennheiser, Shure

Available Instruments: Grand Piano, Fender Rhodes, Gibson and Fender guitars, Ludwig drum kit, amplifiers, percussion.

Comments: Fully equipped 24 trk studio, available for demos, 45s, and album recording. Also complete production company, specializing in jingles, commercials, filmscores, audio-visual soundtracks

Jonathon Sound

2501 Centre St. N.
Calgary, AB T2E 2V1
(403) 230-4246

Owner/Manager: Michael Chersinoff, Hal Redekop

Engineers: Hal Redekop, Michael Chersinoff

Studio Dimensions: studio - 22' x 15', control room - 12' x 15', 2 Booths - 6' x 6', 6' x 12'

Tape Recorders: MCI, Revox, Otari

Mixing Consoles: MCI

Monitor Amplifiers: Crown

Monitor Speakers: JBL, Auratone

Echo/Reverb/Delay: Audacon Plate Reverb

Other Outboard Equipment: Tape echo, Kepex, Gain Brain, Real Time Echo (digital), 6 outboard equalizers, compressors, limiters, phasers, flangers
Microphones: AKG, Neumann, Sennheiser, Shure
Available Instruments: Kawai piano, drums, various percussion instruments, selection of keyboard synthesizers & drum synthesizers on request

Comments: Specialize in complete services to the artist including arrangements, complete production, quality studio musicians available, also available for consultation

Smooth Rock Studios Ltd.

#1-D, 624 Beaver Dam Rd. N.E.
Calgary, AB T2K 4W6
(403) 275-6110

Owner/Manager: Steve Graupe

Engineers: Gabriel Boucher, Steve Graupe

Studio Dimensions: 1100 sq. ft. with drum booth - control room 600 sq. ft.

Tape Recorders: MCI JH-16 16/24-trk recorder with Autolocator III, Two MCI JH-110 2-trk recorders, each with Autolocator

Mixing Console: MCI JH-636 automated, transformerless console with full parametric EQ; 36 in, 36 out

Control Room Monitors: Sierra Audio SM III, two-way system with TAD drivers; Auratones

Control Room Monitor Amplifiers: Crown DC-300, DC-150, Quad 303 (Auratones)

Studio Monitors: JBL 4311 (mobile)

Echo/Reverb/Delay: Audicon Plate, Lexicon Prime Time Digital Delay, Lexicon 224 Digital Reverb, Publison DHM-89-B2 Stereo Digital Audio Computer

Other Outboard Equipment: Eventide Flanger, Orban Parasound Sibilance Controller, Valley People (Allison Research), Kepex, compressors & limiters by Neve, DBX, Urei (LA-4 & 1176), 24 trks of Dolby A/Micro-Seiki turntable with Fidelity Research tone arm and cartridge

Microphones: Sennheiser 421, 441; Neuman U 87, U 47, KM 88; Electro-Voice RE-20, RE-16; AKG 451, 414, D-224E; Crown PZM; Shure SM-57, SM-54; Sony C-37 D

Available Instruments: Yamaha C-7 concert grand piano, Hammond B-3 organ with Leslie, Milestone drum kit

Comments: Rates for studio time include basic set-up, engineering services, all equipment and on-site instruments; production and arranging available; custom pressings of singles, EPs, and albums available

Sunnyside Productions

Main Floor, 317 21 Ave. S.W.
Calgary, AB T2S 0G7
(403) 266-5780

Thunder Road Studios Ltd.

2748 37 Ave. N.E.
Calgary, AB T1Y 5L3
(403) 285-7625

Owner/Manager: Ron MacCallum, Mark Holden

Studio Dimensions: 25' x 40'

Tape Recorders: Studer A-80 24 trk, Studer A-80 2 trk, Studer B-67 2 trk

Mixing Consoles: Rupert Neve 8108 & 8014 - 16 input, 32 output

Monitor Amplifiers: Yamaha

Monitor Speakers: Eastlake/Sierra, JBL 4311 (2 pair), Auratones, Tannoy Classic Monitors

Echo/Reverb/Delay: Echo Plate (2), Lexicon 224

Digital Reverb, Lexicon Prime Time (2) Live Reverb Chamber

Other Outboard Equipment: 2 1176 Peak Limiter, 2 LA-4 Comp Limiter, 6 Kepex, 2 Gain Brain, ADR Vocal Stresser, Eventide H-949 Harmonizer, Eventide Flanger

Microphones: AKG, Neumann, Shure, Beyer,

Electro-Voice

Available Instruments: Gretsch drum kit, Lynn-drum computer, Yamaha C-7 grand piano, Ampeg VT-22 guitar amp, Mesa Boogie guitar amp

Westrack Audio Design Ltd.

610 - 2424 - 4th St. S.W.
Calgary, AB T2S 2T4
(403) 237-8082

Owner/Manager: Paul Andrews

Engineers: Brian Delamont, Paul Andrews

Tape Recorders: Scully 4 trk, Studer Revox, Tascam

Mixing Consoles: Sound Workshop 1280

Monitor Amplifiers: Yamaha

Monitor Speakers: JBL, Auratone

Echo/Reverb/Delay: Delta Lab DL-4, Sound Workshop Reverb

Other Outboard Equipment: DBX comp/limiters,

Neptune 1/2 octave EQ, DBX noise reduction

Microphones: Neumann, Electro-Voice, AKG, Sony, RCA

Comments: Specializing in Broadcast Audio for Radio and Television commercials. Complete Audio/Visual production facilities

SASKATCHEWAN

Studio West Canada Ltd.

806 Spadina Cr. E.
Saskatoon, SK S7K 3H4
(306) 244-2815

Owner/Manager: Wayne Wilkins

Engineers: Gerry Golla, Warren McAuley

Studio Dimensions: 32' x 48'

Tape Recorders: Ampex 1000-24; Otari

MX-5050 1/2 trk, Nakamichi cassette

Mixing Consoles: Electronics Technology 24 x 24

Monitor Amplifiers: Bryston 4B, miscellaneous others

Monitor Speakers: Urei Time Align, Auratone 5C

Echo/Reverb/Delay: AKG BX10E, Delta Lab DL4, Custom Plate Reverb

Other Outboard Equipment: Track-noise gates, compressors, limiters, audio enhancers

Microphones: Neumann, AKG, Sennheiser, Shure, Electro-Voice, Beyer, Crown PZMs

Available Instruments: Yamaha C7 Grand Piano, Ludwig Drum Kit and all other instruments

available upon request.

MANITOBA

Century 21 Studios

1085 Salter St.
Winnipeg, MB R2V 3G8
(204) 334-4304

Owner/Manager: John Hildebrand

Engineers: Harry Taylor, Ralph Watts

Tape Recorders: Studer 24 trk, MCI 24 trk, MCI 2 trk (2), Scully 4 trk (2), Otari 24 trk

Mixing Consoles: Neve 32 input, Soundcraft 24 input, Soundcraft 28 input

Monitor Amplifiers: Crown, Luxman, BGW

Monitor Speakers: Westlake, Urei, BX20

Other Outboard Equipment: Delta Lab AcousTi-computer, Harmonizer 949, Kepex, Gain Brains, Urei 1176 LN Limiter, Urei LA4A Limiter, DBX

Limiter, Neve Limiter, Telemonics Limiter, Orban Paragraphic Eq, 3 Pultec Eqs, Eventide Phasers, Orban De-essers, Lexicon Prime Time

Microphones: Neumann, AKG, Sennheiser, Beyer, E/V, Shure

Available Instruments: Yamaha C7 Pianos

40 Canadian Musician

Wayne Finucan Productions

697 Sargent Ave.
Winnipeg, MB R3E 0A8
(204) 786-5578

Owner/Manager: Wayne Finucan

Engineers: Clive Perry, Howard Rissin, Chris

McPherson, Rick Kraus

Studio Dimensions: studio - 28' x 32', control room - 26' x 24'

Tape Recorders: MCI JH16 & JH10, Ampex, Electro-sound, Revox, JVC, Nakamichi

Mixing Console: MCI

Monitor Amplifiers: BGW, Fostex

Monitor Speakers: Urei 613 Time Aligned

Echo/Reverb/Delay: Lexicon 224, BX10, Masterroom and Orban

Other Outboard Equipment: Orange County

Limiters, Prime Time Digital, Urei Little Dipper, DBX Compressors, Fostex graphic equalizers. Also

proprietary specialized outboard gear

Microphones: AKG, Neumann, Shure, Electro-Voice, Beyer and RCA

Available Instruments: Yamaha Grand Piano, Rogers wooden drum kit, various percussion instruments. Other instruments available on request.

Comments: Experienced in demo, single, album, jingle and film soundtrack recording and mixing.

Custom album and pressing packages available.

ONTARIO

Airwaves Audio Inc.

175 Bloor Street E., Lower Level
Toronto, ON M4W 1C8
(416) 925-2422, 925-2423

Manager: Cathy Onyskiw

Engineers: Al Staruch, Don Weiss

Studio Dimensions: 15' x 20', v/o booth - 9' x 9',

control room - 18' x 20'

Tape Recorders: Scully 280-B 8 trk, MCI JH110 2 trk

Mixing Consoles: Chilton QM-2 - 12 x 8 Parametric EQ

Monitor Amplifiers: Bryston 4B, Crown D-60

Monitor Speakers: 4 JBL 4311s, Auratones

Echo/Reverb/Delay: Great British Spring Reverb

Other Outboard Equipment: DBX Compressors,

MXR Flanger, Urei Limiters, MXR Pitch

Transposer, Kepex, Technics Turntable

Microphones: AKG, Shure, Neumann, Sennheiser, Audio-Technica, Beyer

Available Instruments: Yamaha Electric Grand,

Korg Poly Six Synthesizer

Comments: Specialize in radio v/o production,

audio visuals, jingle/music production

Aldon Sound-4 Studios

1449 Redwood Ave.
Windsor, ON N9C 3P2
(519) 256-3900

Owner/Manager: Don M. Lazurek

Engineers: Richard Janik, Bob Hinchcliffe,

Steve Sparkes

Studio Dimensions: 17' x 33' including drum cage

Tape Recorders: MCI JH-110A 8 trk with Auto-locate, (2) Otari MX 5050 1/2 & 1/4 trk, Alpage

cassette deck

Mixing Consoles: Soundcraft MK II 16 - 8 - 16

Monitor Amplifiers: (2) Bryston 2B, CM Labs,

TEAC

Monitor Speakers: (6) Wharfedale E30 & E50, RS Min. 5

Echo/Reverb/Delay: Sound Workshop

Other Outboard Equipment: 8 trk - DBX Noise

Reduction

Microphones: Neumann, AKG, Sennheiser, Shure, Sony, Electro-Voice, Altec

Available Instruments: Everett Piano

Comments: Consultants for studio design and acoustics, recording equipment sales, on-location

recordings, jingles, stereo/audio video productions

and cassette duplication

Amber Studios Ltd.

735 Queen St. W.
Toronto, ON M6J 1G1
(416) 362-6472, 362-6473

Owner/Manager: George Semkiw

Engineers: George Semkiw, Paul Bonish,

Jim La Marche

Studio Dimensions: studio - 30' x 25', control room 24' x 22'

Tape Recorders: Ampex MM 1200 24 trk, Ampex ATR-100 2 trk, Ampex ATR-700 1/4 trk

Mixing Consoles: MCI 500-28 Automated

Monitor Amplifiers: A/B Systems

Monitor Speakers: J.B.C. Custom Design

Echo/Reverb/Delay: EMT-140 Stereo, Delta Lab Digital Delay

Other Outboard Equipment: Eventide Harmonizer,

Marshall Time Modulator, DBX Limiters, Eventide, Flanger, Symetrix Noise Gates, DL-4 Time Line,

Ampex Vari-Speed

Microphones: AKG, Electro-Voice, Calrec, Shure

Available Instruments: Steinway Grand Piano,

Honky-Tonk Upright Piano, Hammond B-3 Organ w/Leslie

Ambience Recorders

19 Ella St.
Ottawa, ON K1S 2S3
(613) 236-5282

Manager: Robert Libbey

Engineer: Philip Bova

Studio Dimensions: main room - 40' x 30',

isolation booth - 10' x 8', control room - 23' x 12'

Tape Recorders: 32, 16, 8, 4, & 2 track Ampex,

Tandberg, Sony, Harmon Kardon, and TEAC

Mixing Consoles: Custom designed with separate

producers board & individual headphone cue equalisation

Monitor Amplifiers: Altec 604, various small speakers

Echo/Reverb/Delay: A wide range of unique delay & reverb systems

Other Outboard Equipment: Flange, phase, noise gates, parametric & graphic equalizers, time processor, envelope follower, ring modulator, stereo

leslie send, stereo expander

Microphones: AKG C24 stereo tube condensers,

Neumann U87, AKG, Shure, PML, Sennheiser,

RCA, stereo sound field etc.

Available Instruments: 9' Baldwin Concert Grand piano, upright piano, string machine & synthesizer,

Hammond M3 organ, Gibson and bass guitars, over 300 percussion instruments including tympani,

chimes, vibes, marimba, congas, & other effects.

No charge for instruments.

Comments: Independent musician control of earphone monitor mix, accommodations available on site, in house musicians, SMPTE time code

synchronisation, complete production of records,

jingles, and soundtracks, relaxed country setting.

Busker Recording Studio

181 Wildwood Ave.
London, ON N6J 1B1
(519) 473-3986

Tape Recorders: Tascam 16 trk, Tascam 1/2 trk

Mixing Consoles: 16 channel Studiomastr

Monitor Speakers: JBL studio monitors

Echo/Reverb/Delay: Dynacord Echo or Delay,

Stereo Reverb

Other Outboard Equipment: DBX noise reduction,

Stereo Compressor/Limiter

Microphones: Sennheiser, Shure, AKG

Available Instruments: Celeste, Chimes, Marimba,

Vibes, various percussion instruments

Comments: Other instruments are available at a nominal cost and are dependent upon accessibility:

Yamaha Electric Grand Piano, Clavinet, String

Ensemble, Synthesizer, Tympani, Gong, Harp-

sichord, Organ

TIPS ON SELECTING A STUDIO



Liona Boyd

World renowned classical guitarist.

There is an easy and fast way to begin checking out some of the better known recording studios. You usually find a wall on which the jackets of albums are displayed that have been recorded there. By examining this collection you can get a good idea of which groups and soloists have chosen this studio over the years. Look to see if some of the musicians you respect have worked there and check to see if they've

continued to use the same studio.

On the album credits you can discover who the engineers were. This information can be useful in guiding your choice. Of course, if a studio is new this doesn't apply. And there are certainly many excellent new facilities that can't be rated in this way.

The prices vary between studios, with the ones located in the major cities usually more expensive. So it is sometimes worthwhile shopping around if your budget is tight. You can get cheaper rates by using the less popular times of day (or night!)

The room in which you record must be completely soundproof and temperature controlled. And with all of the top studios this is taken for granted. I recorded part of my *Nashville Guitar Quartet* album in Chet Atkins' basement studio and we had to be careful because when the air conditioning switches itself on and off it could be heard on the tape. Of course, having a home studio is a real luxury as you can pick and choose your best times and there is no pressure of a cost meter ticking away.

Usually when I am about to start a record I'll go into the studio 1 or 2 days ahead of the first session and ask the engineer to record 10 to 20

minutes of playing on a cassette for me. I have him adjust several factors such as reverb amount and balance between treble and bass, plus different microphones and their positioning. I then go home and listen to the various sounds and decide on my favourite. In this way I haven't tired myself out on the first recording session by messing around too much with sound variables, and psychologically it is best to be confident that you're happy with the sound. Manta Sound has always co-operated with me in this matter.

If you require a special technology you may have to go to a specific studio. For my latest CBS album, I recorded this July, I used McLearn Place's Sony digital editing machine; I believe McLearn is the only studio in Canada to have this particular equipment.

It is also very important to have an engineer who is patient and willing to communicate and one who has had several years experience behind him. This usually makes things go faster and smoother and helps the experience to be pleasant for everyone involved.

And finally there is one very essential criterion by which to judge any recording studio - their coffee!



Barry Keane

Session player and drummer for Gordon Lightfoot.

In choosing a recording studio, it first helps to understand exactly what you're dealing with. Remember that the main function of a studio is to effectively capture a performance by an artist, but also that just because a studio has efficient personnel and equipment, it does not necessarily mean that it is right for every artist. There are several factors that should be taken into consideration before a decision can be made on whether or not it is right for you. The factors below are listed in no particular order of importance as that determination can be made only by the individual and his or her needs.

EQUIPMENT: does it have what you need and is it well maintained?

SIZE: is it big enough or is it too big?

Up front, is the studio management fairly easy to deal with? Are they flexible, amiable and accommodating, or straight-rate business-like 3 piece suiters? Are you going to use house engineers and tape ops, and, if so, have you met and talked to them, and do you like them and trust their judgement? Will you feel comfortable in your short-term rental creative home away from home?

2) Do your homework.

Disregard hearsay and street talk, but try and talk directly to recent clients of the studio to get the lowdown on the technical reliability of the gear, and the staff personalities. Also, listen to the recorded product that has emerged from the place. Do you like the sounds? Has the place got a good track record and is the house engineer riding a hot reputation?

When you're checking the place out, bring tapes or LPs you know really well. Bang 'em up on a playback and check the low to mid to high frequency balances and ratios; check for cleanliness and ease of perception at all levels on all playback systems.

Most readers are probably aware that we built our own studio, The Metalworks, and so

RATES: what does it include? Can you afford it without sacrificing in other areas?

ENVIRONMENT: can you work there comfortably?

LOCATION: can you get to it easily?

ENGINEERING STAFF: are they good and can you work comfortably with them?

OTHER STAFF: do they do their job and let you do yours?

SOUND: have you heard anything that was recorded and/or mixed there?

REPUTATION: have you read about it or better yet have you spoken to anyone who has worked there?

AVAILABILITY: can you get in when you want to?

you must indulge me in a little...

3) Unabashed hyping of my own facility.

We wanted 48 tracks of MCI transformerless board for a (personal interpretation here, of course) cleaner, brighter, harder sound. We also have computer mixdown, with a SMPTE lock system between the 2 MCI 24-Track machines.

We went for 1/2 inch mastering, which gives increased low end and less tape hiss.

Fast becoming a popular modern trend in studio construction, we wanted very live areas out on the floor with good ambient miking capabilities, combined with low end bass traps, speaker cabinet wall traps, some soft carpeted walls, and isolation booths, to give versatility.

Another extremely important consideration is, naturally, a creative atmosphere - conducive to work and free of distraction, that also provides rest, entertainment and refreshment areas where you can take a break, and re-create, so to speak.

Finally, where else could you find a studio with such congenial rock stars as absentee landlords?



Rik Emmett

Guitarist with rock group Triumph.

Choosing a studio, primarily, of course, hinges on dollars: are you just demoing, or mastering with hopes to sell, or are you on a tight, or a comfortable record company budget? These factors limit your artistic studio considerations.

Let us assume, for the purposes of the following, then, that the economy has more or less rendered all studios competitive, and that your concerns are almost strictly artistic ones.

1) Studios don't make records - people do.

Comfort Sound Ltd.

