

canadian musician

October 1979 \$1.00

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Domenic Troiano

Prism

The Irish
Rovers

Moe Koffman

Canadian Recording
Studio Guide

Keyboard
Combinations





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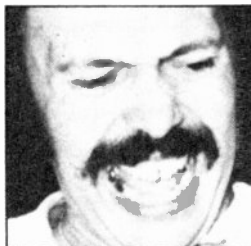
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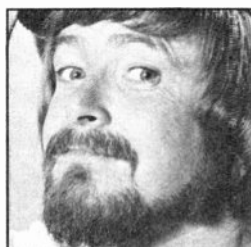


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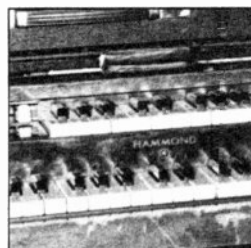


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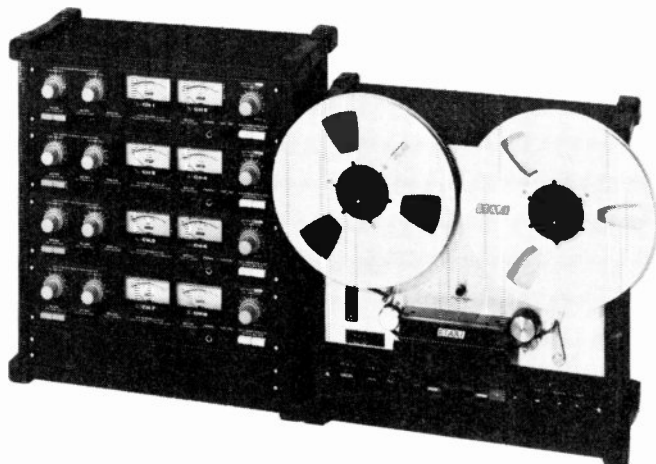
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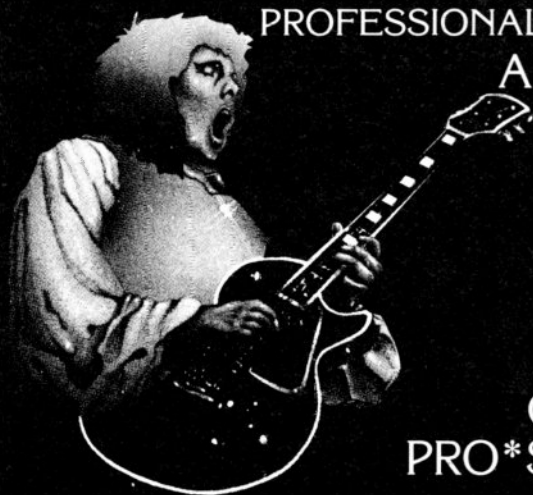
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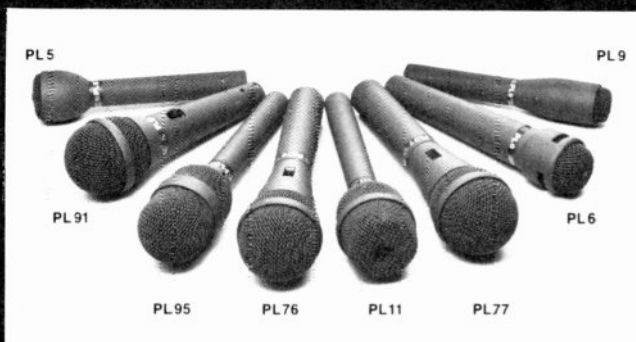
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If you want the condenser microphone sound on stage, Electro-Voice gives you that option.

The PL76 and PL77 condenser cardioid microphones are fast becoming the number one choices of vocalists who want to make the "studio-condenser" sound a part of their act. Both mikes give you condenser performance in a package that competes with dynamic microphone durability. Their gutsy, bass-boosting proximity effect adds presence to any voice. The

PL76 is powered by a 4.5 volt battery. The PL77 is similar except that it is also phantom powerable. The "77's" output is 4 dB down from the "76's" to allow for more flexibility at the mixing board, and it has a recessed on/off switch that many sound men prefer.

For those desiring the more traditional dynamic sound, the PL91 and PL95 fit the bill perfectly. The PL91, with its mild bass-boost and clear highs is a joy to work with. The PL95, the "pro's choice" in a dynamic cardioid, offers the best gain-before-feedback of any



dynamic mike in the business – a test we invite you to make.

Electro-Voice also offers four superb instrument microphones. The PL5 dynamic omni is the mike to use when high sound pressure levels are encountered, as you would find when miking bass drums or amplified guitars, basses or synthesizers.

The PL6, with its patented Variable-D® construction gives you cardioid (directional) performance without up-close bass boost – perfect for miking brass, reeds, percussion or piano. The PL11, even though it's a directional mike, maintains its response curve off axis. "Leaked" sound from off-axis instruments are faithfully reproduced – not colored in any way.

E-V's PL9 dynamic omni has one of the flattest frequency response curves in the business – from 40 to 18,000 Hz. And its small size lets you mike instruments you couldn't get near with other mikes offering this performance.

All E-V Pro-Line microphones come with super-tough Memraflex grille screens that resist denting. Designed to

keep your mikes looking like new for a long time. All have a non-reflecting gray finish that won't compete for attention under bright stage lights.

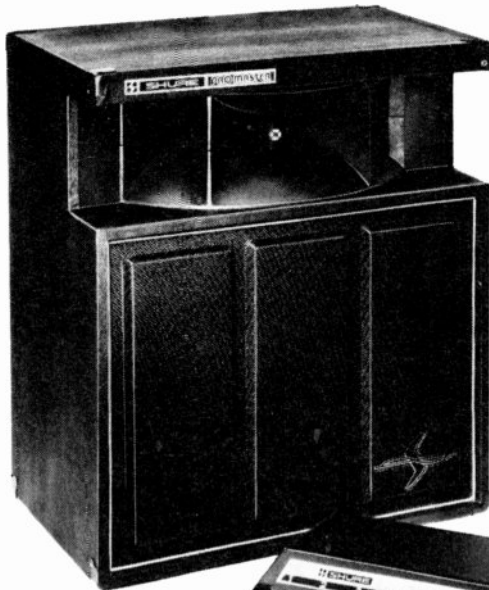
When the time comes to update your current mike setup, we invite you to A-B Electro-Voice Pro-Line mikes against any others, for any application. If you try them, you'll want them in your act.



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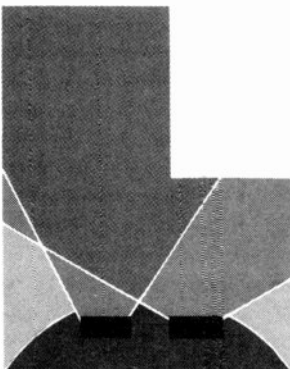
The PRO MASTER modular sound system ushers in a new generation of sound system versatility, reliability, and quality for today's entertainers, musicians, and speakers — for use in settings as diverse as intimate clubs, lounges, large auditoriums, churches, and schools. Its multitude of performance-proven features is the result of sophisticated computer design techniques, advanced materials, and countless hours of personal consultation with performers and sound technicians.



Revolutionary New Console

Finally! The best of *both* worlds. A console so easy to use that it won't overwhelm the beginning group, yet with the advanced features and capabilities required by experienced professional performers — such as pre-fader monitor mixing, effects and/or built-in reverb, with their own tone controls, LED clipping indicators with attenuators on each input, and full patching facilities for every system component. Super power: *twin 200-watt solid-state power amplifiers!* Doubles as a stereo recording console for groups that want to "lay down a few tracks" without paying for studio time, or can be used as an ultra-sophisticated keyboard mixer with power. Unitized ARMO-DUR™ structural foam combination case and chassis makes it more durable than steel. Ultra-light: only 47 pounds.