2033 Dufferin St.
Toronto, ON M6E 3R3
(416) 654-7411

Owner/Manager: Doug McClement
Engineers: Doug McClement, Blair Packham, Gabe Lee

Studio Dimensions: 40' x 25', control room - 23' x 13'

Tape Recorders: Ampex MM 1200 16 trk w/search to cue & varispeed, TEAC 80-8, TEAC 40-4, 2 Technics RS1500 US ½ trk, TEAC C-3 Cassette deck, 10 Sony TCK81 Cassette decks
Mixing Consoles: MCI 636 - 36 in, 24 out
Monitor Amplifiers: Amcron DC300A, D50, D60; BGW 100

Monitor Speakers: JBL 4343, JBL 4311, Auratone 5RC, 10 AKG K240 headphones

Echo/Reverb/Delay: Great British Spring, Roland Space Echo, Loft 440 Analog Delay

Other Outboard Equipment: Omnicraft Noise Gates, 4 DBX 160 compressors, 3 Soundcraftsman equalizers

Microphones: Neumann tube U 47, Sennheiser, AKG, Sony, Shure, E/V

Available Instruments: Baby Grand Piano, Hammond Organ w/Leslie, Fender Precision Bass, Guild D40 Acoustic Guitar, Gretsch Drums, Korg Synthesizer, Roland Drum Machine, Fender DeLuxe Guitar Amp, Acoustic 370 Bass Amp, misc. percussion instruments

Comments: All the above equipment available for our remote truck for live LPs, radio broadcasts, television simulcasts. Real time cassette duplication on ten cassette decks. Two independent headphone mixes, ½" 8 trk to 2" 16 trk transfers

Cottingham Sound

1076 Queen St. W.
Toronto, ON M6J 1H8
(416) 535-3717

Owner/Manager: Ken Doidge

Engineers: Tom Eakin, Wiggert Van Hardeveld, Carolyn Coventry

Studio Dimensions: 30' x 30'

Tape Recorders: Scully 280 (8 channel 1"), Sony 854-4 (4 channel ¼"), Sony 850 (2 channel ¼"), JVC Cassette Recorder, Revox 177 (2 channel ¼")

Mixing Consoles: Soundcraft Series Two 12 channel console

Monitor Amplifiers: Crown

Monitor Speakers: ATC, JBL, Auratone

Echo/Reverb/Delay: Tapco 4400 Reverberation System, MXR Digital Delay

Other Outboard Equipment: Ashley Audio Limiter Compressors, Parametric Equalizer, Noise Gates, Aphex Aural Exciter, Soundcraftsman 20-12A Graphic Equalizer

Microphones: Neumann, Sony, AKG, Calrecs, Electro-Voice, Shure, Telefunken, Beyer, Sennheiser

Available Instruments: Heintzman Baby Grand piano, Gibson SC guitar, Hammond organ, Gretsch drum kit, Rickenbacker bass, assortment of percussion

The Don Zeeh Associated Studios

253 Lester St., N.
Waterloo, ON N2L 3W6
(519) 884-9320

Eastern Sound

48 Yorkville Ave.
Toronto, ON M4W 1L4
(416) 968-1855

Owner/Manager: Jerry Zaludek

Engineers: Peter Mann, Kevin Evans, Doug Thompson, Ken Friesen, Don Dickson, Mike Baskerville, Tom Henderson

STUDIO #1

Studio Dimensions: 50' x 35' x 22' high, control room - 25' x 21'

Tape Recorders: Studer A80 2 trk and mono/pilotone, Revox B77 ¼ trk, Studer A80 24/16 trk with TLS 2000 sync

Mixing Consoles: Neve 32 x 24 custom 8068 console

Monitor Amplifiers: Bryston

Monitor Speakers: JBL 4350s, Auratone 5Cs, PSB

Avante

Echo/Reverb/Delay: EMT 140 Echo chambers

Other Outboard Equipment: Dolby noise reduction on all tape tracks, Studer resolver capable of resolving 2" and ¼" tape machines, Sony cassette machines, JVC CR8200U Video Cassette machine, Panasonic Video Screen

Microphones: Neumann, AKG, Electro-Voice, Shure, PML, RCA, Beyer, Sony, and Sennheiser

Available Instruments: Yamaha C3 and CF concert grand piano

STUDIO #2

Studio Dimensions: 35' x 21' x 14' high, control room - 18' x 14'

Tape Recorders: Studer A80 24/16 trk w/Ecco Tape Lock System, Revox B77 ½ trk

Mixing Consoles: Neve 28 x 24 8058 console

Monitor Amplifiers: Bryston

Monitor Speakers: JBL 4350s, Auratone 5Cs, PSB

Avante

Echo/Reverb/Delay: EMT 140 Echo chambers

Other Outboard Equipment: Dolby noise reduction on all tape tracks, Studer resolver, capable of resolving 2" and ¼" tape machines, Sony cassette machines, JVC CR8200U Video Cassette machine, Sony Video monitors, Panasonic Video screen, Ampex AVR III 2" Remote control

Microphones: Neumann, AKG, Electro-Voice, Shure, PML, RCA, Beyer, Sony, Sennheiser

Available Instruments: Yamaha C7 Grand Piano

STUDIO #3

Studio Dimensions: 20' x 15' x 12' high, control room - 15' x 10'

Tape Recorders: Studer A800 8 trk w/Ecco tape sync, Ampex ATR 100 2 trk and mono tape machines

Mixing Consoles: Neve 12 x 4 5305 console

Monitor Speakers: JBL 4311s, Auratone 5Cs

Echo/Reverb/Delay: EMT 140 Echo chambers

Other Outboard Equipment: telephone patch, JVC CR8200U ¼" Video Cassette machine, Technics turntable, control panel for AVR III 2" Video Recorder, Space Station (Ursa Major), DDL, Harmonizer, Flanger, Graphic EQ, Little Dipper Filter, Digital Metronome, Pultec EQ Kexep, De-Esser, Panasonic Video Beam, Boss Chorus. Other outboard equipment available upon request.

Microphones: Neumann

Available Instruments: Rhodes, Celeste, Hammond B-3, Yamaha CF 9' Concert Grand Piano, Yamaha Bass Amp. Extra musical equipment available upon request.

Comments: Isolation booths; High Speed Duplication Dept. - reel to reel and cassette; additional outboard equipment; discs, pressings and album jackets; sound effects library; stock music library; video tape production and post production, video to film transfers, screenings, "squeezezoom", new "CCD Digital Scanner". All studios interfaced with our one to four trk 35/16 mag dubbing/mixing facilities.

Elora Sound Studio

R.R. #2
Elora, ON N0B 1S0
(519) 843-4178

Owner/Manager: Wm. J. Mather, Madonna McManus

Engineers: Wm. Mather, Boss Mercey, David Ballantyne

Studio Dimensions: main room - 20' x 30', control room - 10' x 20', drum booth - 9' x 9', vocal booth - 5' x 6', isol. - 4' x 5'

Tape Recorders: MCI JH16 with Autolocator, Tascam 25-2 ½ trk, Sony ¼ trk (2), Sony cassette deck

Mixing Consoles: Soundcraft Series II 16 x 16 with quasi-parametric eq.

Monitor Amplifiers: Bryston, Quad

Monitor Speakers: JBL 4313, Auratones 5C

Echo/Reverb/Delay: MicMix XL 210 reverb with integral eq., Delta Lab DL-1 digital delay

Other Outboard Equipment: DBX 162 stereo comp./limiter, noise gates (2), DBX noise reduction (2)

Microphones: Neumann, Shure, Sony, Sennheiser, Electro-Voice, PZM

Available Instruments: Kawai 7'4" grand piano, Wurlitzer electric piano, Hammond M-3 with Leslie 147 speaker, Milestone drums, Steinberger bass guitar

Comments: Studio located on 110 acre farm, computer designed in century-old stone barn. Accommodation available in adjoining farmhouse. One hour and 15 minutes from Toronto. Production, arranging, transcription services available

Evolution 2000

334 Rutherford Rd. S., Unit 14
Brampton, ON L6W 3P5
(416) 453-4626

Owner/Manager: Eugene Schneider

Engineers: Dan Munro, Eugene Schneider

Studio Dimensions: studio - 20' x 25', control room - 19' x 15'

Tape Recorders: MCI JH-24 24 trk, MCI 2 trk, Revox A77, Pioneer cassettes

Mixing Consoles: Soundcraft Series 3B - 24 in/24 out w/Sweep EQ

Monitor Amplifiers: BGW, Bryston

Monitor Speakers: Tannoys HP 385, JBL 4311,

Advents, Auratones

Echo/Reverb/Delay: AMS Digital Reverb, Eventide DDL, Tape Echo

Other Outboard Equipment: Symetrix Noise-Gate, MXR Flanger, Eventide Harmonizer, MTR

Stereo/Mono compressor/limiter, DBX compressor

Microphones: Neumann, AKG, Shure, Sennheiser, Sony, Beyer, Electro-Voice

Available Instruments: drums, piano 5'6", Yamaha guitar amps

Comments: Instruments at no charge, studio has SMPTE Lock-Up for sync to video. Also 24 trk mobile unit w/TV monitors, 27 pair mic/splitter 500' snake, experienced in demo, jingles, albums, soundtracks, live recording, pressing packages also available.

42nd Street Recording Studio Ltd.

388 East 42nd St.
Hamilton, ON L8T 3A9
(416) 388-1860

Owners: Charles Cozens, John Boyd

Manager: Rich Rakoczy

Engineers: Rick Lighthouse, John Boyd

Studio Dimensions: studio - 24' x 12', control room - 18' x 12', booth - 12' x 6'

Tape Recorders: MCI JH-16 with Autolocate, Studer B67 ½ trk mastering with varispeed, TEAC ¼ trk, TEAC & Technics cassette decks

Mixing Consoles: Soundcraft Series 1624

transformerless console with programmable muting

Monitor Amplifiers: Bryston 4B, Bryston 2B,

Amcron, BGW 250

Monitor Speakers: JBL 4311, Auratone Supercubes

Echo/Reverb/Delay: AKG BX-20 discrete stereo reverb with variable delay times

Other Outboard Equipment: ADR-760 XRS Compex Limiter for complete dynamic processing, DBX-155 for mastering, additional outboard gear can be obtained as requested

Microphones: Neumann, AKG, Electro-Voice, Shure, TEAC

Cue System: Two (2) independent stereo cue mixes provided with Fostex, AKG and Sennheiser

headphone monitoring

Available Instruments: Steinhert 6' Grand Piano, Full Ludwig drum kit, Custom Furlanetto bass, Rhodes piano, Moog synthesizer, various 6 and 12 string acoustic guitars, various percussion instruments

Comments: All instruments at no charge; in-house production and arranging of jingles, albums, demos and film soundtrack recording and mixing. Block booking available.

Grange Productions

155 Toryork Dr. Unit 15
Weston, ON
(416) 746-3888

Owner/Manager: Len Sembaluk
Engineers: Rick Knight, Len Sembaluk
Studio Dimensions: studio - 50' x 30', control room - 20' x 20'
Tape Recorders: MCI 24 trk transformerless, Ampex ATR-100 ½ trk, Ampex ATR-700 ½ trk, Revox A-77 ½ trk, Nikko ND 800 cassette
Mixing Consoles: Custom API 32 in - 24 out w/automation
Monitor Amplifiers: Bryston 4B, 3B; Crown DC 150; BGW; Quad 303
Monitor Speakers: JBL 4350, JBL 4311, Auratones
Echo/Reverb/Delay: EMT 140 (tube-type) plate, Lexicon 224 Digital Reverb
Other Outboard Equipment: Lexicon Prime Time DDL, Eventide Harmonizer, Eventide Flanger, Delta Lab DL-1, EXR Aural Exciter, Urei Graphics Roland Effects unit, ADR compressors (4) w/expanders and peak limiting, Ashley preamp, Orban-parasound D-sers
Microphones: Neumann, AKG, Sennheiser, Beyer Electro-Voice
Available Instruments: Yamaha C-3 6' Grand Piano, assorted Fender amps

K & G Recording Studio

223 Coxmill Rd.
Barrie, ON L4N 4G7
(705) 722-0477

Owner/Manager: Ken Sollory, Gladys Sollory
Engineer: Ken Sollory
Studio Dimensions: 12' x 36'
Tape Recorders: Otari MX7800 - 8 trk, Otari MX5050 - Half trk
Mixing Consoles: Studio Master 16 in, 8 out
Monitor Amplifiers: Marantz 60 Amp.
Monitor Speakers: Pioneer HPM 500, Auratone
Echo/Reverb/Delay: Orban 111b reverb unit
Other Outboard Equipment: DBX Compressors Nos. 165 and 163
Microphones: AKG, Sennheiser, Shure, Electro-Voice
Available Instruments: Hohner Stringvox, Roland TR808 rhythm composer, Tama drum set
Comments: Back up groups available for practically any type of music. We make musical arrangements, if required.

Kinck Sound

128 Manville Rd., #22
Scarborough, ON M1L 4J5
(416) 751-8163

Owner/Manager: Fred Kinck Petersen
Engineer: Fred Kinck Petersen
Studio Dimensions: 24' x 16' x 12' w/ 8' x 10' Iso. booth, control room - 16' x 12' x 10'
Tape Recorders: Ampex MM1100, Revox A-77, TEAC 3340, Pioneer CT-F900
Mixing Consoles: Soundcraft Series II 16 x 8, 26 x 8, remix
Monitor Amplifiers: Dynaco
Monitor Speakers: JBL, Auratone, Koss
Echo/Reverb/Delay: Live chamber, plate, spring, Delta Lab DLI DDL, Lexicon DDL
Other Outboard Equipment: Tapco & Biamp graphic EQ, DBX compressor/limiters, MXR limiter, Symetrix noise gates, phaser, flanger, chorus and assorted guitar pedals
Microphones: Neumann, AKG, E/V, Shure, Sony, RCA
Available Instruments: 6' Heintzman Grand, Moog, Odyssey bass & guitar, Fender Twin, Ludwig drums, Elka strings, assorted percussion

instruments

Comments: Specializing in production of Country, Rock and Reggae 45 and album packages. Jingle production also available.

Kirkland Sound Recording

9 Summit Ave.
Kirkland Lake, ON P2N 1M6
(705) 567-3847

Owner/Manager: Bob May
Engineer: Bob May
Studio Dimensions: 13' x 19'
Tape Recorders: Four Channel Multi-track Open Reel Mix-down
Mixing Consoles: TEAC
Monitor Amplifiers: Yamaha
Monitor Speakers: Four Way Monitor System
Echo/Reverb/Delay: Digital Delay/Reverb
Other Outboard Equipment: Multi-band Equalization, Chorus and Distortion units
Microphones: Various Pro Quality brands
Available Instruments: Fender Strat, Precision, Martin D28, Electric Piano, Synthesizer, Acoustic Piano, Fender and Traynor amps.
Comments: All instruments at no charge as well as free production and arranging help.

Manta Sound Company

311 Adelaide St. E.
Toronto, ON M5A 1N2
(416) 863-9316

Owner/Manager: Andrew Hermant
Engineers: Andrew Hermant, Hayward Parrot, Gary Gray, John Naslen
STUDIO #1
Studio Dimensions: 13' x 20'
Tape Recorders: Studer A80s
Mixing Consoles: Neve 24 channel
Monitor Amplifiers: Harmon-Kardon, McIntosh
Monitor Speakers: Super Red (bi-amped)
Echo/Reverb/Delay: EMT 140S, EMT 240, Live
Other Outboard Equipment: Neve & Urei Limiter/Compressors, Pultec EQ, Dolby "A" noise reduction
Microphones: All 3 studios share over 100 microphones: Neumann, AKG, Shure, Sennheiser, Sony, Electro-Voice, PZM
Available Instruments: 5' Steinway Baby Grand, Hammond A100 organ, Heintzman Tack Piano
Comments: Various audio processing devices: AMS, DDL & Harmonizers mono & stereo, AMS Flanger, Aphex Aural Exciter, B&B/Aphex audio racks - gates & compression, Lexicon DDL, Lexicon prime time, Mini-Mag Synchronizer, Orban Parasound De-Esser, Ursa Major Space Station, White 4001 Graphic Equalizers are available on a rental basis.

STUDIO #2

Studio Dimensions: 44' x 60'
Tape Recorders: Studer A80s
Mixing Consoles: Neve 8068, 32 channel
Monitor Amplifiers: Harmon-Kardon/Studer A-68, MacIntosh
Echo/Reverb/Delay: EMT 140S, EMT 240
Other Outboard Equipment: Neve & Urei limiter/compressors, Pultec EQ, Dolby "A" noise reduction
Available Instruments: 7' Steinway Grand Piano, Hammond A100 Organ, Heintzman Tack Piano

STUDIO #3

Studio Dimensions: 20' x 24'
Tape Recorders: Studer A80s
Mixing Consoles: MCI 500 C
Monitor Amplifiers: Bryston, McIntosh
Monitor Speakers: Octopus Audio JBL/Custom Triamped system
Echo/Reverb/Delay: EMT 140S, EMT 240
Other Outboard Equipment: Urei & DBX Limiter/Compressors, Pultec EQ, Dolby "A" noise reduction
Available Instruments: 7' Steinway Grand Piano, Hammond A100 Organ, Heintzman Tack Piano

Marc Productions Ltd.

1163 Parisien St.
Ottawa, ON K1B 4W4
(613) 741-9851

Owner/Manager: Marcel Tessier, Michel Normandeau
Engineers: Peter Burns, John Cybanski, Roger Grant and Guy Tessier
Studio Dimensions: Studio A - 40' x 80', Studio B - 40' x 40'
Tape Recorders: Studer (24 trk w/Auto-locator), MCI (2 & 4 trk), MCI JH16 (16 trk w/Auto-locator), Ampex (2 & 4 trk)
Mixing Consoles: Neve 8048, Neve 8014
Monitor Amplifiers: Bryston, H & H
Monitor Speakers: MKII designed by Dr. Floyd Toole, Nat. Research Council. All components time aligned
Echo/Reverb/Delay: AKG BX20, EMT Plates (Stereo), Lexicon
Other Outboard Equipment: Phaser, Flanger, Delta Lab, Reverb, Compressors, Limiters, Noise Gates
Microphones: Neumann, AKG, Sennheiser, Shure, Electro-Voice
Available Instruments: Yamaha CF 9' Grand, Yamaha C-3, 6' Grand. All other instruments available upon request
Comments: Producers of albums, radio commercials, film soundtracks, audio-visuals. Specializing in Children's albums (French and English) for the educational market.

Marigold Productions Limited

P.O. Box 87, Station K
Toronto, ON M4P 2G1
(416) 484-8789

Owner/Manager: Rich Dodson
Engineer: Rich Dodson
Tape Recorders: MCI - 24 trk w/Autolocator, Studer 2 trk, Revox A77 ½ trk, Sony TC630 ¼ trk, Sony TC229SD Cassette Deck
Mixing Consoles: Custom Console
Monitor Amplifiers: Crown, Phase Linear, Harmon-Kardon
Monitor Speakers: JBL, Altec, Auratone
Echo/Reverb/Delay: EMT 140 Stereo Plate Reverb Unit, Delta Lab Digital Delay (DDL)
Other Outboard Equipment: ADR Noise Gates, Flangers, Parametric Eq., Aphex Aural Exciter
Microphones: Neumann, AKG, Shure, Electro-Voice
Available Instruments: 5-Piece Black Pearl Drum Kit, Fender Stratocaster Guitar, Ibanez Artist guitar, Epiphone acoustic guitar, Fender Precision/Jazz Combination Bass, Fender electric 12-string guitar, banjo & autoharp, Fender/Marshall/Tagus amps, Maestro Rhythm King, Rhodes Piano, percussion instruments, Heintzman upright grand piano, various keyboards
Comments: Full production and arrangement assistance available. All instruments at no charge. Can provide backup musicians and singers. Custom pressing of singles, albums and EPs, album graphics, mailing envelopes for 7" or 12" records available.

Master's Workshop Corporation

306 Rexdale Blvd., Unit 7
Rexdale, ON M9W 1R6
(416) 741-1312

Owner/Manager: Doug J. McKenzie
Engineers: Paul Massey, Bob Predovich, Paul Devilliers, Cub Richardson, Andy Staffer, Cam Shearer
Studio Dimensions: Studio A - 20' x 25' ², 15' x 30', Studio B - 10' x 12', Studio C - 10' x 20', Studio D - 16' x 18'
Tape Recorders: Lyrec 24, Lyrec 16, MCI 8, MCI 2, Scully 2 (3), Revox 2, Sony BVU 800 ¾" video, JVC 6650 ¾" video
Mixing Consoles: Neve 30 channel, Neve 16/4, two Staffer Custom
Monitor Amplifiers: Crown, Unisync, Bryston

Monitor Speakers: Staffer IVs; JBL 4311, 4333, 4301; PSB; Auratone
Echo/Reverb/Delay: two EMT plates (one tube, both stereo), Lexicon 224 Digital, AKG BX10
Other Outboard Equipment: Eventide DDL/Harmonizer, Orban De-esser/Parametric, Kepex Gates (4), DBX Limiters (160), Godwin Aural Exciter
Microphones: Unlimited
Available Instruments: Yamaha 7'6" Grand, Rhodes, Clavinet, amps, percussion
Comments: Two full synchronizing systems by BTX for 3 and 4 machine lockup, controlled by IBM computers. Complete computer accessed SFX library and full "Foley" Sound Stage. Full capability for television or feature post production. Sound editors and "Foley" artists available and special effects & computer music with the Fairlight CMI.

McClellan Place Recording and Mastering Studios

225 Mutual St.
 Toronto, ON M5B 2B4
 (416) 977-9740

Owner/Manager: Bob Richards, Phil Sheridan
Engineers: Phil Sheridan, Joe Finlan, Steve Ibel-shauser, David Balan
Studio Dimensions: Studio 1 - 43' x 31', Control Room - 21' x 28' x 10'; Studio 2 - 20' x 18' x 14', Control Room - 14' x 9' x 8'; Studio 1 - Booth - 20' x 12' x 8'
Tape Recorders: MCI JH 24, MCI JH 16 (24 trk), MCI JH 110B 4/2 trk, MCI JH 110B 2/mono, MCI 110B 2 trk, Studer A80R mono w/pilotone, Revox A77, Sony TCK71 cassette decks, Sony PCM 100 2 trk digital recorder
Mixing Consoles: Studio 1 - Neve 24/16/24, Studio 2 - MCI JH 400 24 trk
Monitor Amplifiers: Studer A68, Crown DC300A, MacIntosh MC2100
Monitor Speakers: Studio 1 - Urei 813s, Auratones, Studio 2 - Altec 604Es, Auratones
Echo/Reverb/Delay: Sony DRE-2000 digital reverb & delay system, Stereo EMT 140 plate (2), Mono EMT 140 plate, Stereo EMT 240 gold foil plate
Other Outboard Equipment: Urei LA3A limiters (6), Urei 1176 LN limiters (6), Kepex (8), Pultec EQP1A (8), Pultec EQH-2 (2), Pultec MEQ-5 (2), Orban 622B stereo parametric EQ, Eventide 910 Harmonizer, Neve 2254 limiter/compressor (4), Orban Sibilance controller, Urei 964 digital metronome (2)
Microphones: Neumann, AKG, Electro-Voice, Beyer, Sennheiser, Shure, Sony, RCA, Studer, Crown PZMs
Available Instruments: Baldwin SD6 9' grand piano, Steinway 6'6" grand piano, Hammond B3 organ w/Leslie, Fender Rhodes electric piano (rental)
Comments: Mastering Studio w/Neumann SP79C console, Neumann VMS80 lathe, SAL74B cutting amp, exclusive acoustic design. Digital Editing Suite w/Sony DEA 1100 Editor, 2 Sony BVU 200B VCRs for editing programs recorded on Sony PCM 100 and PCM 1610 digital recorders. Full tape mastering and production facilities. A/V synchronization with BTX 4500 synchronizer for recording or mixing to picture 48 trk recording and mixing

The Metalworks Studio

3611 Mavis Rd., Unit 5
 Mississauga, ON L5C 1T7
 (416) 279-4008

Manager: Erika Pothe
Engineers: Ed Stone, Hugh Cooper, Dave Dickson
Studio Dimensions: 20' x 50', Control Room - 20' x 19'
Tape Recorders: (2) MCI JH-24 24 trk machines with JH-45 interlock for 48 trk recording; 3 MCI JH-110B 2 trk mastering machines, with 1/2" head block available; 2 1/4 trk & 2 cassette machines
Mixing Console: MCI JH-652 LM with 52 inputs, parametric EQ, plasma display, and computer automation
Monitor Amplifiers: Crown DC 300 Series II,

monitors are quad amped.
Monitor Speakers: modified JBL 4350s, JBL 4311s, Auratones
Echo/Reverb/Delay: EMT 140 Stereo plate, Sony DRE 2000 Digital Reverb, Lexicon Prime Time, Lexicon Delta 'T'
Other Outboard Equipment: Marshall Time Modulator, Eventide Harmonizer, Instant Phaser, AMS DM-2-20 Tape Phase Simulator, URSA Major Space Station, Outboard EQ by Neve, Trident, Pultec, Klark-Teknik, Ashley; Compressors & Limiters by Urei, DBX, B&B, Orange County, Allison, Kepex, Aphex Noise Gates, Orban De-esser, Roland Dimension 'D'
Microphones: AKG, Neumann, Crown, E/V, Shure, Sennheiser, Sony
Available Instruments: Yamaha Grand Piano, Hammond Organ w/Leslie, Fender 88 Rhodes Piano, various amplifiers and guitars by special arrangement
Comments: 16 trk recording available; lounge with stereo and television. 3/4" JVC video cassette with interlock to multitrack machines, 1/2" video cassette recorder available.

Montclair Sound

91 Montclair Ave.
 Toronto, ON M5P 1P5
 (416) 488-0603

Owner/Manager: Barry McVicker
Engineers: Barry McVicker, Ken Morris
Tape Recorders: Studer A80 Mk3 24 trk (2"), 8 trk (1") w/Autolocator, Ampex 440B 4 trk (1/2"), 2 Ampex 440B 2 trk, Ampex 500 2 trk, 3 Uher cassette decks
Mixing Consoles: BMW Custom
Monitor Amplifiers: McIntosh 2100, McIntosh 250, Quad 303
Monitor Speakers: JBL 4313B, JBL 4310, Auratone
Echo/Reverb/Delay: AKG BX20, Orban Parasound
Other Outboard Equipment: Delta Lab DL1 and DL4, 2 Neumann De-Essers, 4 BMW compressors, 2 BMW noise gates, Moog phaser, Moog parametric and graphic
Microphones: Neumann, AKG, Electro-Voice, Shure PML, MB
Available Instruments: Heintzman 6' grand piano, Heintzman upright piano, Moog Source, Moog Memorymoog, Moog Opus 3, Fender Rhodes 88 key piano, Lab amps, Pearl PM5 drums, Fender, Gibson, Martin and Ramirez guitars
Comments: Experienced in A/V production (slide sync with projector), commercial & jingles and voice overs, film soundtracks (with sync track), voice tape production, album and single production (musicians available), reel to reel & cassette duplication (normal speed), stock music and SFX library

Music Machine Studios

1719-A Eglinton Ave. W.
 Toronto, ON M6E 2H4
 (416) 789-2878

Manager: D. Papas
Engineer: D. Papas
Studio Dimensions: Control Room - 20' x 15', Studio 1 - 25' x 18'; Studio 2 - 12' x 12'
Tape Recorders: Studer 1" 80-A, Ampex 2 trk master 1/4" & cassette
Mixing Consoles: Soundcraft 16 in, 8 out
Monitor Amplifiers: Yamaha P2200
Monitor Speakers: JBL 4311
Echo/Reverb/Delay: Customized digital analog reverb and delays
Other Outboard Equipment: compressors, limiters, flangers
Microphones: U 87, Shure, AKG
Available Instruments: grand piano, monophonic & polyphonic synthesizers
Comments: arranging, orchestration available. On-location and fast duplicating on request

Neepawa Recording Studio

367 Roncesvalles Ave.
 Toronto, ON M6R 2M8
 (416) 533-7384

Owner/Manager: James Kay, John Melnyk
Engineers: James Kay, John Melnyk
Studio Dimensions: studio - 25' x 15', control room - 10' x 15'
Tape Recorders: Ampex AG 440B 8 trk (1") w/VSO, Ampex AG 440B 1/2 trk, Panasonic Video NV9300 3/4", Teac A 3440 4 trk, Teac CX 211 cassette deck
Mixing Consoles: MCI JH416 16x16 expandable to 24x24
Monitor Amplifiers: Bryston 3B, Bryston 2B
Monitor Speakers: JBL 4313B, Custom Mini console speakers
Echo/Reverb/Delay: Klark-Teknik stereo reverb with equalization. Custom mono echo unit, MXR digital delay
Other Outboard Equipment: DBX 160 compressors/limiters (2), PAIA Parametric Equalizers (4), VSO, DBX-DX2A noise reduction (modified), noise gates
Microphones: AKG, Shure, Sony, Electro-Voice, Audio Technica, Crown PZM, Turner, Neumann
Available Instruments: Oberheim-OBXa w/120 programs, Gretsch drums, Ampeg bass amp, Cable/Nelson acoustic piano, Rhodes piano, acoustic guitar, various percussion instruments
Comments: specializing in all aspects of record production, demos, 45s, EP and LP production. Remote recording available. Extensive experience in jingle writing and production. We provide complete services i.e. writing, arrangements, musicians, production etc. Audio to video mix, voice over and scoring to 3/4" broadcast video cassette.

Nimbus 9/Soundstage

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

Engineers: Jim Frank (Head), Andy Condon, Vince Nyuli
Studio Dimensions: 24' x 48'
Tape Recorders: 2 x MCI JH 24, Ampex ATR 100, 3M M79
Mixing Consoles: MCI JH 532-C
Monitor Amplifiers: Custom, utilizing Altec and Utah components, triamped, Phase Linear power amps
Monitor Speakers: JBL 4311, 4301; Auratone 5C
Echo/Reverb/Delay: EMT 140, AKG BX 20, Lexicon 224
Other Outboard Equipment: Lexicon, Eventide, Teletronix, Flickinger, Scamp, Urei, Lang, Pultec, Dolby, DBX, Krohn-Hite, Pye, Api
Microphones: Neumann, AKG, Sony, Shure, Electro-Voice, Sennheiser, Beyer, Crown
Available Instruments: 7' Steinway Grand Piano, Honky Tonk Piano, Fender Rhodes, Hohner Clavinet, Hammond C3 w/Leslie, Harmonium, Fender Super Reverb, Fender Bassman, Percussion toys

Nova Sound

210 Don Park Rd., Unit 5
 Markham, ON L3R 2V2
 (416) 475-2035/475-9411

Manager: Steve Ducas
Engineers: Greg Lunny, Dan Baker, John Ibata
Studio Dimensions: studio - 27' x 18', control room - 13' x 16' - 208 sq. ft.
Tape Recorders: MCI JH16-24 16 trk, Otari MX 5050B, Revox B177, Technics M63 cassette
Mixing Consoles: Soundcraft Series 2
Monitor Amps: Bryston, Yamaha
Monitor Speakers: Tannoy, Michaelson and Austin, Auratone
Echo/Reverb/Delay: Masterroom MICMIX
Other Outboard Equipment: Orban parametric equalizer, Symetrix Noise Gates, DBX 161 comp/limiter

Microphones: Neumann, AKG, Sennheiser, Shure E/V, Sony
Available Instruments: Drums, Rhodes, Wagner Grand, Bass amp, Guitar amp, rehearsal P.A.
Comments: Full-line production services available. Synthesizer rental services - Prophet, OBX, CS-80

Palindrome Recording Services

c/o CKMS-FM
 200 University Ave. W.
 Waterloo, ON N2L 3G1
 (519) 886-2567

Manager: Bill Wharrie
Studio Dimensions: 20' x 30'
Tape Recorders: Tascam 80-8, 70-4; Revox A77HS, Ampex AG445
Mixing Consoles: Tascam Model 10
Monitor Amplifiers: Sony
Monitor Speakers: Altec 604E, Rogers LS3/5A
Echo/Reverb/Delay: MicMix MRLI
Other Outboard Equipment: PAIA limiter and compressor
Microphones: Neumann U 87, KM 86; AKG C451, D202, D190; Sony ECM22P; Schoeps CMU/MK4

Penton Place Productions

8488 English Church Rd.
 Mount Hope, ON L0R 1W0
 (416) 679-4432

Perceptions Recording Studio

11 Canvarco Rd.
 Toronto, ON M4G 1L4
 (416) 423-9990

Owner/Manager: Peter Akerboom
Engineer: Peter Akerboom
Studio Dimensions: 34' x 21' x 14', control room - 19' x 14' x 12'
Tape Recorders: Tascam 80-8, TEAC 3440, TEAC A6100
Mixing Consoles: Soundcraft Series II 16 x 8 with sweepable Eq.
Monitor Amplifiers: Bryston 3B, Bryston 4B
Monitor Speakers: JBL 4333 3 way Bi-amped (1000 watts), Auratones, Bose 301
Echo/Reverb/Delay: Master Room XL-305 Reverb, Delta Lab DL-4 digital delay
Other Outboard Equipment: DBX 165 compressor/limiter (2), DBX 163 compressor/limiter (2), SC 66A Parametric Equalizers (2)
Microphones: AKG, Electro-Voice, Sennheiser, Shure
Available Instruments: Baby grand piano, Fender bass guitar, Sonat drum kit
Comments: No extra charge for instruments. Experienced in demo, singles, jingle recording and mixing. Low midnight rates.

Phase One Recording Studios Ltd.

#10 - 3015 Kennedy Road
 Scarborough, ON M1V 1E7
 (416) 291-9553

Owner/Manager: Carol Wright
Engineers: Mark Wright, Mick Walsh, Lenny DeRose, Robin Brouwers, Joe Primeau
Studio Dimensions: Studio A - 50' x 30', Studio B - 30' x 30'
Tape Recorders: Studio A80 VU 24 trk (2), 2 trk (3), and 1 mono
Mixing Consoles: Trident TSM (32 input), Neve 8016A (w/24 trk monitor)
Monitor Amplifiers: Main monitors - Phase Linear 700, Crown DC 300A. Others - Crown DC300A, D150A, Bryston 3B2B
Monitor Speakers: JBL 4350 (modified), Alternate Monitors - PSB, JBL 4311, KEF, Auratones, Urei
Echo/Reverb/Delay: EMT 140S plates (2 - 1 tube & 1 transistor), Lexicon digital reverb, access to live chambers

Other Outboard Equipment: Eventide Harmonizer, DDL, flanger; Marshall time modulators; Urei LA3A, LA4, 1176; DBX 160; Pultec EQP 1A3, Graphic EQ
Microphones: Neumann U 87, U 47 (tube), KM 84, KM 88; E/V-RE 20, RE 15; AKG 452, D414, D160E, D12; Sennheiser 421; Shure SM57; Crown PZM
Available Instruments: Yamaha C7 Grand Piano, Hammond B3 Organ
Comments: Disc mastering available on premises

Quest Recording Studio

215 Toronto Ave.
 Oshawa, ON L1H 3C2
 (416) 576-1279

Owner/Manager: Paul LaChappelle
Engineer: Paul LaChappelle
Studio Dimensions: 35' x 30', 27' x 14', 27' x 14'
Tape Recorders: 16 trk Studer, 2 trk Studer, 4 trk Tascam, 2 trk Crown
Mixing Consoles: Midas 22 x 6 x 16
Monitor Amplifiers: Crown DC300, D150
Monitor Speakers: Tannoy SRM15, Infinity 3 way, E/V Sentry 3, Auratone
Echo/Reverb/Delay: AKG BX20, Lexicon Prime Time, Marshall Time Modulator
Other Outboard Equipment: Symetrix compressors/noise gates, Ashley compressors/noise gates, ADR Compex, Auto Phaser, Ashley parametric equalizer
Microphones: Neumann, AKG, Sennheiser, Calrec, Electro-Voice, Sony, Shure
Available Instruments: Yamaha 6' Grand Piano, upright piano, Gretsch drums, Marshall & Ampeg amps, Fender Precision Bass, concert chimes, assorted percussion
Comments: All instruments, production assistance and engineer for \$40 an hour

Round Sound Studios Inc.

357 Ormont Dr.
 Weston, ON M9L 1N8
 (416) 743-9979

Manager: Jamie Sutherland
Engineers: Bob Federer, Gerry Eschweiler, Jamie Sutherland
Studio Dimensions: MCI JH16 w/Autolocate, Otari MTR10 1/2" 4 trk and 1/4" 2 trk, Tascam 25-2 2 trk, Alpage cassette decks, Ampex full trk
Video Recorder: JVC CR6600U 3/4" video recorder
Synchronizer: Audio Kinetics Q-Lock 3.10
3-machine synchronizer
Mixing Consoles: Sound Workshop 3020-B 20x16 with sweepable Eq.
Monitor Amplifiers: Bryston 4B, Bryston 3B, BGW 250D
Monitor Speakers: JBL 4343 (bi-amped), JBL 4311, Auratone 5C
Echo/Reverb/Delay: Lexicon 224 Digital Reverb (updated)
Headphones: AKG K240 powered by Symetrix amplifier
Other Outboard Equipment: Delta Lab DL-2 Acousticcomputer, Symetrix keyable noise gates, Syntovox vocoder, Ashley SC-50 Limiter/Compressor, MXR pitch transposer, MXR flanger/doubler, MXR auto-phase and auto-flange, Orange County compressor/limiter/expander/gates, Neptune real time analyzer
Microphones: Neumann, AKG, Beyer, Calrec, Sennheiser, Shure, Sony, Electro-Voice
Available Instruments: Roland Jupiter-8 polyphonic synthesizer, Roland System 100M modular synthesizer with MC-4 programmable microcomposer, Roland TR808 programmable rhythm machine, Sequential Circuits Pro One synthesizer, ARP sequencer, Yamaha 6' grand piano, Rhodes piano, Rogers drum kit, Fender guitar and bass amps, Fender bass, various percussion instruments.
Comments: Video/Audio Post Production with 3-machine synchronization. Specialists in synthesized sound and in writing, arranging and production

of amateur/pro artists, radio/TV jingles, video and film soundtracks

Shotgun Music Corp.

R. R. #1
 Brantford, ON N3T 5L4
 (519) 752-0839

Skyhawk Studio

312 Charles St.
 Belleville, ON K8N 3M8
 (613) 962-0549

Owner/Manager: Eric Baragar, John Collins
Engineers: Eric Baragar, John Collins
Studio Dimensions: studio - 25' x 15', control room - 12' x 15'
Tape Recorders: Tascam 80-8 with DX8 noise reduction and variable speed, TEAC A-3300 2 trk, TEAC & JVC cassette decks
Mixing Consoles: 2 x Tascam model 5 - 16 in, 8 out
Monitor Amplifiers: NAD 2140 (2), Pioneer SA9100
Monitor Speakers: JBL 4311B, Auratones, Radio Shack Minimus-7, Marantz Imperial VI
Echo/Reverb/Delay: Sound Workshop 262, Tapco 4400, MXR Digital Delay, Dynacord Echocord, Electro-Harmonix Memory Man
Other Outboard Equipment: Ashley SC 66A Parametric EQ, ADC 110 Graphic EQ, Boss GE 10 Graphic EQ, DBX 162 & 163 (2) limiters, Ashley SC 55 limiter, Omni-Craft GT-4 noise gates, PAIA 6790 limiter, R/E/P Stereo Synthesizer, ADC SA-1 Spectrum analyser
Microphones: AKG, Electro-Voice, Sennheiser, Beyer, Shure, Audio-Technica
Available Instruments: Yamaha CP 70 piano, Hohner Clavinet, Fender Rhodes, Roland 505 Paraphonic Synthesizer, Korg Mini Syn, Roland Guitar Synthesizer, Mesa/Boogie, Fender, Hiwatt, GBX guitar amps
Comments: Custom Record Label, jingles production, publishers. Development of new talent in demo, single or album projects.

Skywave Productions Limited

35 A Hazelton Avenue
 Toronto, ON M5R 2E3
 (416) 928-0021

Engineers: Mark Stafford
Tape Recorders: 1 Studer A-80 8 trk, 2 Ampex ATR 2 trk, 1 Revox PR-99, 1 Technics cassette deck
Mixing Consoles: Modified Auditronics 24 trk capability
Monitor Amplifiers: BGW 700 watts - main speakers; Amcron - Auratones, Cue System
Monitor Speakers: Super Reds, Auratones
Echo/Reverb/Delay: Orban Spring
Other Outboard Equipment: 2 DBX 165 Overeasy compressors, 2 LA2 Revelling Amps, 1 H949 Harmonizer, 1 Orban 622B Parametric Equalizer
Microphones: Neumann U 87s
Comments: Designed for voice over work. Can easily be adapted for 24 trk music mixing. Alternative reverb systems readily available.

Snocan Enterprises Limited

2415 Holly Lane
 Ottawa, ON K1V 7P2
 (613) 731-4668

Owner/Manager: David Dennison, Ralph Carlson, Stewart Dennison
Engineer: David Dennison
Studio Dimensions: 15' x 27' (main studio), separate voice & drum rooms
Tape Recorders: Studer A 80 16 trk, TEAC 4 trk, 2 trk Tandberg, Revox, Ampeg, Crown, Philips cassette
Mixing Consoles: Midas 16 x 16 w/6 subgroups
Monitor Amplifiers: McIntosh

continued on page 54



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LOVERBOY

Continued from page 31

assault that comes off time and again because the band members almost religiously keep both their physical image and physical bodies finely tuned. Their trim, lean colour-matched appearance (red, black, white/yellow outfits only) is not just marketing veneer. They are health enthusiasts. Lou explains, "Paul's 36 years old, yet he looks ten years younger. The years haven't eroded him. Doug is an accomplished tennis player and Matt is a nerve end. If you could tap him, Vancouver's power bill would be halved. The fan pays top dollar and he demands the band put out."

This fitness thing, however is just another aspect of the band's professionalism. It's also necessary to prevent early burn-out: the rock star's nemesis.

They'll need to be on top of things. The crunch, the big gig in the sky is fast approaching. Two albums have broken tremendous ground, the next one is the encore. "So far so good, but . . ." say Loverboy's critics; and even the band in its song, "The Kid is Hot", acknowledges that what's hot today may be nowhere tomorrow.

John McBride, director of operations for



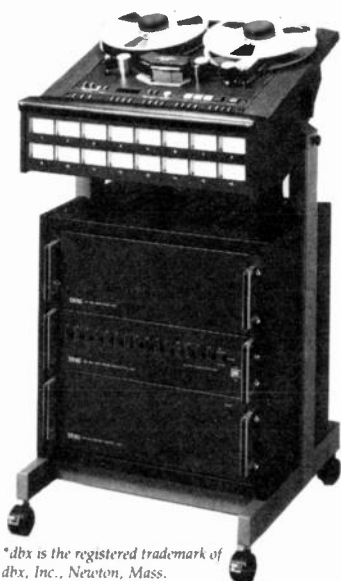
Matte Frenette

PHOTO: NEIL ZLOZOWER

Roblan Distributors, the distribution outlet for Sam Sniderman's record empire, acknowledges Loverboy's success but holds reservations. "After their phenomenal debut success we took a very large quantity of their second album which hasn't sold as well in Canada as the first. They're not up to Rush's standard yet. I expect their third album to do well, but they can't play the same type of music. They've got to grow. On the other hand, you can't change too much or you'll lose your initial audience. One bad record can kill a career."

Lou says, "I personally feel Loverboy has to step forward to make a more musical statement and be more daring regarding mood changes . . . to explore yet keep their power. It's a fine line." Paul hints at some changes. "There's going to be a lot of testing for this album. We already have an album's worth of tunes but we owe it to ourselves to do some writing, jam, and be together before we get seriously into it." He reveals there are a few songs which could potentially make a statement within the traditional Loverboy realm of sound and which also explore different types of feel.

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Scott Smith

PHOTO: PAT HARBON

"We have four ballads in the can, any one of which would be a major departure; as would a song tentatively titled 'War Bride' which is both lyrically and musically heavy in tone. We're keeping all options open. I can say that you can expect some really nice crisp guitar solos." It seems Paul has got the bugs out of his custom-made Paul Dean Odyssey which he's been playing since the summer. Given the physical treatment he gives his guitars, playing just one that satisfies his present requirements may be a major boost to any new musical changes. Prior to this Paul was spending

about an hour and a half before shows tackling tuning problems on 6 guitars that he took on stage before settling on the Dean prototype.

CFOX's Shafer doesn't expect Loverboy to fade. "Their encore is to keep writing good material and I feel they have a lot of growth potential. If the pace gets to them, they'll adapt and change." CBS Canada's Burns says, "In a sense, we're cooling off on Loverboy till the next album. There won't be any significant airplay or major promotions in North America until next spring at least."

This period's importance is highlighted even more because Loverboy's original concept was to gain world-wide acceptance not just in Canada. The game plan reads: Paul and Mike writing and laying low till the end of December, then getting serious in the studio in January; the album concept and cover will start coming together in February; finalizing of the marketing campaign in March/April with the big push in Spring '83.

As to long-term accomplishments, Lou says, "We'd like Loverboy to leave a mark on the '80s, that what we do together is memorable. We want international acceptance and recognition and to cross cultural barriers. Someone once mentioned that Loverboy's songs were really touching the pulse of the kids today, that they were like rock anthems. That's the aim, to show a reflection of our society in the music."

But as for the present and mid-term, the question that hangs over Loverboy, as it does over many newly successful bands, is "will they stand the test of time?" To this Paul optimistically offers, "We've faced a lot of adverse elements over the years and survived. Just being Canadian is a task in itself. However, we welcome the challenge. We like to walk into the lion's den, eh."

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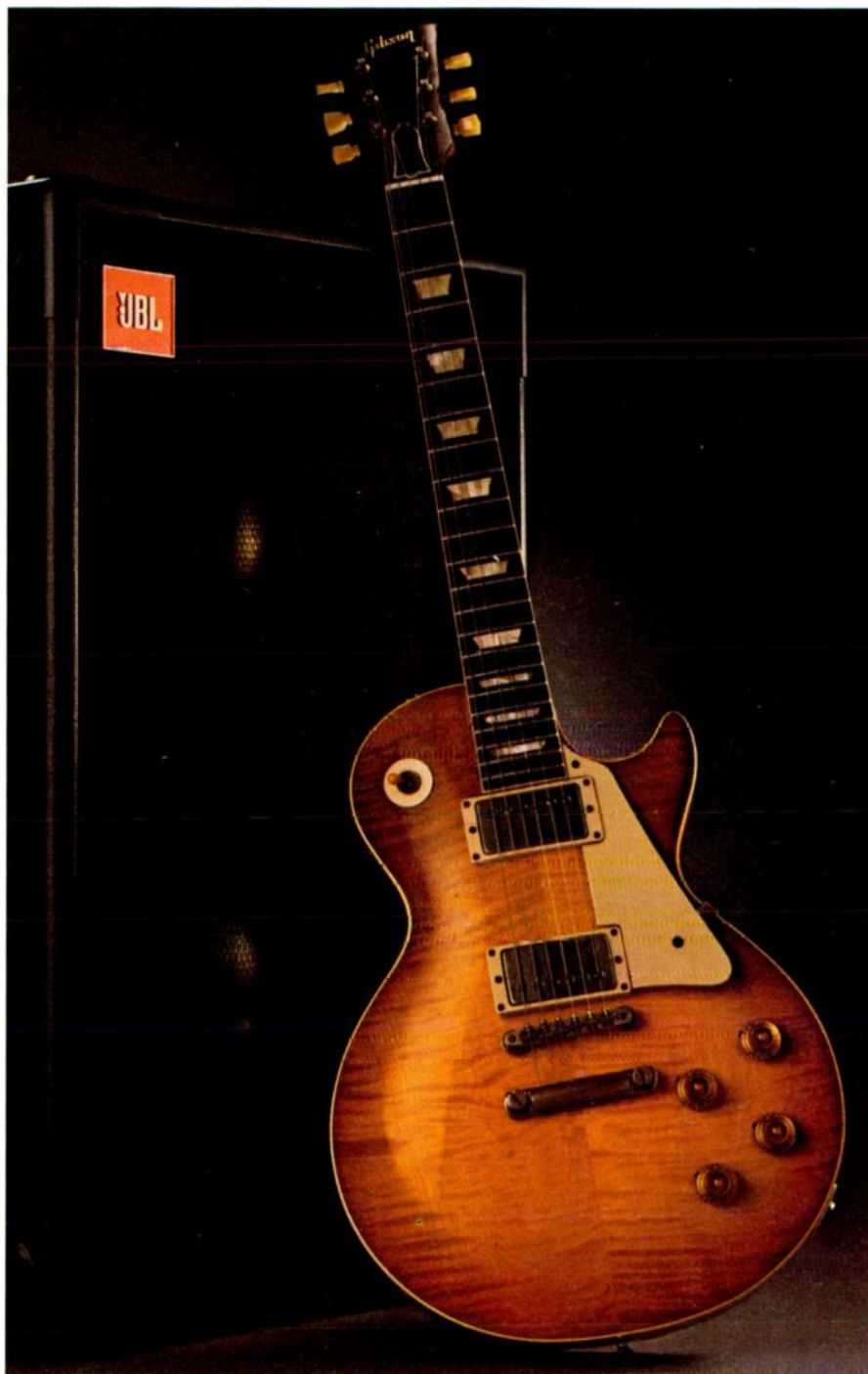
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ANDREW HERMANT

continued from page 33

saves me a lot of communicating: I don't have to talk to the engineer.

You try to be as concise as you can. You don't arbitrarily add strings because you happen to like strings. I'm a sucker, I love strings and I've made that mistake a hundred times before, thinking that sweetening would cover all the ills of a bad tune and terrible performance.

The public are incredible. They'll listen to the vocal first, and through the vocal hear the song. And they listen to lyrics. And they don't even know what strings are. They couldn't care less what a drum sound is. All those esoteric items in a record apply to that three percent of the buying public who may also say, "Now *that* is a well-crafted record."

I want to have my cake and eat it too; I want it to sound good, which is part of my engineering trip, but I also want a great song and a great performance so people will listen to the great strings, the great arrangements and the great drum sounds.

● *How do you get those great performances?*

I get the best out of the musicians by letting them participate in the production. I don't hire a great player such as John Andersen or Tom Szczesniak or Jim Pirie and ignore them. I walk in with the chord chart with the basic chords and the melody. I start with a concept of how I want the tune to be done and I convey that to them. If I have a specific drum fill I'll write it out in that bar and if I have a specific bass line over a certain point of the song, I'll write out maybe four bars of the bass line and I'll say, "Let's start there." And then everybody plays the song and we all become members of the group. After a while you're throwing away the music.

That's when you're dealing with studio players. If it's a rock band and they're self-contained, they have very specific ideas. What I try to do is act as their mirror. I never take the attitude that they're there doing a job. I try to enlist their help and I essentially become one of them. I'm really their liaison into the technical world.

But you've gotta be honest. You can say "Hey, yeah, that's great baby," and when they leave you replace them, which isn't being honest. Or you could punch in for six days repairing their parts. That I've done, on occasion. Not when I've produced.

You've also gotta be picky about the kind of project you do. You shouldn't take on a project you have no empathy with. I must admit, I have trouble with some of the purer forms of new wave and I wouldn't produce a (new wave) project because I wouldn't enjoy it and I wouldn't do a good job.

● *Is there anything about your production techniques that says "Andy was here?"*

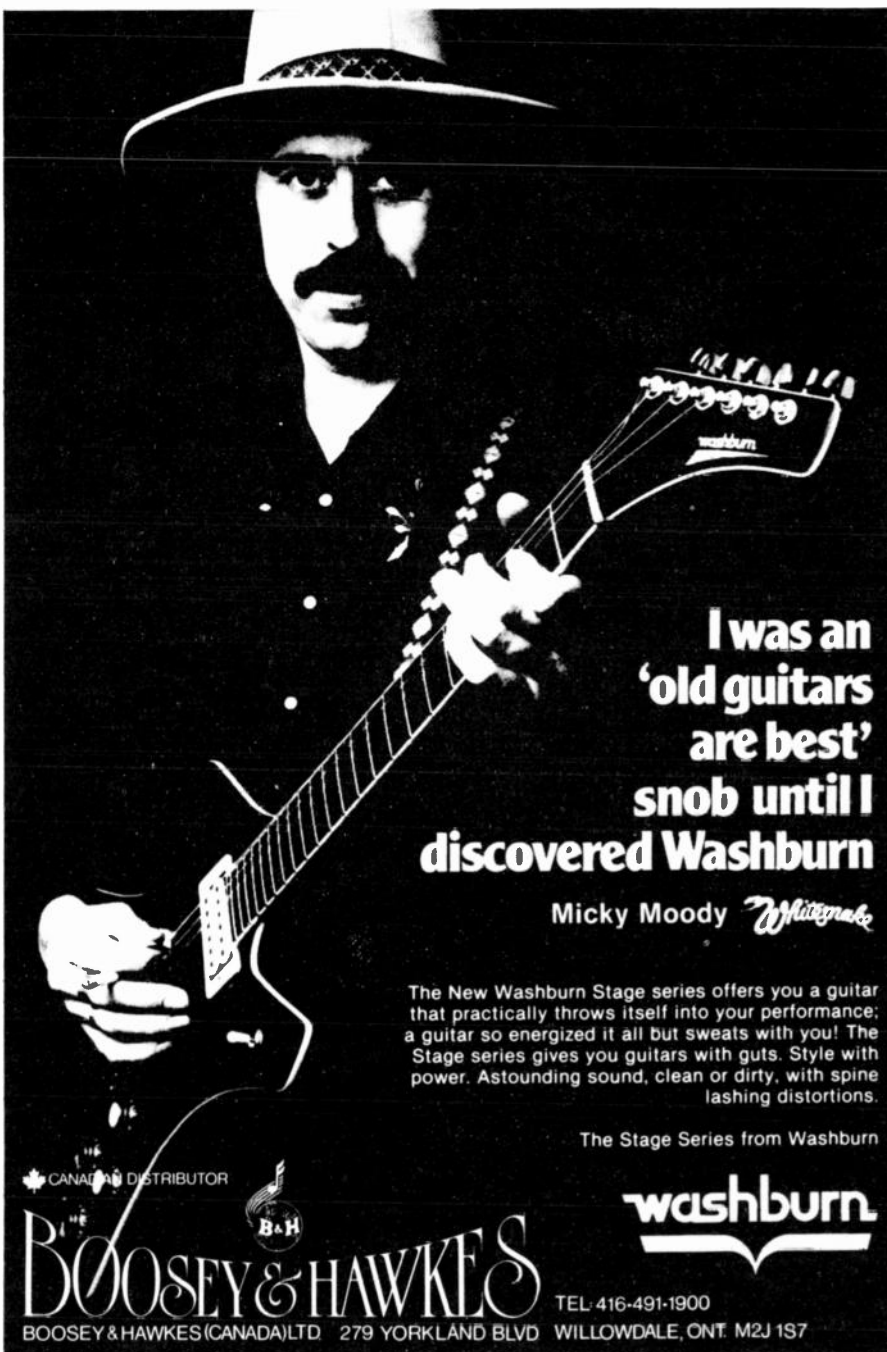
Ah well, that depends on who you ask. I suppose if anything, I tend to be more lush than sparse. I would accompany that statement by saying I think that I'm learning all the time. Some of the things I produced five years ago, I cringe at hearing. I think, ultimately, after I've gotten the performance down, my real feel is in the engineering aspect, which is why I co-produce a lot. I've worked a lot with Fred Mullen, who is very dynamic musically and he also knows what he wants to hear, so that's a very good relationship. I work with Gary Gray a lot. Those sessions are a lot of fun because we both engineer and we both produce. Usually, if I produce a bed track I won't engineer it.

● *Why not?*

Because I can't concentrate. I'm not good enough to be able to concentrate on the performance on the track and to communicate with the guys in the band and at the same time be worried about the buzz in the floor tom. That's how Gary and I work a lot; he will record the bed tracks and I'll work with the band, then I'll record the vocal and he'll work with the artist and we'll both mix together. He'll mix one song and I'll mix another. We worked with Ronny Abramson that way.

● *What's the relationship between producer and engineer?*

Oh, very mixed. It's not black and white at all. Particularly with the people I've work-



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ed with. When I engineered all Dan Hill's stuff it was nothing but engineering, but those projects were very family-oriented. We knew each other very, very well and no one had exclusive domain over an area. I engineered, but I also said "Maybe we should do that again." Fred and Matt McCauley respected my input and I respected their input.

When you're doing a jingle as an engineer you just do it and use your own instincts and that's it. There's no time to be creative about the sound.

● *What do you ask of a group of musicians in terms of pre-production?*

In pre-production you want to look at the arrangement of the song. Go over all the

parts and make sure everybody's comfortable with their parts. Take the time to discuss the concept of the song. Try different things. You may want to re-write the lyrics or re-write a verse or a chorus.

By and large, make sure you know the tune. Cold. So you're not in the studio rehearsing to try to get that very magical, special performance that sounds fantastic.

● *Sometimes you get into the studio and discover something like the drum kit just isn't...*

That's the advantage of being an engineer and a producer. You can hear it right away whether you're in for trouble or not and you take steps to get around that. If you see that problem you would rent the guy a set of

drums you know would sound good and tune them in pre-production so he gets used to playing them. The same with bass players. If they're not playing an instrument that'll sound very good then you get them something that will, but you do it in pre-production so he's used to playing it. You don't want to wait for that shock to hit in the studio.

I've made many, many, many, many records as an engineer with groups that came in with their own equipment and they wondered why the drum sound didn't sound like Ringo Starr's drum sound when the tuning was just absolutely hopeless. So you had to go out and tune the drums yourself. As an engineer you had to protect your own reputation, the reputation of the studio and the reputation of the group by going out and doing a lot of *that* work - tuning the drums.

● *What does it take to be a good producer or engineer?*

The fundamental criteria - not to suggest that technical aptitude is not important - is you've gotta really have a feel for people. It doesn't really matter if you're the world's greatest engineer or the world's greatest producer, if you're an asshole you're not going to get a very good performance. I'm not saying you have to be a putz, but you certainly have to be sensitive.

You have to have that personality that blends in with a million different other personalities, going from the very meek to the megalomaniac. I know there's anywhere from 20 to 100 people graduating in a week from recording courses, but where they're going to get caught is having to deal with people.

● *Does that mean you think apprenticeship is a better way to learn than recording schools like Fanshawe and Trebas?*

No. I think both of those places give you a very good grounding if you don't get trapped into thinking that the diploma will get you work, because it won't. It doesn't recognize or give grades on personality or the ability of a personality to be assimilated into a working environment. But if you recognize that you're investing three years just so you understand the terminology and be prepared to forget it all and be brainwashed. We demand that here.

● *What should new bands look for when they go into a studio for the first time?*

I'm not sure they should look for studios. I think they should look for producers. Do a demo first. If you've never been in a studio before, why spend \$140 an hour finding out that you could really use a lot more help? Find out through TRACS or *Canadian Musician* where a small studio is at a reasonable rate and just write that money off as experience.

Walk in with your money, pay the bill, get your tape done and get out. Be prepared to accept that it ain't going to sound terrific. It could very well sound terrific; you may run into an engineer who just clicks and everything is fantastic, but at least, you can hear how you sound. That's a good investment. cm

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continued from page 45

Monitor Speakers: KEF 105, Tannoy Gold 15
Echo/Reverb/Delay: Lexicon Prime Time, Orban Parasound Spring
Other Outboard Equipment: Urei & Pandora limiters/compressors
Microphones: Tele Neumann, AKG, Shure, Sennheiser, E/V, Sony, RCA ribbon
Available Instruments: Casiotone, Roland string syn, Ludwig drum kit, Mason & Hamlin piano, several amplifiers, Gibson Dove acoustic
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Engineers: Brian Nimens
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Monitor Speakers: JBL
Microphones: Neumann, AKG, Sony
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Mixing Consoles: MCI 636
Echo/Reverb/Delay: Lexicon Digital & Plate (stereo) reverbs, Eventide H949 Harmonizer, Loft analog delays
Other Outboard Equipment: All other outboard equipment available upon request
Microphones: Neumann, AKG, Electro-Voice, Sennheiser, Shure, Beyer
Available Instruments: Yamaha C3 Grand Piano, OBX synthesizer, Fender Bass, Ludwig Drums, other instruments on request
Comments: Full production services, album, EP, and single packages, film soundtrack and jingle writing and production

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Mixing Consoles: MCI JH-600 18 x 16
Monitor Amplifiers: AB205, Crown 150
Monitor Speakers: Customized JBL 4343s, Auratones
Echo/Reverb/Delay: Lexicon 224 Digital Reverb, Delta Lab DL-1 Digital Delay,
Other Outboard Equipment: DBX Limiter compressors, Orban parametric EQ, Seiko Quartz metronome
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Tape Recorders: MCI, TEAC
Mixing Consoles: MCI
Monitor Amplifiers: Bryston
Monitor Speakers: JBL 4311s
Echo/Reverb/Delay: Delta Lab DL-4, Orban reverb
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Studio Dimensions: 24 trk 65' x 50', 24 trk 30' x 30', 8 trk 18' x 15' (2)
Tape Recorders: Studer - all studios
Mixing Consoles: Neve - all studios
Monitor Amplifiers: Crown, BGW, Studer
Monitor Speakers: JBL
Echo/Reverb/Delay: 3 EMT 140 plates, 2 EMT 240 gold foil, 3 AKG BX20, Urei Cooper Time Cube
Other Outboard Equipment: Urei, Eventide, Lexicon, Pultec, Ashley, Marshall, DBX, Dolby, Ursa Major, Orban
Microphones: Neumann, AKG, Electro-Voice, Shure, Sennheiser, Sony, Beyer
Available Instruments: Petrof Concert Grand, Yamaha Studio Grand, Tack Piano, Hammond B-3, OBX-A with digital sequencer, Oberheim DMX drum machine, Sennheiser Vocoder, Simmons drums
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Engineers: Greg Baker, George Ward
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Mixing Consoles: Studio Master, Soundcraft 16x8
Monitor Amplifiers: Bryston, Crown
Monitor Speakers: Tannoy Super Reds, Auratones, JBL 4313
Echo/Reverb/Delay: Delta Lab Digital Delay, Orban Parasound Reverb, Roland Space Echo, AKG Reverb
Other Outboard Equipment: DBX 162, & 165 compressors; JVC cassette decks, flangers, Urei LA 4
Microphones: Beyer, Shure, Sennheiser, AKG 414 & D20, Neumann U 87 & U 47
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Tape Recorders: Tascam 80-8 8 trk with DBX, Tascam 25-2 2 trk with DBX, TEAC 4 trk, Sony 2 trk, Akai cassette
Mixing Consoles: Audiotrak 16 x 8 x 2
Monitor Amplifiers: H-H Mos-let V-800, Quad 403, BGW 100
Monitor Speakers: Urei 813 Time Aligned,

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Echo/Reverb/Delay: AKG BX20E Stereo Reverb, various ADLs and tape ADT/echo
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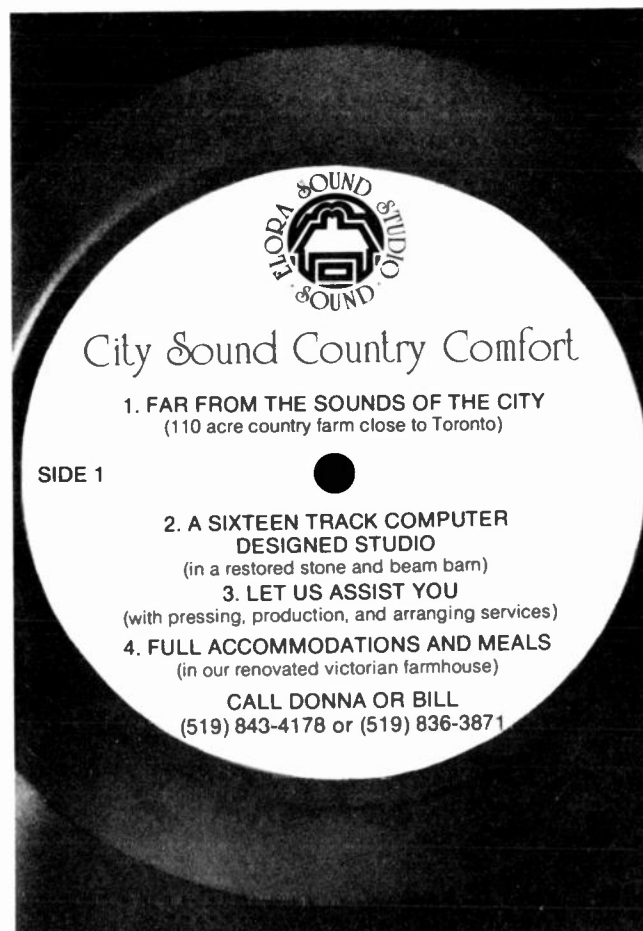
Owner/Manager: David Buckley, Dave Howe
Engineers: Murray Bain, David Buckley
Studio Dimensions: studios - 21' x 13' and 11' x 12', control - 21' x 15', iso. - 12' x 7', 6' x 7'
Tape Recorders: Ampex 1" 8 trk w/Autolocate, Tandberg TD20A, TEAC SD2400, Aiwa AD 6800 cassette decks (2)
Mixing Consoles: Interface Electronics Series 300 (modified)
Monitor Amplifiers: Foxtex 300, Sansui G 7500
Monitor Speakers: CV S1s, Auratones
Echo/Reverb/Delay: Pandora Time Line, Ass't analog and spring reverbs
Other Outboard Equipment: Moog Parametric Equalizers, Oberheim PS-1A1, DBX noise reduction
Microphones: Neumann, AKG, Shure, Sony, Sennheiser
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Etobicoke, Ontario M9C 1B2
Telephone (416) 622-7272
Telex 06-984781



Comments: European concept and design. Suitable also for video recording. Affiliated with Stonethrow Music Publishers.

Studio S.G.

11 High St.
St. George, ON N0E 1N0
(519) 448-1100

Owner/Manager: Jerry MacDonald
Engineers: Jerry MacDonald, Clark Cooper
Studio Dimensions: studio - 24' x 16', control - 15' x 12', booth - 5' x 16'
Tape Recorders: Tascam 80-8, TEAC 3340S, TEAC 3300, TEAC cassette decks
Mixing Consoles: Yamaha PM 1000 16 in/out, (2) Tascam Mod.1
Monitor Amplifiers: MacIntosh 2105, Symetrix headphone amp
Monitor Speakers: JBL 4311, Auratone SC, Koss electro-static headphones
Echo/Reverb/Delay: Tapco stereo reverb, Roland analog delay, various tape delays
Other Outboard Equipment: Ashley compressor/limiter (2), Roland & Ibanez flangers, Soundcraft EQ, MXR & Symetrix noise gates, MXR & Boss effects
Microphones: AKG, Shure, Electro-Voice, Audio Technica, Sennheiser
Available Instruments: Ludwig drum kit, Yamaha acoustic guitar, Guild bass, Gibson Les Paul, Korg & Roland synthesizers, Clavinet, Korg strings, Leslie 770, Marshall-Kustom amps, Yamaha electric piano
Comments: experienced in demo, album and single production, recording, and mixing. A/V, and remote recording also available.

Studios East

R. R. #1
Waterdown, ON L0R 2H0
(416) 689-8949

Owner/Manager: Thomas Velke, Tim Smith
Engineer: Tom Velke
Studio Dimensions: studio - 27' x 18', control - 13' x 17', booth - 8' x 5'
Tape Recorders: Tascam 80-8 (Updating to 16 trk by Dec. 82) Studer-Revox 2 trk and ¼ trk, Ampex 2 trk and 4 trk Quasi-Parametrix, Technics and Uher cassette decks
Mixing Consoles: Audiotrack Console 16x8x16
Monitor Amplifiers: Bryston, BGW, Harmon-Kardon
Monitor Speakers: JBL 4311, Auratone 5C, Little Davids, Phase Linear Subwoofer system
Echo/Reverb/Delay: Custom BWM Reverb system, MXR DDL (Digital Delay Line)
Other Outboard Equipment: Marshall Time Modulator, VCA Flangers, Video Phaser, Symetrix Parametrix, (2) BWM compressor/limiters (stereo), De-esser (2), DBXII Mixdown Unit, Reimer Direct Tube Pre-amps (2), DL-4, Harmonizer (Rental)
Microphones: Neumann U 87s, KM 84s; Beyer Ribbons; AKG; Sennheiser; Audio Technica; Electro-Voice; Shure
Available Instruments: 1927 rebuilt Vose & Sons baby grand, Camco drum kit, rotos, synthesized drums, CS-50, assorted percussion, Hammond Organ with 147 Leslie, Roland Strings, Minimoog, Roland Drum Computer, Full line of effects pedals, Marshall and Fender amps, Gibson and Lado guitars, Fender fretless bass.
Mellotron Prophet-5 (upon request, rental fee)
Comments: musical arranging, full production services, custom pressing for album and 45 packages. Also an in-house publishing company, record label,

studio musicians, and experience in jingle and film soundtracks.

Studio 306

306 Seaton St.
Toronto, ON M5A 2T7
(416) 968-2306

Manager: Brian Mitchell
Engineers: Brian Mitchell, Bob Cobban, Dan Kuntz
Studio Dimensions: 45' x 20', control room - 25' x 18'
Tape Recorders: MCI 24, 16, 4, and 2 trks, 3M 8 trk
Mixing Consoles: Neve
Monitor Amplifiers: Crown, Bryston
Monitor Speakers: Control Room: Altec Super Red, Tannoy Lancaster; Studio: JBL 4320
Echo/Reverb/Delay: EMT Stereo Plates, AKG BX20 Stereo, Eventide DDL
Other Outboard Equipment: Kepex, Eventide, ADR Noise gates; Neve, Urei and A.P.I. Limiters/Compressors; Eventide DDL, Harmonizer, Omnipressor and Phasers; EXR Exciter, ADR VocalStressor; Pultec parametric and Urei Graphic EQ
Microphones: Neumann 87, 84, 67 and 47; AKG 414, D19, D20; Sony C-37s, Electro-Voice, Shure, Sennheiser, Studer
Available Instruments: Steinway 7' Grand, Yamaha upright, Heintzman tac pianos, Yamaha CS 80 synthesizer, Pearl drum kit, roto toms, a variety of amplifiers and percussion instruments
Comments: The studio has 200 sq. ft. of Sky-light Tapered Acoustics & two isolation booths. The Control Room is equipped with four monitoring systems of varying qualities.



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Tamarack Sound Studio Limited

488 Lakeshore Dr.
North Bay, ON P1A 2E1
(705) 476-4646

Owner/Manager: Don Cocksedge

Engineer: Don Cocksedge

Studio Dimensions: 900 sq. ft.

Tape Recorders: Scully 280-4 (8 trk), Otari MX 5050, Otari MX 5500, Sony TC-FX-2 (cassette for dubs)

Mixing Consoles: Dipole (custom 16 x 8)

Monitor Amplifiers: Crown, Harmon-Kardon

Monitor Speakers: Westlake TMs, Auratone

Echo/Reverb/Delay: BX20 (reverb), Yamaha (delay)

Other Outboard Equipment: Dolby, Audio Design

(compressor, limiter, expander, noise gate) x 4

Microphones: Neumann, Electro-Voice, Sony, Shure

Available Instruments: A great variety is available if prior arrangements made

Comments: Can arrange back-up musicians for single acts, can handle all pressing and tape duplication needs (singles, LPs, cassette and eight track). Specialize in custom jingle production and commercial production as well as soundtrack for A/V programs and films.

United Media

121 Doncaster Ave.
Thornhill, ON L3T 1L6
(416) 881-3701

Owner/Manager: Jim Dart/Jon Bojicic

Engineers: In-house or freelance

Studio Dimensions: 25' x 31' x 12', booth - 9' x 10' x 8', control room - 20' x 20' x 11'

Tape Recorders: 24 trk Studer A80 15/30 IPS with Autolocator & full 24 trk Dolby & varispeed, 2 trk Studer A80 30/15 IPS with remote control & Dolby & varispeed, 2 trk Studer B62 15/7 1/2 IPS with remote control, Mono Studer B67 15/7 1/2 / 3 1/4 IPS with remote control, Pilot tone recorder & resolver & varispeed, two Technics M85-MK II cassette tape recorders

Mixing Consoles: 24 trk Neve 8036

Monitor Amplifiers: Studer A68

Monitor Speakers: Urei time aligned, model 815; JBL 4311s; Auratones and others

Echo/Reverb/Delay: EMT 140 stereo plate (tube type) with remote control, Lexicon 224 digital reverb. Live chambers can be set up in various rooms.

Other Outboard Equipment: Four Neve 2254A (in console) limiter/compressor, two Universal Audio 1176 limiter/compressor, two Urei LA-4 limiter/compressor, one DBX 165 limiter/compressor, Amphex Aurel Exciter, AMS dm 2-20 stereo phaser, AMS dmx 15-80 stereo in/out digital delay & harmonizer, ADR vocal stresser F769X-R, Urei model 546 parametric equalizer - stereo, 2 Pultec equalizers, 2 Kepex - model 500

Microphones: Neumann U 47, KM 56, KM 84, U 89; AKG 451E, Stereo AKG C24, 414, 224E; Shure SM57, SM58, Electro-Voice RE16, RE20

Available Instruments: Yamaha baby grand piano, Fender Rhodes piano, Hohner Clavinet

The Waxworks Recording Studio Inc.

Albert Street, P.O. 299
St. Jacobs, ON N0B 2N0
(519) 664-3311, 664-3332

Manager: Jim Evans

Engineers: Dave Barber, Steve Morris

Studio Dimensions: 30' x 30'

Tape Recorders: Stephens 24 trk with QLI

Autolocator, Ampex, Revox, Technics, Pioneer

Mixing Consoles: MCI-636 with Parametric EQ

Monitor Amplifiers: Crown, Yamaha, BGW

Monitor Speakers: Super Reds, PSB Beta II, Auratones

Echo/Reverb/Delay: AKG, BX20E

Other Outboard Equipment: Eventide Harmonizer,

Flanger, Omnipressor, DBX compressors/limiters, Ashley Parametric EQ

Microphones: Neumann, Sennheiser, AKG, Beyer, Shure

Available Instruments: Yamaha piano, Haines tack piano, various percussion, Lab Series and ShowBud amplifiers, Hammond A-100 with Leslie, Pearl and Gretsch drums

Zaza Sound Productions Limited

322 Dufferin St.
Toronto, ON M6K 1Z6
(416) 534-4211

Owner/Manager: Paul J. Zaza

Engineer: Frank Morrone

Studio Dimensions: Studio - 40' x 30', Iso. Booth 1 - 10' x 5'6" x 5'6", Iso. Booth 2 - 10' x 5'6" x 5'6", Iso. Booth 3 - 8'3" x 5' x 8', Control Room - 22' x 20'

Tape Recorders: MCI JH24, MCI JH110, 2 trk, w/Autolocator and MCI JH45 Interlock; Scully 4 trk, Scully full trk, Ampex 2 trk

Mixing Consoles: MCI JH 600LM with full automation

Monitor Amplifiers: H/H S500D, Amcron DC 300A

Monitor Speakers: Altec Super Reds, Altec Big

Reds, Auratones

Echo/Reverb/Delay: EMT 240 gold foil, Eventide

DDL

Other Outboard Equipment: Eventide Clockworks

Harmonizer, Urei 964 Digital Metronome (frames

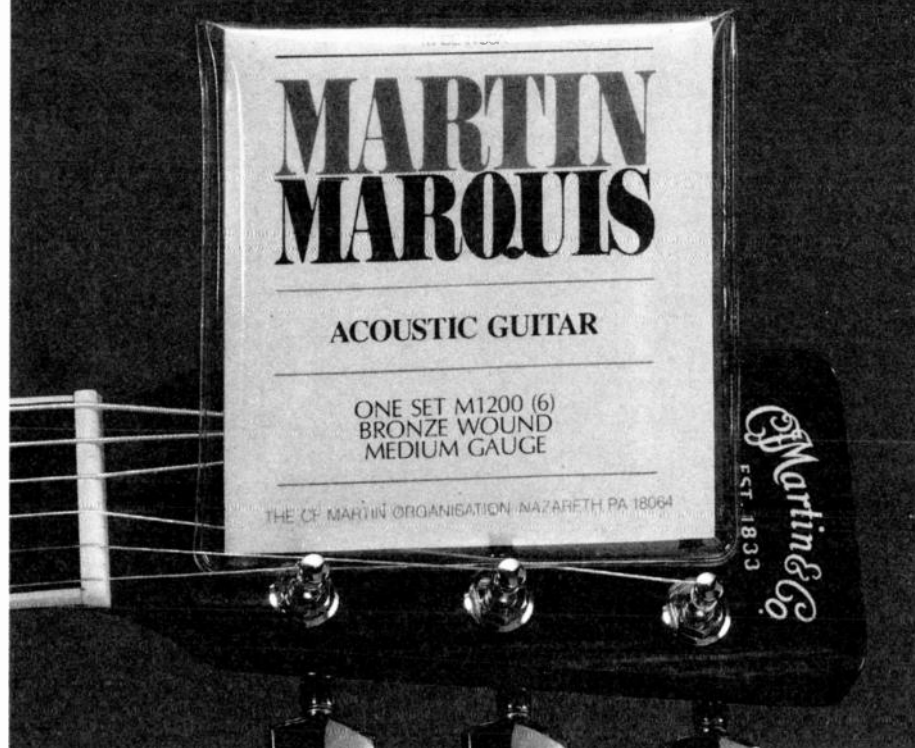
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Available Instruments: Baldwin 9' Concert Grand, Ludwig drum kit, Rhodes, Fender Strat, Fender Jazz, various percussion, Moog Synth.
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QUEBEC

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408 St-Gabriel, 3rd Floor
 Montreal, PQ H2Y 2Z9
 (514) 866-2021
Manager: Alain Deland

Horizon Audio Creations

108 Oakland Ave.
 Hudson Heights, PQ J0P 1J0
 (514) 458-7973
Owner/Manager: Craig W. Cutler
Engineers: Douglas Price, Mike Mathieu
Tape Recorders: Revox (2) A77s, TEAC & Alpage cassette decks
Mixing Consoles: TEAC
Other Outboard Equipment: DBX Limiters/Compressors (2), SAE noise reduction
Microphones: Electro-Voice
Comments: Specializing in creative audio entertainment and software; also specializing in advertising conceptualization, writing and production

Le Mobile

4 Carre des Bois
 Ste-Therese, PQ J7E 2R3
 (514) 430-6309 (212) 265-1979
Owner/Manager: Guy Charbonneau
Engineer: Guest or Guy Charbonneau
Studio Dimensions: anywhere - mobile recording
Tape Recorders: 2 Studer A800 24 trk, 1 BVU 800 Sony, 2 Studer B67 1/2 trk, 6 Technics RSM85 MKII cassette decks
Mixing Consoles: Neye 8058, 32 inputs
Monitor Amplifiers: Amcron D150 x 3, D75 x 2, DC300 x 1
Monitor Speakers: JBL
Echo/Reverb/Delay: EMT 250, EMT 244, Eventide 1745M, Harmonizer H949, H910; Prime Time
Microphones: Choice of up to 90 microphones

Le Studio Mobile

167 Laurier St. E.
 Montreal, PQ H2T 1E8
 (514) 273-6861
Owner/Manager: Guillaume Bengle, Normand Fortier
Engineers: Guillaume Bengle, Normand Fortier
Tape Recorders: Studer A80 24 trk, Audio-Kinetics Autolocator, Studer B62 and Revox B77 2 trk, TEAC C3 cassette (2)
Mixing Consoles: Soundcraft 1624, 32 in, 16 out, 24 monitors
Monitor Amplifiers: Crown D150 A (4)
Monitor Speakers: JBL 4333, JBL 4311, Auratone
Echo/Reverb/Delay: Lexicon 224, Lexicon Prime Time

Other Outboard Equipment: Urei 1176 LN limiters (2), Urei LA4 limiters (2), DBX 160 limiters (2), Orban Parasound 622-B Parametric Equalizer, Clear-Corn communication system, 4 stations, BTX 3500 synchroniser, Skotel TCR 80 Time Code Regenerator and Reader, Sony VO 2610 3/4" videotape recorder with camera.
Microphones: Shoenps, AKG, Sennhieser, Electro-Voice, Shure, Beyer and Sony
Comments: All equipment permanently installed in 5-ton mobile. We specialize in live recordings for albums, radio and TV & film soundtracks, as well as "in-house" recording.

Le Studio Morin Heights Inc.

201 Perry
 Morin Heights, PQ J0R 1H0
 (514) 226-2419
Owner/Manager: Andre Perry/Yael Brandeis
Engineers: Paul Northfield, Nick Blagona
Studio Dimensions: 36' diameter hexagon shape
Tape Recorders: Studer A800 Mark II, Studer A80 Mark III with Audio Kinetics Interlock system, all 2 tracks are Studer
Mixing Consoles: Solid State Logic
Monitor Amplifiers: Studer, MacIntosh, BGW
Monitor Speakers: Urei 813
Echo/Reverb/Delay: Lexicon 224, EMT 140S, EMT 140M and Master Mix II
Other Outboard Equipment: Eventide, Pultec, Klark Teknik, Loft DDL, etc.
Microphones: All makes
Available Instruments: Yamaha 9' concert grand piano, Fender Rhodes
Comments: Environmental Studio, also have computerized, post production video facility

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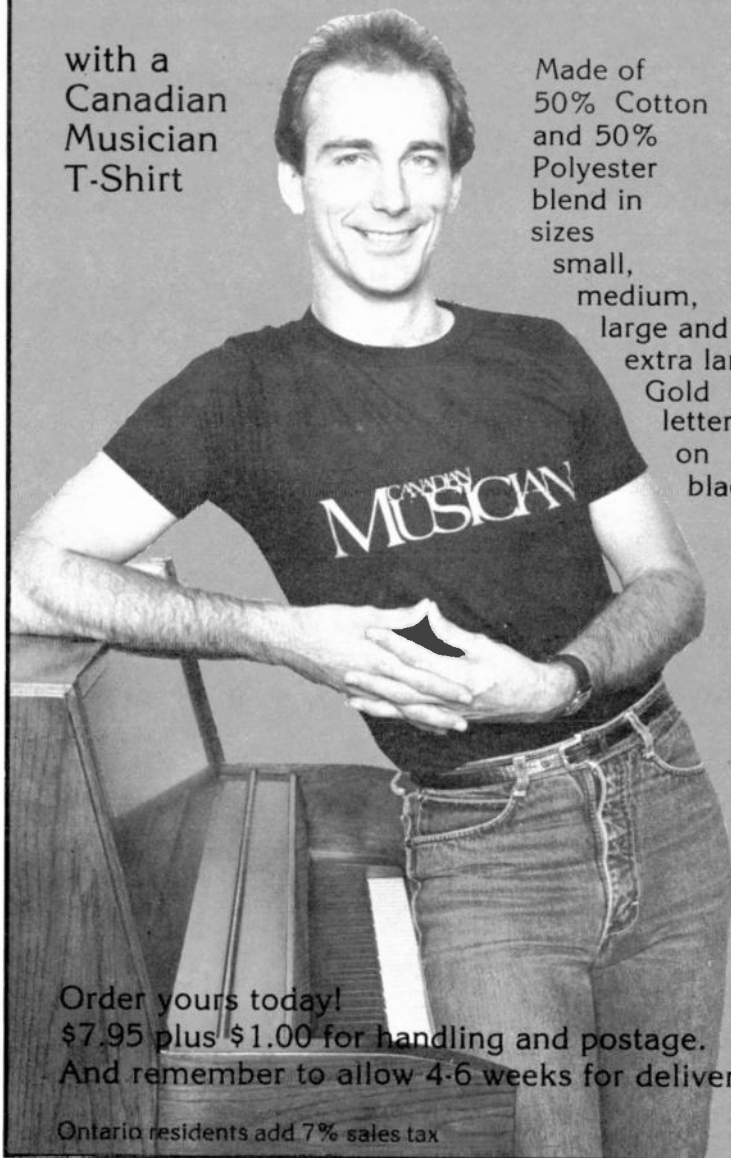
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R E C O R D I N G

Listen! Audio Productions Ltd.

308 Place d'Youville
Montreal, PQ H2Y 2B6
(514) 842-9725

Owner/Manager: George Morris/Carole Akazawa
Engineers: Dixon Van Winkle, Phil Fages, Jack Winter

Tape Recorders: Studer A80 Mk III 24, MCI, JH16,
Studer ¼", Ampex ¼", Scully 4 trk, Nakamichi
cassette

Mixing Consoles: Neve/Mayer Custom & Outboard
tube style mic pre-amps

Monitor Amplifiers: Crown, Dyna

Monitor Speakers: Urei 829, Auratones, JBL 4310

Echo/Reverb/Delay: EMT 140, EMT 240, AKG

BX20, Master Room w/EQ & Delay

Other Outboard Equipment: Aphex, Eventide DDL,

Flanger, Pultec EQs, B&B Parametric EQs, API

EQs, Urei clicker, Neve Comp., LA3As, Flichinger

Comp., API Comp., Gain Brains, Kepex

Microphones: Neumann U-47s-tube style, U47 Fet,

U67s, U87s, KM86, AKG, RCA 44 & 47s/BK5s,

Altec Ribbons, Shure, EV, Sony

Available Instruments: Drums, grand piano, Fender

Rhodes, Hammond organ, clavinet, B.S. amp

Comments: Other microphones: tube condensers,

Shoeps tube

Montreal Sound

5000 Buchan St.
Montreal, PQ H4P 1T5
(514) 738-1300

Owner/Manager: Bill Hill

Engineers: Bill Hill, Michel L'Esperance

Studio Dimensions: Control Room - 14' x 20',

Studio - 30' x 30', Drum Booth - 10' x 10'

Tape Recorders: 24 trk MCI, (2) 2 trk Studer

Mixing Consoles: Harrison 4032

Monitor Amplifiers: Bryston 4B (2), Crown DC300

Monitor Speakers: Westlake (bi-amp), JBL 4311,

Auratone

Echo/Reverb/Delay: EMT, DDL

Other Outboard Equipment: LA3A (2) Harmonizer/

Flanger, API EQ, 6 Compressor

Microphones: Neumann, AKG, Sennheiser, Shure,

EV

Available Instruments: Yamaha grand, Hammond,

Marshall & Twin Reverb, drums

Productions Pelo Inc.

1286 Chemin Chambly
Longueuil, PQ J4J 3W9
(514) 679-5150, 679-5151

Owner/Manager: Luc Lavallee, Michel Girard

Studio L'Octave

293 Place des Ormes
Pincourt, PQ J7V 6M3
(514) 453-4945

Owner/Manager: Pierre Campeau

Engineer: Pierre Campeau

Studio Dimensions: Studio - 20' x 15', Control
room - 10' x 8'

Tape Recorders: TEAC Tascam 80-8, Revox A77,
Alpage AL60 cassette, Wollensak 8975 cartridge 8
trk

Mixing Console: TEAC Model 5, TEAC Model 1

Monitor Amplifiers: Kenwood KA 405

Monitor Speakers: JBL 4311B, A-7

Echo/Reverb/Delay: Roland Reverb RV-100, Roland Analog Echo DC-20, Roland Analog Chorus-Echo DC-30

Other Outboard Equip.: Soundcraftsmen EQ RP2215-R, MU-TRON Phasor I, Morley Volume Pedal, Tom Scholz Power Soak, Boss Graphic EQ GE-10, Boss Comp-Sus CS-1, Kelsey Direct Box, Korg Tuner WT-10A, Koss Headphones

Microphones: SM58, RE10, MD421, 647A

Available Instruments: Rogers drum kit, Crumar Multiman-S keyboard, Univox Organizer keyboard, Arp Odyssey Synthesizer, Sunn Concert lead guitar amp

Comments: Specialize in demos and jingles.

Located in suburb of Montreal

Studio PSM/Sault-au-Matlot

115, rue St-Pierre
Quebec, PQ G1K 4A6
(418) 692-1571

16 CHANNELS

Owner/Manager: Jean Cloutier

Engineers: Jean Cloutier, Jaques Montminy

Studio Dimensions: 600 sq. ft., 6,000 cu. ft.

Tape Recorders: Studer A80, Studer B67 and B62

Mixing Consoles: Neve 18 inputs, 4 groups, 16 monitors

Monitor Amplifiers: Crown, MacIntosh

Monitor Speakers: JBL

Echo/Reverb/Delay: Lexicon 224, PCM 41

Other Outboard Equipment: Neve stereo compressor, Urei LA3A, Urei LA4A

Microphones: a variety - Neumann, AKG etc.

Available Instruments: piano, drums, synthesizer, Yamaha, Fender Rhodes electric piano, Hohner clavinet

24 CHANNELS

Owner/Manager: Jean-Marc Payer

Engineer: Michael Delaney

Studio Dimensions: 660 sq. ft., 12,650 cu. ft.

Tape Recorders: Studer - A80U/24 channels, two

A80 V.U., A80 RC Pilot Tone

Mixing Consoles: Trident TSM - 32 inputs, 24 groups, 24 monitors

Monitor Amplifiers: HH

Monitor Speakers: Urei

Echo/Reverb/Delay: Harmonizers H910, Lexicon

Prime Time, Lexicon Delta Time Delay, Publison

DHM, Delta Lab DL2, Scamp Audio De-Essing

Other Outboard Equipment: EMT 244, BX20 AKG,

Lexicon 224, Compressor Urei, Orban De-Esser,

Synthovox Vocoder

Microphones: more than 70

Available Instruments: piano, drums, Mini Moog

Studio Tempo Inc.

0707 Charlevoix
Montreal, PQ H3K 2Y1
(514) 937-9571

Owner/Manager: Yves Lapierre, Dawn Corbett

Engineers: Ian Terry, Michel Lachance,

Billy Szawlowski

Studio Dimensions: 23' x 27', booth - 14' x 18', booth - 10' x 10'

Tape Recorders: 1 x Studer A80 24 trk, 1 x Studer A80 2 trk, 1 x Studer B67 mono/stereo, 1 x Ampex 440B 4 trk, 2 x MCI 1/4", 1 x Revox 1/4 trk

Mixing Consoles: Helios 32 in

Monitor Amplifiers: Crown, Studer, Quad, Caz Tech

Monitor Speakers: Westlake, JBL, EPI, Auratone, ESS

Echo/Reverb/Delay: EMT Plate, MicMix Master Room, Lexicon 224, Prime Time, Gotham Delta-T, Pandora TimeLine

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Guide, Playing for Guitar,
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for Guitar, Morgan Davis, Radio
Airplay.

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the Slash, Canadian Recording
Studio Guide, Jazz Clubs, An-
thur Delamont, Hearing Loss.

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ington, Buffy Saint-Marie, Bob-
by Edwards, Troubleshooting
Your Gear, Bass Players'
Choice, Harlequin.

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Muffins, Dutch Mason, Tom
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Your Gear, Whiskey Jack,
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Ram, Buying a P.A. Mixer.

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Band, Michele Jordana, Don
Johnson, Building a Fretless
Bass, Claire Lawrence,
Songwriters' Market Guide.

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ferbach, Tommy Ambrose,
Paul Horn, The Teddy Boys,
Building a Fretless Bass.

☐ S/O '81 - Pat Travers, Martin Deller, Neil
Peart, France Joli, Mike Holland,
Canadian Recording Studio
Guide.

☐ N/D '81 - Rush, Don Francks, Bob
Federer, The Wilno Express,
Powder Blues Horns.

☐ J/F '82 - Toronto, Goddo, Lenny Breau,
Mark Norman, Spotlight on
Halifax.

☐ M/A '82 - Saga, David Moley, B-Girls, Pat
LaBarbera, Battery.

☐ M/J '82 - Chillwack, Shari Ulrich, Perfor-
ming Rights, Songwriters
Market Guide, Daniel Lavoie.

☐ J/A '82 - Tommy Hunter, Bryan Adams,
Leroy Sibbles, Performing
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BRIAN
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KEYBOARDS

PLAYING FOR THE THEATRE

When I first came to Toronto in 1964 there was little to be found in the way of live theatrical productions. Even less was the chance of discovering much activity in the area of musical theatre. This sad situation continued for several years, but the early '70s saw an amazing growth in the number of musical theatre productions in Toronto and the rest of Canada. The last season saw about 35 professional productions in the Toronto area which used live music - and this was considered a bad year!

What does this mean for keyboard players? Most importantly this will mean more employment opportunities. No matter what the size of the production a keyboard player will almost always be used. A very small production may use an orchestra of one - a keyboard player. A larger production will use one or possibly two keyboardists. Recent large scale productions in Toronto have included *Evita* at the O'Keefe Centre, with a 27 piece orchestra including 2 keyboardists. *The Pirates of Penzance* at the Royal Alex used a 15 piece orchestra with 2 keyboardists. *Sweeney Todd* at the Royal Alex used a 12 piece orchestra with only one keyboardist. *A Day in Hollywood, A Night in the Ukraine*, again at the Royal Alex, used a 2 piece band - 2 pianists.

Let's take a look at the skills required to work as a keyboardist in the musical theatre.

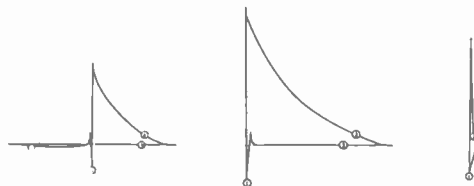
1. **Sight Reading:** You will be expected to read at a reasonably high level, both with chord symbols and with standard piano notation. For more on this area consult the July 1979 issue of CM.
2. **Styles:** You might be asked to play in any one of many different styles, from classical to ragtime to rock.
3. **Following a conductor:** Most other instrumentalists - their first ensemble experience in high school playing with the concert band or orchestra. Usually these groups do not contain a keyboardist. As a result very few keyboardists have a background of following a conductor. Of course, many high schools have a stage band or jazz group containing a keyboardist. These groups are often conducted but in most cases the tunes they play, although demanding in many ways, are not particularly demanding in this one special area. In fact the most effective examples of jazz, rock or pop music are seldom conducted.

The type of music that requires especially close interaction between the conductor and the musicians is usually one where the tempo is not rock steady as it normally should be with rock, jazz or pop music. 'Legit' music with its subtle nuances of tempo, ritards, pauses, tempo changes, etc. absolutely needs to be conducted when played by a large ensemble. Theatre music needs a conductor for essentially the same reasons.

To better understand how to follow a conductor, let's examine briefly the basics of conducting. To begin with we'll examine how the conductor beats time. The basic thing to remember here is that the

first beat in the bar goes down and the last beat goes up. This simple rule will give you a start into understanding how to follow a conductor.

Here are the basic beats for the three most common time signatures.



These diagrams should be looked at only as general guides. The style of music will dictate the actual way in which the time is conducted. If the music is very smooth and flowing then the conducting should reflect that. If the music is to be dry and staccato, then the conducting, of course, will reflect that.

When beginning a section the conductor gives a 'preparatory beat'. For instance, if the music starts on the 1st beat of a 4/4 bar, then the conductor will beat '4' - '1'. Similarly, if the music started on the 3rd beat of a bar of 3/4 the conductor will beat '2' - '3', etc.

If the tempo is fast the conductor will not necessarily conduct every beat in the bar. In a fast 4/4 tempo it might be easier for everyone if he conducted only 2 beats per bar - beating only beats 1 and 3. In this case, the beat would be the same as for 2/4. This same process can take place in other time signatures, most commonly with compound times such as 6/8 (often beaten in 2), 9/8 (often beaten in 3) 12/8 (often beaten in 4).

Similarly, if the tempo is very slow the conductor for the sake of rhythmic clarity may subdivide. An example of this would be 4/4 being subdivided into 8 beats, etc. Any time signature can be dealt with in this way.

Commonly the conductor's right hand beats the time and the left hand illustrates dynamics - softer or louder. Also the size of the conducted beat will give a clue as to the style and dynamics - large beat would be loud and a small beat soft, etc.

Cues are given by the conductor to show the player where to enter with an important part. Indicating the beat before the player enters, the conductor gives a rather large upsweep of the right hand and then into the next beat. It has the appearance of an 'invitation'.

I hope this has given you some insight into the music of the theatre. For more information on conducting, there are several good books available on the subject. The one I normally recommend is *The Grammar of Conducting* by Max Rudolf, published by Schirmer.

Till the next issue, take care, and we'll see you then.



DAVE
YOUNG

BASS

SOLOING Part 1

This is the part of the jazz composition that every bass player looks forward to. It is the time when he can show his improvisational skills - how he combines techniques with emotion to create a solo voice. Let us consider some basic ground rules that will help in creating a good bass solo.

First and foremost, know the harmonic structure of the composition - either memorize it or have a lead sheet. The bass and piano must play the same chord changes. The onus is usually on the bassist to follow the pianist if there is any conflict in changes. And when it is time for the bass solo the pianist will play *his* changes, not the ones you may be used to. For example, "Summertime" could be played with two sets of changes.

Ex. 1 Summertime

(A)



(B)



If you are in a situation where you have to play a tune you don't know and have to follow the pianist, learning as you go, then pass on a solo. Secondly, if the tune is from the standard jazz repertoire, you should know the melody. Quoting a bit of the melody during your solo can be effective since it (a) maintains the mood of the tune and (b) indicates to the other musicians where you are in your solo. In "Body and Soul", for example, quoting the first few bars of melody is always effective.

Ex. 2 Body & Soul



Notice that beginning with the end of the second bar you must drop the melody an octave to accommodate the best range of the bass. As a rule ballad solos should contain melodic phrases rather than technical 'licks'.

Thirdly, don't get too complicated rhythmically in your solo. The rhythm of the song should carry forward into your solo. For example, if the song is "Sweet Georgia Brown", then use the 'charleston' figure with double stops and fills in between to begin the solo. Most medium and fast tunes will require you to play eighth note solo lines. Along with these eighth note lines the natural tendency is to speed up during the solo. Be aware of this risk and keep the solo even and steady.

Playing a solo is like singing a song. You sing a phrase, take a breath, then sing another phrase. Leave space for breathing. You don't have to fill up every beat of an entire chorus with eighth notes. This is boring for all concerned.

A fourth consideration is accompaniment behind the bass solo. This is crucial, since many bass solos have been wasted because of 'over accompaniment' by drums and piano. It takes a skilled pianist and drummer to properly enhance a bass solo, allowing the soloist to be comfortable while playing. If the soloist is pushed too much he will tighten up and play badly. If everyone drops out, then he will have to bear the entire load himself - harmony, melody and rhythm - and may falter. There is a happy medium with light timekeeping from the drums and sparse comping from the piano which will best set the mood for a bass solo. As the solo develops and builds to a climax, you need stronger accompaniment from the drums and piano who are hopefully listening to the direction of the solo.

A fifth point concerns the mood of the song being played. The bass solo should maintain the same general mood and not go in another direction. For example, if it's a shuffle blues, don't start playing a cerebral, Bill Evans type solo. Maintain the shuffle blues feeling and build from there. Conversely if the tune is "Waltz for Debby" you can't play a solo that is too 'outside' or bluesy and maintain the mood of the song. The actual structure of a solo - how it is put together - is the next topic and we will talk about that in the next issue.

Let's just summarize the ideas on soloing: (1) know the chord changes to the tune and follow the pianist if there is any doubt; (2) know the melody and use it during your solo; (3) rhythmically, don't get too complicated and avoid speeding up; (4) indicate to the drums and piano the type of accompaniment you prefer during the bass solo; (5) maintain the mood of the song during your solo.

MOVING?

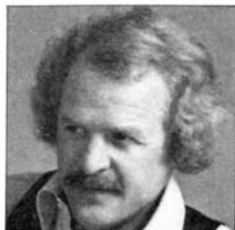
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PETE
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PERCUSSION

BEFORE YOU BEGIN TO PLAY

Checking Your Equipment

Before you leave for a rehearsal, recording session, job or audition make sure that you haven't forgotten any equipment. A drum kit is a complicated contraption of stands, pedals, drums, cymbals, and nuts and bolts; you want to have all of it when you arrive. There isn't much you can do or say when, at the last moment, you suddenly discover you've forgotten your snare drum stand or bass drum pedal. All of those years of practice mean very little to the band leader as you try to explain that you have to run home and find your hi-hat clutch.

I personally have three sets of drums and there are times when I need all of them. I have one set at the club, one larger set for recording dates and a small set for last minute work. I have two trap cases and three complete sets of Zildjians. Now, that's a fair bit of equipment to keep track of and when I do forget something it's usually always the top of my drum stool. It doesn't fit in the trap case and when I'm loading I sometimes set it off to the side, then forget it. That's not major because I can still set up and play but I do have to run around and find a suitable chair, which is a poor substitute for me.

What I do now to avoid that inconvenience is to make a mental check list of all the equipment that's in the trap case that belongs with the particular set I'm using. If I think something might be missing I will then double check everything. Oh, and far as the top of the drum stool goes I've pasted a note to myself on both trap cases, "Don't forget the seat!"

Setting Up

One thing all drummers have in common is the setting up and taking down of our drums as we go from job to job.

The following are some professional tips on how to do this in the most efficient way. If you are a popular rock drummer or a busy studio musician you usually have someone to take care of this chore for you in advance. But, if you're travelling from gig to gig or freelancing on many different jobs you should find these hints helpful.

- 1) Get There Early: You are going to have to inquire as to the best way to get your equipment to the bandstand and park your car or van accordingly. Try to find the route to the bandstand with the fewest amount of stairs.
- 2) Unloading: Again, I emphasize for you to park your car as close as possible. If a doorman or an official says that you have to move your car, explain that you won't be long. If he's insistent on your not leaving your vehicle where it's most convenient for you then unload and offer to pay him (a dollar or two) to watch over your drums while you find a place to park.
- 3) Trap Case: If you don't have a trap case with a good set of strong wheels then your back is going to rebel. A trap case on wheels allows you not only the convenience of pushing - rather than carrying - the trap case but also offers the advantage of using the top of the case on which to pile even more equipment to get to the bandstand in as few rounds as possible.
- 4) Stairs, Elevators and Escalators: If you can find an elevator, take the extra steps and use it. Stairs, of course, require some heavy lifting, especially with a full, heavy trap case. So, if someone offers their assistance, take it! Escalators can be interesting, particularly going down. If the escalator is the last resort take it a piece at a time. Nothing is more helpless than watching your drum set tumble down an escalator because you tried to make it in one trip. (Pardon the joke.)
- 5) Where To Set Up: You will probably be one of the first there. If so, pick a spot on the bandstand where you think you should be. However, set up loosely because you will never be right. Once the leader arrives he will want you someplace else. (Usually always in back.) Make sure you allow yourself enough room. If you don't fight for the space you need you might end up playing in cramped quarters all night.
- 6) Going Home: After the job if one of the other musicians mistakenly mumbles, "Can I give you a hand with that trap case?" say, Yes! And above all, drive carefully.

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DON
JOHNSON

BRASS

"A DAY IN THE LIFE OF..."

In the Feedback column of the August edition of *Canadian Musician*, Gregg Paterson of Hamilton, Ontario, writes that he would like to see some of the columnists "Lighten Up." He states that there are some who do not read as fast as others and don't care to. (I hope he doesn't mean music reading).

Gregg finds it interesting to read about everyday hassles of being a musician and it makes him feel human to know if other guys have mishaps, such as showing up for the wrong gig or other such happenings. He requests that we share some of our experiences as musicians.

I was one of the columnists that he specifically mentioned and when I thought about it, he could very well have a point.

My fellow columnists and myself have enjoyed success in the music business because of the intensity and drive we have directed towards our individual areas, and with never treating music as a hobby. As Gregg pointed out, perhaps it is time to "Lighten Up" and convey the love I have for the music business and some of the bizarre situations that have occurred in my many years as a professional musician.

First, let me establish that I wouldn't trade my life as a musician with anyone. As a career it has been all that anyone could ask for. Fulfilling, exciting, fun, plus financially rewarding.

The formula for me was to never stop feeding the brain. Continual study, even to this day.

"Chance favours the prepared!"

For Gregg Paterson, the following are just a few of the more tame incidents in this musician's life.

1. During the first radio show, that I played in my early teens, the lights went out halfway through the show and scared me out of my wits. You should have heard the shambles as we tried to fake our way through the rest of the tune. I started to laugh, I thought it was great. My introduction to studio work.
2. In my late teens as a member of the Toronto Symphony, I had to get up during a work and tip toe across the stage to a far corner to play a distant muted solo. Naturally, as I got up all eyes in the audience were on me. I tucked my trumpet under my arm and slowly walked in front of the percussion section to my position. As I walked by the large set of chimes, my bell caught one of the chimes and knocked the set over. You wouldn't believe the sound. I was mortified. The conductor nearly had a heart attack.

Another symphony incident had me playing a solo part on the cat walk high above the orchestra and just as I was about to enter with my solo, someone opened the door to the cat walk creating a draught which blew the music off my stand, causing it to float down over the orchestra, much to their delight and my terror. There is a lot to be said for memorizing a part.

3. As a studio player on live TV on a regular weekly show, I had to sing with a quartette and on one

particular show as we were singing the set caught on fire from a propane fireplace. Because it was live TV it was imperative that we continue. There was so much smoke we couldn't even see the cameras, and stage hands were running with fire extinguishers amidst one hell of a commotion. I loved it. Coughing and laughing we finally got through the show.

Several weeks later on the same show I had to play an old tune recorded by Henry Busse called "Hot Lips." I had taken it off the record and written the chart for the group, so I knew it inside out. As they started the intro my mind went completely blank as I stood before the camera. As my entry approached the perspiration rolled down my face because I couldn't think of the tune. I aged considerably during that intro. One bar before I was to enter, a chord was played that triggered the memory and I came in. It was one of those incidents that leaves scars.

4. A memorable birthday party.

During the sixties, C.B.C. sent entertainment units overseas to perform shows for Canadian troops stationed with the U.N. in Egypt. We would go out into the desert and play shows in temperatures of 120° fahrenheit. About halfway during the tour, they would send us to a beautiful hotel in Beirut, Lebanon for a weekend of rest and good food. On one tour, in Beirut, it was my roommate's birthday and I decided to organize a memorable birthday party for him. Beirut in the sixties was a beautiful city, which included a very old medieval district with cobblestone streets and the brothels.

The first event of the birthday evening was a visit to this district to witness the most grotesque show he had ever seen. This was followed by a fabulous meal at the hotel, with entertainment by a belly dancer accompanied by authentic eastern music played by Lebanese radio musicians who also took us to their after hour gig, which was truly fantastic. It was an evening he will never forget.

5. There was a period when we played many TV jingles and on several occasions I had to whistle solo lines. My buddy Murray Lauder and I had worked up a whistling routine as a gag and they discovered I was an accomplished whistler with good ears. One jingle for Carling's Beer, I had to whistle a line in front of my fellow brass players, which was next to impossible with all of their antics. They finally had to take me away from the brass section and isolate me in a booth to stop me from laughing.

Another whistling assignment happened while working in a nightclub and Tiny Tim was the act. There was no way that I could whistle with Tiny Tim staring me in the face, particularly with Jimmy Coxson in tears draped over the piano. They eventually gave the whistling part to the drummer who played it on a bird whistle.



PAT
LABARBERA

WOODWINDS

SOME ESSENTIAL JAZZ RECORDS

My next series of articles will contain lists of some of my favourite jazz records on each saxophone. It is by no means a complete list because space prevents me from compiling one but the list should provide you with a fair cross-section of these artists' work. The code for the record numbers will be listed in the last article.

Alto Sax

JOHNNY HODGES

Things Ain't What They Used To Be RCA LPV 533
Back To Back/Side To Side (Eng) Verve

WOODY HERMAN

The Thundering Herds Col. C3L25

BENNY CARTER

Further Definitions Impulse S12

LOU DONALDSON

Lou Takes Off Blue Note 1591
Swing And Soul Blue Note 1566

FRANKIE TRUMBAUER

Bix Beiderbecke, Jimmy Dorsey - Col. 844, 845, 846

JOHN COLTRANE

Yes He Played Alto Too! Gene Ammons And His All Stars, Prestige 7201, 7132

PAUL DESMOND

Brubeck on Campus Col. KG 31379 (2-LP set)
We're All Together Again For The First Time (with Gerry Mulligan) ATL SD1641
Two Of A Kind RCA LDM-2624, Gerry Mulligan & Paul Desmond Verve M6V 8246

ART PEPPER

Gettin' Together Cont. S7573
The Trip Cont. S7638
Meets The Rhythm Section Cont. S7532
The Way It Was Cont. S7630
Art Pepper + 11 Cont. ?

ERIC DOLPHY

Where Prest. 7843
Charles Mingus Presents The Charles Mingus Quartet Barnaby Candid Z30561
Far Cry Prest. 7747
Out To Lunch Blu St. 84163

CHARLIE PARKER

April In Paris Verve MGU 8004
The Charlie Parker Story Savoy MG12079
Now's The Time Verve MGU 8005
The Greatest Jazz Concert Ever Prest. 24024
Bird Symbols (French) Music Disc CV982
Bird And Diz Verve V6-8006
Live Sessions 30 JA 5108.
Any record by Charlie Parker is historically important!

ORNETTE COLEMAN

The Best Of Ornette SD 1558
Tomorrow Is The Question Cont. S7569

The Shape Of Jazz To Come Alt. SD 1317

Free Jazz Alt. SD 1364

Skies Of America Col. KC 31069

SONNY STITT

Tune Up Cobblestone 9013
For Musicians Only Verve MGU 8198
Stitt Plays Bird Atl. 148

LEE KONITZ

Ezz-Thetic Prest. 7827
The Konitz Duets MIL MSP 9013
Konitz Meets Mulligan Pacific Jazz 700, 701

PAUL HORN

Profile Of A Jazz Musician Col. CL 1922
The Sound Of Paul Horn CS 8477

FRANK STROZIER

March Of The Siamese Children Jazz Land JLP70
Long Night Jazz Land JLP956
MJT + 3 Branching Out TLX 5025

CANNONBALL ADDERLY

Greatest Hits Riverside RLP 416
Kind Of Blue (Miles Davis) Columbia WPC8163
Cannonball And Eight Giants MIL 47001
Mercy, Mercy, Mercy Cap. 2663
Julian Adderly And Strings TLP 5508

GARY BARTZ

Libra MSP 9006
Ju Ju Man Cat. 7610

ARTHUR BLYTHE

Bush Baby Adelphi 5008

JACKIE MCLEAN

Jacknife BN LA 457-H2
Hipnosis BN LA 483-J2
Contour P-24076
Capuchin Swing BST-84038
Let Freedom Ring Blue Note 84106

CHARLIE MARIANO

Toshiko Mariano Quartet Blue Note BR 5017

OLIVER NELSON

Blues And The Abstract Truth MCA 29063
More Blues And The Abstract Truth MCA 29052

PHIL WOODS

I Remember G 788-0798
Phil Talks With Quill PC 36806
Four Altos MPP 2508

BUD SHANK

Bud Shank Quartet PJ 1215
Bud Shank/Shorty Rogers PJ 1205
Bud Shank/Laurindo Almelia PJ 1204

JAMES SPAULDING

Freddie Hubbard *Hubtones* Blue Note 84115
Bobby Hutcherson *Components* BST 84213
Freddie Hubbard *Backlash* Atlantic 1477

CHARLES MCPHERSON

Con Alma PR 7427
The Quintet Live PR 7480
Don Patterson *Boppin' & Burnin'* PR 7563



BOB
FEDERER

SYNTHESIZERS

THE JUNO-6

Roland's latest entry into the synthesizer marketplace is the Juno-6, an affordable, non-programmable, six-voice polyphonic machine. While this synthesizer does not have the capability to remember patch settings, it can deliver the type of sounds one would expect from larger, more expensive, polyphonic synthesizers.

The Juno-6 features digitally-controlled oscillators, which ensure stable tuning and eliminate pitch drift - a major problem with many synthesizers. The oscillators, of course, produce the audio signals which are then further processed by the other modules in the synthesizer. The initial timbre of the patch is determined by the waveshape selected in the oscillator section. Waveshapes provided include sawtooth, square, variable-pulse and random non-periodic (the last one produces "noise" to create wind, explosion sounds, etc.). The low-frequency oscillator (LFO), which is used to create vibrato and tremolo-like effects, only allows a sine waveshape to be selected. The LFO's effect, however, can be delayed and the amount of delay is variable. The LFO may be applied to the oscillator and/or the filter sections of the synthesizer. Two filters, which further define the timbral quality of the resultant sound, are provided. The first is a high-pass filter which may be used to take out any unwanted lower frequencies or boominess in the sound. This filter is not voltage-controllable. The second, a low-pass filter, is voltage-controlled and may be affected by the LFO, voltage from the keyboard or the one envelope generator supplied. The envelope generator, which defines the articulation of the patch, allows the attack, decay, sustain and release of the final sound to be determined.

Maximum attack time is approximately five seconds while maximum release time is about fifteen seconds. Positive or negative envelopes may be applied to the voltage-controlled filter.

Two additional niceties include an arpeggiator and a chorus effect. When the chorus effect is used, the unit may be played in stereo. The arpeggiator's rate may be controlled externally as well as internally and will arpeggiate in either or both directions. Portamento or glide is not offered with this synthesizer.

Most controls on the Juno-6 are of the slider-type. This is important as the settings can therefore still be easily seen under poor lighting conditions. The instrument is also well laid out, with program flow moving from left to right on the control panel. The Juno-6 is light, attractively packaged, and will easily fit on top of most electronic pianos, etc. without hiding the musician from his/her audience. The phone jack provided will allow the synthesist to practice without bothering anybody else, but unfortunately works off the main volume control. On stage, this is a drawback, since the phones might have been used to set up patches quietly between tunes, without having the sound appearing at the mains.

The Juno-6's suggested retail price is \$1,699.00, but is sold for less in most stores (don't ever pay suggested list for equipment - if you do, you're being ripped off!!). I highly recommend the Juno-6. I found it extremely versatile. It had nice "fat" sounds and was easy to program. I'd like to thank Jim MacDonald who was very helpful and introduced the Juno-6 to me.

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ROSEMARY
BURNS

VOCAL TECHNIQUE

SOME VOCAL HISTORY

If you were to look up the word voice in the encyclopedia, you would find at least five pages of information pertaining to the development of the singing voice.

The Greeks knew that air motivated the voice and the Romans, with their concern for oratory, were interested in the care of the voice.

In the 4th Century A.D. the Schola Cantorum in Rome kept alive the interest in the voice but it wasn't until later in the Middle Ages that there was a real interest in the development of the singing voice.

*In the 13th Century the first mention of registers is made in the writings of Johannes de Garlandia and Jerome de Morannes. Derived from the sensation a singer feels as he sings in them, the terms chest, throat and head (which these early theorists gave to the registers) are still in use today.

Most important to the subsequent history of the voice, however, was the introduction of the Castrato in the 15th Century to religious music in Spain and Italy. These singers were able to perform amazing vocal feats as a result of an operation that, by removing their sexual organs in boyhood, kept their voices from changing at puberty. When Daphne was written in 1594 it was the first dramatic work ever set entirely to music. A new art form was discovered and it was called Opera. The composers were composing for the Castrati. See *Castrati in Opera* by Angus Heriot.

It is interesting to note that schools were set up for the instruction of the Castrato and that noble or wealthy families would consider it a great honour to have one of their sons enrolled in the schools.

These schools were only outlawed in 1840 by the Vatican. Women were only allowed to sing in

Catholic Cathedrals during the reign of Pope John in the 1960s after Vatican II.

Ah, you say. We knew it . . . a feminist. Well, a little. Especially, since, in the 17th Century, vocal music and singing techniques flowered. And many books about the techniques of singing that were written during this period are still in use today. The writers were writing primarily about an unnatural voice and the way to develop it. As the Castrato is no longer with us - the last performing Castrato died in the 1940s - should we be applying the same method of voice development to the voices of today that are not influenced by the Castrati sound? We are told it was a high unbalanced tone with more treble than bass. A pulled up sound. It is understandable why so many young singers today do not want to take singing lessons as they do not want this trained singer sound. So many conservatories are dedicated to conserving the music of the past but this is not relevant to the sound for which the composers of today are writing. To make a living in the business today you want to have the sound of today.

Since the 16th Century so many advances have been made in technology. Of understanding how sound is made. And even the advent of electricity, sonar, radar and microwaves should give us a new approach to the study of singing.

The mystique of the voice is no longer relevant. The use of phrases such as voice box, guttural attack, soft and hard palate, along with chest, throat, and head tones, that the early theorists gave to the registers, should be re-examined. And this is what will be examined in the next column.

**Encyclopedia Americana*

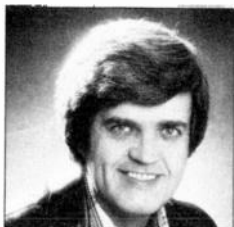


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JIM
PIRIE

ARRANGING

FROM C TO SHINING C

A short time ago Brian Harris, who writes the Keyboards column for this magazine, called me to tell me about a new book on the market written by one of his old teachers. Since the book deals with arranging, Brian asked if I would look at it, and if I thought it worthwhile, give it a mention in this column. Not only do I think it worthwhile, I feel it is an absolute must for any novice arranger's library.

The book is called *Inside The Score*, written by Rayburn Wright, and published by Kendor Music Inc., Main & Grove Sts., P.O. Box 278, Delevan, New York 14042. Before you are overcome by my ebullience, I must say that this book is not the answer to all of your prayers. It is fairly one dimensional in that it deals only with jazz ensemble writing, so if big band jazz is not your cup of tea, go and re-read your copy of Rimsky-Korsakov's *Principles of Orchestration*. But for those of you who want to venture beyond the facts and theories of basic arranging texts, this is big band jazz at its very best.

Inside The Score offers a detailed analysis of eight complete big band arrangements by three of the best jazz arrangers in the business - Sammy Nestico (arranger for Count Basie), Thad Jones and Bob Brookmeyer. In addition, it includes explanatory material about voicings, chord substitutions, textures, contour, and form to explain the writing techniques which are found in these outstanding scores.

All eight of the arrangements studied in the book are included on a supplemental LP recording by the University of Minnesota Jazz Ensemble, available with the book. By listening to the recording and looking at the scores you can hear and study practical examples of the highest quality jazz writing, with all of the techniques being explained.

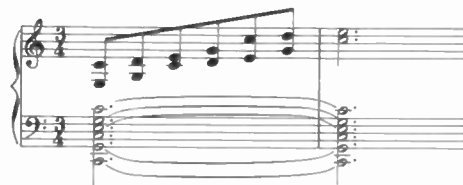
With all due respect to the University of Minnesota Jazz Ensemble, who do a damn fine job, I respectfully submit that each of the eight arrangements has been previously recorded by the respective arranger. The one advantage of the supplementary recording is that all eight arrangements appear on the same record, which is a convenience if nothing else. However, for my money, I would rather hear the Thad Jones/Mel Lewis Orchestra than the University of Minnesota Jazz Ensemble, but that is a small point.

Voicings have been recopied in concert pitch sketch-score form in many instances for ease in study. In addition, the chord symbols of each passing, substitute, and extended chord have been added on a special staff of the sketch-score which is labelled "harmonic details."

All in all, assuming that the reader has had previous study and has a good grasp of arranging, Mr. Wright, head of Eastman's Jazz Studies and Contemporary Media program, has provided students with expert musical examples of the techniques they are learning in basic texts.

Now getting on to the matter at hand, there were some answers to questions that space did not permit in our last column. Specifically, regarding the use of passing and auxiliary notes, or echappées, if you will. Considerable licence is permitted in orchestral writing so long as you use completely different textures in the orchestra, i.e. string/woodwind, woodwind/ brass, etc. For example, the use of a simple "Horn Fifth" passage against a sustained chord:

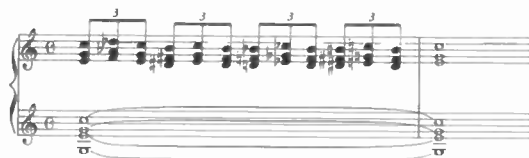
One texture



A different texture

A little more complex example might be:

One texture



A completely different texture

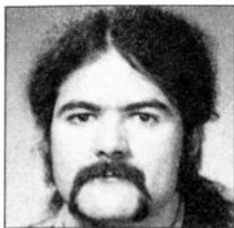
Pedal notes can be treated the same way of course, but remember that pedal notes need not be relegated to the bass part. Upper and inner pedal notes can be equally effective but only in an orchestral setting where you have a greater variety of tone colour. Playing these examples on a piano will prove to be disastrous. An example of both upper and inner pedal notes could be:

One texture



A different texture

Well I see by the old clock on the wall that it is indeed time for all good little arrangers to put their pencils away for another day. In the next column we'll examine either the astonishing effect Moon Zappa has had on my two Springer Spaniels or how Rex Allen changed my life. I haven't decided which.



DAVE
BENNETT

SOUND REINFORCEMENT

MIXING CONSOLES

Question: Our band is in the market for a mixing console. What features should we look for? Also, how do we make sure we are getting a good unit?

Answer: The first decision you should make is regarding the number of microphone inputs required. Make a list of all present and future input sources. Be frugal when allotting microphones or line inputs to the drums and keyboards. It is very easy to go overboard in both departments. Very often a small sub-mixer may be used to mix all the keyboard or drum signals together. The output of the sub-mixer is then run into a single channel on the main mixing console. It is also possible to use a two-into-one Y cord to connect two similar microphones to one mixer input channel. This is commonly done with dual bass drums or matching rack toms.

In most cases your requirements will be close to the common mixer sizes of twelve or sixteen channels. If money permits, purchase the next size up from your actual microphone requirements, in order to allow for that one more microphone that you later decide is an absolute must. The spare input channels will also allow you the freedom to use one or two of them for effects return signals (echo, reverb, flanging, etc.)

The next important consideration concerns money. Try to determine a realistic ceiling that you can spend for the mixer. A good rule of thumb to follow is to allow approximately 15% to 20% of the entire sound system value for the mixer. If you are on a tight budget you would be wiser to compromise on the number of inputs rather than on the quality. Remember, the mixer is the most important device in the system for controlling and determining the final sound.

It is only after arriving at these first two decisions (size and maximum cost) that you are ready to go shopping. For starters, visit all of the local music stores and sound reinforcement suppliers that you can. Examine all of the available mixing consoles in your size and price range with respect to their differing features. If possible, ask to see the more expensive models as well. Even though you may not be able to afford them now, you will learn of other features available in the future. Be sure to learn the limitations of a potential purchase as well as its good points.

When it comes to features available, you should concentrate first on obtaining the basic necessities. Each individual channel should include an adjustable input attenuator (sensitivity control), bass and treble controls, a pre-fader monitor send, post-fader echo/reverb send, and a channel output fader. It is very important that the microphone inputs are balanced, low-impedance, and have a XLR style 3-pin connector in order to accommodate professional quality microphones. Beware, the

presence of the 3-pin XLR connector isn't sufficient to guarantee that the input is balanced.

Once you have limited the field to mixers containing the above-mentioned basic requirements you will undoubtedly discover that there are countless other features and differences to contend with. These will concern fancy equalization (tone) controls, LED clipping indicator lamps, stereo pan pots, track select buttons, mute switches, and P.F.L. switches.

Two features that I find some sound engineers are overly concerned about are the LED clipping lights and fancy EQ. I have found most LED clip indicators to be useless and misleading. Unless the circuit monitors the level at multiple points during the signal path, from the first input stage through to the fader output, it is possible to inadvertently overdrive a following electronic stage (EQ, buffer amplifier, summing amplifier). This occurs from applying too much equalization boost or running the channel fader too high, while the input attenuator was set at its maximum point before clipping. It is better to rely on your ears or a well designed gain structure in the entire P.A. system than a flashing LED. With respect to EQ features, I find that a well designed, flat response speaker system will instantly eliminate most requirements for EQ adjustments. In short, invest your money in a good outboard equalizer for the mains, rather than overdoing it on each channel.

After contemplating all the various mixers and their features, the next step is to arrange to borrow or rent a sample of the mixer you intend to purchase. Take it back to your rehearsal space and connect it up to your system. Listen carefully for any buzz, hum, or hiss. It should be possible to run a mixer properly and obtain the output levels required without noticing any extra noise between songs that is due to the mixer. Scream into a microphone and make sure that the limitation in your system is from amplifier clipping, not an overloaded mixer input, EQ section, summing amplifier, or output stage. If you have access to an oscilloscope or a shop with one, hook it up to the mixer output and perform the scream test. Make sure it is possible to adjust the mixer to enable passing this high level signal from input to output without visible clipping signs being apparent on the oscilloscope screen. For more information on headroom and mixer overload, refer to my column in the October 1981 issue.

If after these tests you find the mixer doesn't pass with 100% honours, you don't necessarily have to reject it as a possible purchase. The important observations to make are its limitations, and how these can be overcome by careful operation following pre-determined rules. At any rate, it is up to you to decide which mixer to select. Make sure of your investment by careful scrutiny and/or dealing with an informed dealer that you can trust.



PAUL
ZAZA

RECORDING

OUT-BOARD GEAR

The music of the eighties has opened up a big space for the electronic industry. With the styles ranging from The Police to Vangelis to Anne Murray, it is obvious that when considering the recording of this music, you must be conversant with the equipment that these styles require.

First off, let us define exactly what out-board gear is. Very literally, out-board could be construed as gear which is *out* of the board. In other words, equipment which is in a rack off to the side of the console and the tape recorders. This out-board equipment is usually patched at the patch bay. In this way, it can be selectively inserted, chained, looped, ganged, multied or by-passed by the engineer at will. Now let us look at the various types of out-board gear on the market today bearing in mind that the one thing they all have in common is that they are Signal Processors of one kind or another.

- a) Equalizers/filters
- b) Noise reduction unit (Dolby, dbx)
- c) Aural Exciters (Aphex)
- d) DDL Units (Eventide, Marshall, Klark-Teknik, EMT)
- e) Harmonizers (Eventide, MXR)
- f) Compressors, Limiters, Noise Gates, Expanders, De-Essers.
- g) Phase Shifters, Flangers, Doublers, Repeaters.
- h) Miscellaneous gear: e.g. scopes, spectrum analysers etc. (These give you a visual picture of the signal you feed in.)

As I started out saying, much of today's music is highly processed and the use of out-board gear is necessary to attain this processed sound. This does not enter into the domain of synthesizers or electronic music. As an engineer, I like to differentiate the playing of a synthesizer from the operation of a recording studio, and leave all the playing to the musicians. It's true, synthesizers *do* process signals, but they also generate the signals that they process

while the out-board gear I've described earlier does not generate a sound. It simply accepts a signal that was already generated somehow and does its thing from there.

You can see that although the musicians make the music and the engineer processes and records it, there is a fine creative line between the two art forms. It is in the knowledge and tasteful use of the equipment that the engineer can best contribute to the artistic colour of the project. There are essentially no rules when it comes to using the out-board equipment. No matter how unorthodox your patching may seem, if it gives you the sound you're looking for, then it's correct.

The best way to get familiar with the equipment is to simply play with it for hours, until you know exactly how it behaves with your master tape. It also doesn't hurt to read the manual or the manufacturer's instruction booklet that will more often than not accompany the unit. With the exception of noise-reduction units, there really is no right or wrong way to use the gear. It is through this experimentation process that sometimes you stumble quite accidentally onto a great new sound that may not be the one you need right at the moment, but you memorize (or write down the flow chart) the patch and settings, and keep it for a rainy day when a piece of music "cries out" for that particular effect.

Finally, remember that out-board gear is constantly changing, and changing faster than you can keep up with. This is due to the sophistication in electronic technology and stiff competition within the manufacturers themselves. Therefore, you may not know everything there is to know about every piece of gear that comes out, but if you remember that all of these new inventions will fall into one or more of the categories I've listed earlier, you will soon start to see similarities that you rely on as a good starting point. All of this gear that has been invented and is now on the market - or will be invented - somehow will process a signal. It will have an input and an output, and will interface with most consoles and tape recording devices.

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MONA
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TAKING CARE OF BUSINESS

LET THE BUYER BE AWARE

At some point, almost everyone needs some form of life insurance. In the case of young families, a valid insurance plan will prevent a crippling financial blow being added to the grief caused by a premature death where a young mother and child are left behind.

And don't count on the wife remarrying. "The chances of a wife remarrying," says Toronto insurance agent Fraser Deacon, "are actually very small - even at 30 years of age. Statistics show at age thirty, 403 out of every 1000 remarry. At 40, it's 193 out of every 1000, at 50 it's 86 out of every 1000 and at sixty, 46 out of every 1000 will remarry."

Unfortunately, when the need for life insurance arises, most of us lack the know-how to question a life insurance salesman or evaluate the accuracy of his statements. It has been said, in fact, that we spend more money on life insurance, and know less about it, than almost any other consumer purchase.

Not only that, but according to William E. McLeod (a professor of marketing at Laurentian University in Sudbury), although life insurance itself is not a rip-off, almost everybody who buys it gets ripped-off "because they buy the wrong policy, at the wrong stage in their lives, for the wrong family member, and often pay too much for it."

Part of the blame sits squarely on our own doorstep. Primarily, we don't find out enough about it on our own and when we do, it's generally not until we actually need life insurance. Even then, our decision as to what type of policy to buy is usually based solely on what the agent tells us and, in many cases, he's a little biased. After all, despite the fact that it may be to protect our families, he's trying to make a sale. In short, the industry proverb "Life insurance is sold, not bought" still holds true.

How To Buy Life Insurance

First, find out as much about it as possible on your own. The Consumer's Association of Canada recommends two books: *Life Insurance And You* (General Publishing) by William E. McLeod* at \$9.95 and *Life Insurance For Canadians* by James E. Rogers* at \$3.50. Both are excellent and should be read by anyone in the market for life insurance.

Next, find a good agent. "I think it's more important to shop around for an agent," says Deacon, "than it is for a company. The difference between them is that a poor agent will just sell you a policy. He won't give you any service and you won't see the person again."

People with dependents often need a surprisingly large amount of life insurance, especially when children are young. No matter what your situation, however, you should calculate the amount of insurance you need, taking into consideration such factors as your family's future financial needs, present assets, potential Canada Pension Plan benefits, any group insurance you might have and inflation.

As to what kind of life insurance you buy, there are only three basic types; any policy you buy is one

of them or some combination of them. The first is term insurance, the second is permanent (or cash value) and the third is endowment. However, according to Deacon, endowment is seldom sold today "because of the changes in economic climates." Premiums for term policies are low at the start but rise in steps as time passes. Permanent insurance combines protection with a savings element. However, McLeod points out: "First of all, the rate of return is very low and inflation badly erodes the purchasing power of the 'saved' dollars. Second, it's quite possible you will die before cashing in the policy and never receive your 'saved' dollars. Much cash value insurance is sold because the salesperson says or implies that we can't save money ourselves."

Buy term and invest the rest is an old controversy. Deacon agrees it can work "but most people don't save the rest."

For the majority of buyers, McLeod recommends quality term insurance because it has low premiums in the early years, when people are most likely to need a lot of insurance. By that, he means insurance that can be renewed and converted to cash value insurance, without evidence of insurability, later in life when you can afford it.

Who Really Needs Insurance?

One column can't deal with every single need for life insurance that might arise. However, in an interview on CBC-TV, McLeod gave the following pointers:

"My advice is that the majority of the family's life insurance budget should be placed on the major breadwinner in the family. Second would come a spouse who's not gainfully employed outside the home and if you really want to provide a little insurance for children, many companies have a family rider for \$2 or \$3 a month which provides some death benefits. But if you want to put some money aside for their education, the Canadian Scholarship Fund** is a much better way to do that."

McLeod feels a single person doesn't require insurance unless there's a special need for it such as "some non-insured debts, elderly parents who would be dependent on you in their old age or brothers and sisters, perhaps, who can't make their way in the world. Again, you can buy reasonably low-priced quality term packages."

* If unavailable at your local book store, write:
Consumer's Association of Canada,
2660 Southvale Crescent, Level 3,
Ottawa, Ontario
K1B 5C4

Include \$1.00 for postage per book

** For further information, write to:
Canadian Scholarship Trust Foundation,
Suite 603, 797 Don Mills Road,
Don Mills, Ontario
M3C 1V1



MARK
HASSELBACH

SITTIN' IN

MULTI-INSTRUMENTALISM — AS APPLIED TO THE HORN PLAYER

Hands must squeeze, grasp, point, and push numerous objects. The mouth bites, gestures, speaks, kisses; yet we don't consciously think of the coordinated muscle actions involved in these processes. The multiple functions and flexibility of the hands and mouth can be carried one step further, to the concept of doubling, tripling, (and more) for the musician.

Except for the hours spent ingrainning fingering patterns, there is really no great obstacle in developing brain to hand coordination. The biggest problem faced by the potential doubler is the change in embouchure; newly developing muscles upsetting the balance of the already established embouchure. Although the mouth is capable of a wide variety of extremes, the finesse required for accuracy, consistency, and endurance must be developed...slowly.

Finding a common denominator for producing good tone on all your instruments is a must. The way you put all of your horns to your mouth has to be natural for you, a personal thing. Although there are countless embouchure philosophies for each instrument, my experience has indicated that a simple, comfortable, individual approach works best. It is important to analyze what you are doing and why. Once you realize that your aperture, or lip opening, is largely responsible for your sound, and that your air column dictates what you can do with that sound, it all starts to fit together. Facial muscles, shoulder muscles, and elbows should all be directed forward and down. The throat should be open and relaxed, with no constrictions in the column of air that is projected through the instrument. There should always be some tension pulling your stomach area (diaphragm) in towards your backbone, even on soft passages. The 'throttle' for this hopefully fine tuned apparatus is in your abdomen. Try to avoid conflicting muscle actions that are hard to maintain over long playing periods, such as a thrust out jaw or a forced smile embouchure. In most cases doubling will be easier and more consistent if you use an adaptation of your established embouchure, or a slight pout.

Trumpet and flute are very compatible to me, but many might disagree. Flute chops are just a non-pressure version of my trumpet chops, and trombone chops are just an enlarged version. Sax is yet another story; however soprano is the closest parallel to trumpet. Beginning practice on any new horn will cause the lips to tingle, the feel of fresh blood coming to the muscles. As long as you go at it slowly, there won't be any problems - it's real easy to overdo it at first. Give your body time to build up muscles, or you'll wreck your established embouchure.

Fingering is a whole other area with few shortcuts. The only things in your favour are the ability to

read music and an ear already developed to recognize and reproduce scales, arpeggios and patterns. A lot of musical thought can be transferred from your main axe to your double, but it takes careful practicing to avoid learning bad habits that will pose future stumbling blocks. The similarities between instruments like sax and flute provide a shortcut, but again, learn the correct fingerings and nuances to avoid hard-to-break bad habits. Valve trombone, baritone horn, trumpet, and flugelhorn all share the same fingering system and overtone series. French horn is closely related. And, although slide trombone utilizes a different hand motion, the slide positions parallel the valve position of its brass brothers.

There are basic studies that apply to almost all horns and are very necessary for building a solid foundation for the multi-instrumentalist. These studies fall basically into six categories: Tone Production; Flexibility; Articulation; Range; Dynamics; and Endurance.

Tone Production - Long tones are a must. Strive for sixty seconds or more on each note, the full range of the instrument. Listen for air in the sound. Feel your stomach support your full lungs.

Flexibility - Almost all wind instruments utilize an overtone series. By playing the overtone series without any tonguing or changing fingerings, a centered tone with flexible control can be achieved. Brass instruments have a series easier to play than reeds or flute, but don't let that discourage you.

Articulation - Experiment with all forms of articulation such as: single, double, triple, doodle, legato and staccato tonguing. Mix tonguing and slurring as applied to various phrases. Each instrument has its difference. Double tonguing may sound too martial or blatant for a given trumpet passage, yet may sound just right on flute. Doodle tonguing will probably be easiest and most effective on trombone or flute, and yet not seem quite right on trumpet. Think in terms of clean *attack* - the accurate *release* of the air column.

Range - Upper register of any instrument will usually take more work than the mid register notes. Don't neglect those hard to get high notes (or low ones), and listen closely for pitch accuracy. Failure to address the extreme registers early can lead to a fear of them later on, as your progress in the middle register grows.

We will continue our look at multi-instrumentalism in the next issue of CM.

PRODUCT NEWS



YAMAHA CP35 ELECTRONIC PIANO

The new Yamaha CP35 Electronic Piano is a 73 note keyboard and is velocity sensitive to control the dynamics of each individual note, exactly the same as an acoustic piano.

The sound of the CP35 is produced by a dual tone generator system, with each channel offering four selectable voice filters, variable pitch, decay, and waveform. Channel II has the added capability of transposing its pitch a fifth,

an octave, or an octave and a fifth. In addition there are four preset selectors that permit selection of several pre-programmed voices. A balance control lets you mix the sounds of the two channels, for even further variation.

The CP35 incorporates several other versatile features.

For further information: Yamaha Canada Music, 135 Milner Ave., Scarborough, Ont. M1S 3R1. (416) 298-1311.

CROWN PHANTOM POWER SUPPLY

The Crown PH-4 system supplies 48 volts of D.C. phantom power for all types of microphones. The PH-4 system consists of a master unit (PH-4) with connections for up to four microphones, plus slave units (PH-4S), each of which adds capability for another four microphones. The slaves are daisy-chained with cables supplied by Crown.

A master PH-4 unit will supply up to 100 milliamps of current.

All connections (in and out for four microphones per unit) are three-pin XLR. A line cord is supplied for 110/120 V.A.C. connection. The Crown units do not include an on/off switch, but show power-on status through a front panel LED.

For details contact: Remcron Electronics, 40 Wynford Dr., #214, Don Mills, Ont. M3C 1J5 (416) 438-4651

JBL STUDIO MONITORS

The 4401 Studio Monitor is a two-way loudspeaker system which is recommended for use in applications where space is at a premium. Frequency response is 70Hz to 18kHz, ± 3 dB.

The 4411 Control Monitor is a three-way

loudspeaker system with the drivers arranged in a close-in-monitoring. Frequency response is 45 Hz to 18 kHz, ± 3 dB.

For further information contact: Gould Marketing 6445 Cote de Liesse, Montreal, Que. H4T 1E5. (514) 342-4441.

TECHNICS SINGLE KEYBOARD

Both the SX-K100 and the SX-K200 are 49-note portable single keyboards with many of the features found on full sized Technics U-series organs including PCM digital rhythm and a Program Chord Computer, with

Fullband Setting Computer and Memory Pack System.

For more details: Great West Piano & Organ, 3331 Jacombs Rd., Richmond, B.C. V6V 1Z6. (604) 273-4976.

PEAVEY TWO-WAY SYSTEM

The Peavey 112, 115, and 118 International series sound reinforcement enclosures feature CH-3 series horn coupled to Peavey 22-A Driver, Black Widow/Super Structures, full range inputs and bi-amp inputs with a variety of crossover points.

The International Series also features $\frac{1}{4}$ " construction, rugged aluminum extrusions and corner guards, comfortable

recessed handles and travel covers. The travel cover is a specially designed panel for the International Series and features latches that attach to the aluminum extrusions on the front of each enclosure.

For further information contact: Great West Imports Ltd., 3331 Jacombs Rd., Richmond, B.C. V6V 1Z6. (604) 273-9378.



TASCAM PARAMETRIC EQUALIZER

The PE-40 has four identical channels which may be used to process four discrete programs (or two stereo programs), or the channels can be cascaded when more extensive frequency correction is necessary.

Each of the PE-40's four channels has four overlapping bands. Center frequencies may be swept from 40-800 Hz, 500-10kHz, and 800-16kHz. A

concentric knob adjusts the "Q" (sharpness) of each band from 1.1 to 5 so that a broader or narrower band of frequencies is affected. A separate knob adjusts each band's gain for up to 15 db of boost or cut.

For more information contact: BSR Canada Ltd., 26 Clairville Dr., Rexdale, Ont. M9V 4B3. (416) 675-2425.

CONN SPINET ORGAN

A new entry to Conn Keyboards is the Starlet Model 220 spinet organ.

Organ voices on the 37-note upper keyboard include Flute 16', 8' and 4' with sustain and volume controls; orchestral voices of Clarinet and Violin and percussion voices of Piano and synchro-repeat Banjo with separate orchestral

volume control.

Voices on the 37-note lower keyboard include Cello and Flute with volume control, accompanied by Pedal 8' on the 13-note pedal board which also has separate volume control. Easy play features are one-finger strummed chord (OFC) capability with Phantom Bass

(automatic walking bass) and a Memory control that keeps the patterns playing when the finger is released from the lower keyboard.

For further information: Conn Keyboards Inc., P.O. Box 399, West Hill Station, Scarborough, Ont. M1E 4Y9. (416) 292-1414.

KLIPSCH LOUDSPEAKER SYSTEM

The new Kg² is a two-way loudspeaker system offering a 90dB SPL at 1 watt/meter, a system frequency response of 55Hz to 20kHz \pm 3dB, a maximum continuous power output of 65 watts, and a recommended amplifier power of 10 watts minimum and 120 watts maximum. Additionally the Kg² measures 18-7/8" x

11-1/2" x 13-1/4" and with a 100 degree dispersion, both horizontally and vertically, offers a high degree of placement versatility; i.e. on the floor, the bookshelf, vertical or horizontal.

For details contact: Audio Video Specialists, 2134 Trans Canada Hwy. S., Montreal, Que. H9P 2N4. (514) 683-1771

DIMARZIO HUMBUCKING PICKUP

The DP115 HS-1 is a hum-bucking replacement pickup for Stratocaster-type guitars. Features include: cancellation of 60 cycle hum due to DiMarzio's vertical coil system; calibrated and focused magnetic structure (patent-pending) to decrease dead spots between poles; offers better independent string balance; 4-conductor cable for dual sound and split coil wiring; comes with cover and installation instructions; DC resistance: 7.1 K ohms; and approximately the same output voltage as a vintage Stratocaster pickup.

For details contact: B & J Music Ltd., 469 King St. W., Toronto, Ont. M5V 1K4. (416) 596-8361.

AIC SOUND PRODUCTS

This new AIC product line includes: five loudspeakers and matching line transformers, wattage ratings of 8, 10, 15 and 20; Wall Speaker/Baffle; and Ceiling Speaker Assembly.

Each AIC speaker offers

a one year warranty against defects in material or workmanship.

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

NEW FROM PREMIER

The new 5801 Royale outfit includes a 14" x 22" bass drum, 9" x 12" and 9" x 13" tenor toms, a 16" x 16" floor tom and a 5" x 14" chrome plated metal snare drum. Shown with the Trident stands the outfit may also be ordered with Premier's double braced Tristar stands at slight extra cost as model 5802. The 251 pedal is standard with both outfits. Available in choice of Black, White, Silver, Red or Blue professional finishes.

Model 81 Super Royal Scot marching drum features a new heavy duty top hoop designed to take extreme head tensioning. A new internal top snare with improved head contact and additional fine height adjustment control have also been added. Available in the traditional parade finishes, the new Super Royal Scot is also provided in a chrome plated metal shell version as Model 80.

For additional informa-



tion contact: The Premier Drum Company (Canada) Ltd., 44 Fasken Drive, Units 21-22 (Rear), Rexdale, Ontario M9W 5M8.

CERWIN-VEGA PLAYBACK SYSTEM

Cerwin-Vega's V-50 is a four-way, full-range portable component horn system for sound reinforcement, public address and musical playback applications. It consists of the D-32B mid/treble horn system and the B-36A self contained bass system, and offers wide frequency response, substantial output levels.

More information from: Cerwin-Vega, 2360 Midland Ave., #21, Scarborough, Ont. M1S 4A9 (416) 292-6645.



FOSTEX 250 AV

The Model 250 AV is a portable 4-channel multi-track cassette recorder with built-in mixer. The unit is compatible with both consumer (quarter-track) and commercial (half-track) formats, and operates at 1 7/8" ips. The

250 AV is designed for both production and presentation.

For more information: Interlake Audio, 620 King Edward St., Winnipeg, Man. R3H 0P2. (204) 775-8513.

EIGHT FENDER ACOUSTICS

Fender has introduced seven new dreadnoughts and a new folk guitar.

Crafted from hand-selected hardwoods, all of these guitars feature mahogany necks, rosewood fretboards, and decorative soundhole inlays. Every model provides convenient truss rod adjustment access, and

slim fast-action neck. In addition, select models use rosewood backs and sides, solid spruce tops, and gold-plated, permanently lubricated tuning machines.

For information: Tartini Musical Imports, 518 Agnes St., P.O. Box 578, New Westminster, B.C. V3L 4Y8. (604) 521-5901.

NEW FROM VESTA FIRE

Vesta Fire has introduced their new RV-1 Rack Mount Reverb device, utilizing a straight and tapered spring reverb system. The RV-1 integrates solid state circuitry for quiet operation, a three band fully parametric equalizer for colour and a limiter for reverb time control. The RV-1 fits any standard 19-inch rack mount system.

Other new items from Vesta Fire include a Modular Effect System with Distortion, Flanger, Phase Shifter, Limiter, Delay line, Noise gate and Pre-amplifier, along with Power Pre-amplifiers, guitar pre-amplifiers and signal processing pedals.

For more information contact: Great West Imports Ltd., 3331 Jacombs Rd., Richmond, B.C. V6V 1Z6. (604) 273-9378.

MARKETPLACE

RECORDING STUDIOS

Kinck Sound celebrates the arrival of their new Heintzman 6 foot grand piano with a sale. 16 track rates: \$35 per hour, offer expires Dec. 30th, 1982. Ask about our production and record packages. (416) 751-8163.

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

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I am an aspiring lyricist looking for an honest and sincere composer with whom to discuss collaboration possibilities. If interested, please contact me. Gordon L. Doak, 40 North St., Moncton, N.B. E1C 5X6.

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FOR SALE

Telecaster Bass 1968, Ampeg Portaflex early '60s with Altec 15". Both excellent condition. \$500-\$600 range. Ottawa (613) 236-6658.

DRUMMERS - BE SEEN!

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SERVICES

SONGWRITERS AND MUSICIANS. Music Publisher is looking for original songs in the following styles: Top 40, country/crossover and R&B, to place with major recording acts in the U.S. and Canada. Send tape with self-addressed stamped envelope to **Alternative Direction**, P.O. Box 3278, Station D, Ottawa, Ontario, K1P 6H8 or contact David Stein at (613) 820-6066.

Sound Source Production offers a complete list of services at competitive prices. Pre- and post production on albums, singles, demo tapes, film soundtracks, live sound reinforcement and artists'

promotion. 2 Bloor St. W., Ste. 100, Box 265 B, Toronto, M4W 3E2. (416) 741-4339.

Creative graphic design for album covers, brochures, catalogues & promotional literature. **Whitney Graphics**, 832 Mount Pleasant Rd., Toronto, Ontario M4P 2L3 (416) 483-9712.

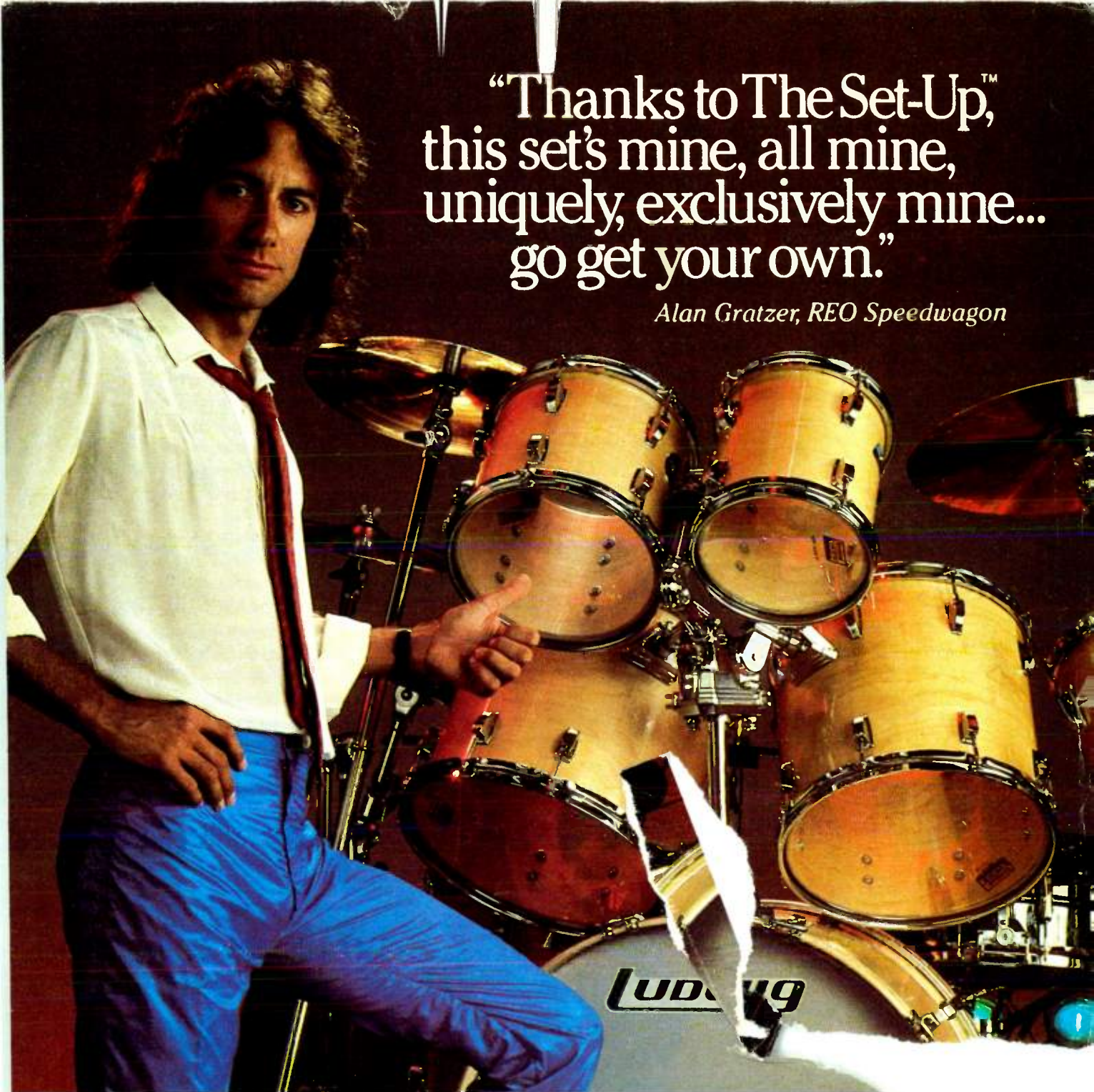
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A photograph of Alan Gratzer, a member of the band REO Speedwagon, standing next to a Ludwig drum set. He is wearing a white shirt, a red tie, and blue trousers. He is pointing towards the drum set with his right hand. The drum set is a three-level modular system with yellow and red shells. The background is dark and out of focus.

“Thanks to The Set-Up,[™]
this set's mine, all mine,
uniquely, exclusively mine...
go get your own.”

Alan Gratzer, REO Speedwagon

Introducing The Set-Up.[™]

Now you can group, position and angle every component to meet your individual needs—and your inimitable style.

From the incomparable flair of REO's Alan Gratzer—to your own unique style. Now, there's a drum system versatile enough to cater to any drummer's ability—and individuality. Because the unique modular design of The Set-Up from Ludwig now allows you virtually unlimited flexibility in tom tom placement.

From either bass drum or floor stands, you can build up to a three-level, six tom grouping—with each tom ideally positioned and angled for maximum playing speed. And, thanks to Ludwig's exclusive Quik-Set[™] feature, you can pre-set every component

to an exact height and angle to make setting up faster than ever before.

Best of all, the Set-Up's design allows an outfit to grow with you—your music—your stage or studio needs. It's uniquely yours. And that's the pay-off.

Alan Gratzer also plays Ludwig's 6-ply wood shell drums and Ludwig Rockers[™] heads exclusively.

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