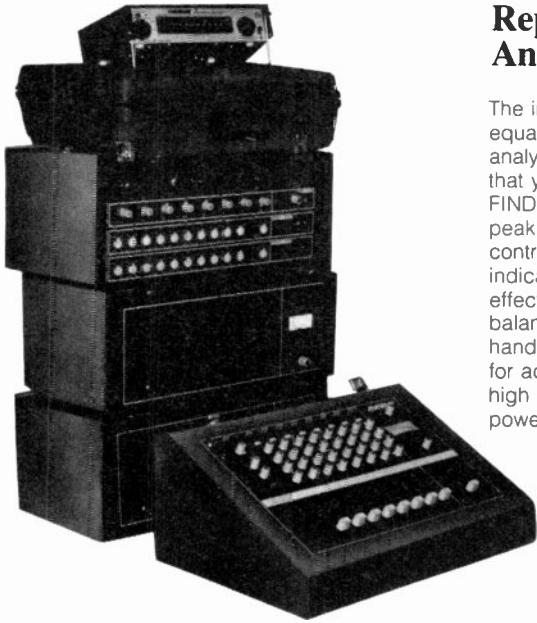
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Advanced new variable dispersion high-frequency horn system projects your sound — everywhere in the house, giving you a choice of 60° long-throw, or 120° wide-angle dispersion with the twist of a knob. Tailors the sound to the room — even L-shaped rooms.

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Every extra ounce — every unnecessary cubic inch — has been computer designed OUT of the PRO MASTER loudspeaker. Modern materials and molding techniques accommodate a high-performance 15-inch woofer and a high-frequency horn and compression driver in a startlingly small, efficient enclosure. Less than 28 inches high, 23 inches wide, 16 inches deep. Weighs an easy-to-handle 58 pounds. Yet, the power handling capacity is a remarkable 150 watts, and the frequency response is 50 to 15 kHz.

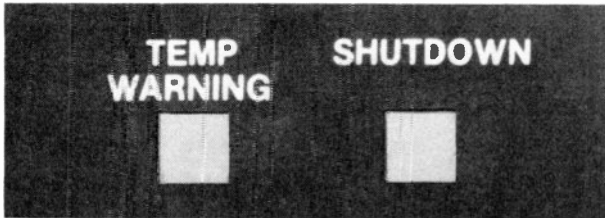


Replaces All This Equipment... And Does More!

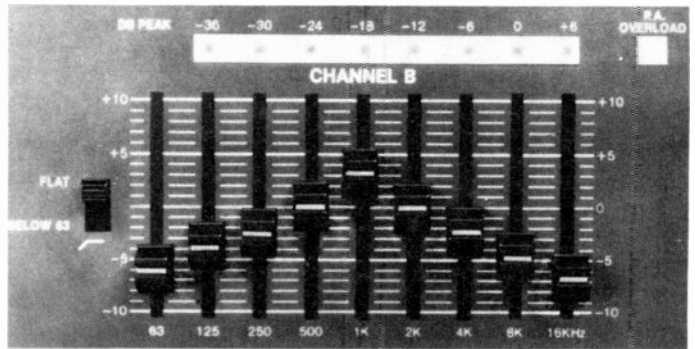
The impressive array at left includes a mixing console, two graphic equalizers, a pair of 200-watt power amps, a monitor mixer and an octave analyzer. The PRO MASTER gives you all these capabilities — plus features that you can't find in any other console, at any price: Unique FEEDBACK FINDER™ circuit, exclusive PATCH BLOCK™ patch panel, wide-range LED peak output and input clipping indicators. Plus pre-fader monitor send controls, LED power amp overload, temperature warning and shutdown indicators, 0 to 30 dB input attenuators, full stereo features, simultaneous effects and reverb on each channel. What's more, you have Hi-Z and Lo-Z balanced transformer-coupled mic inputs on all six mic channels, (can handle 12 mics simultaneously), plus two additional auxiliary input channels for adding synthesizers, tape players, tuners, sub mixers or any other high level output components. And each Lo-Z input features built-in simplex powering for condenser microphones.

Revolutionary: LED Status Indicators

Alerts you to developing trouble *before* it gets serious! You have time to correct the problem before it interrupts the performance. Temperature warning LED warns you if amplifier is overheating. Shutdown LED indicates power amplifier and speaker protection system activation. Only the power amplifiers are shut down until the internal cooling fan lowers the temperature.



LED peak indicators virtually obsolete VU meters. They respond to short transients that wouldn't budge a needle, and cover 42 dB without range switching. PA overload LEDs light at full power and also warn you of distortion-causing problems such as bad speaker cables or too many speakers.

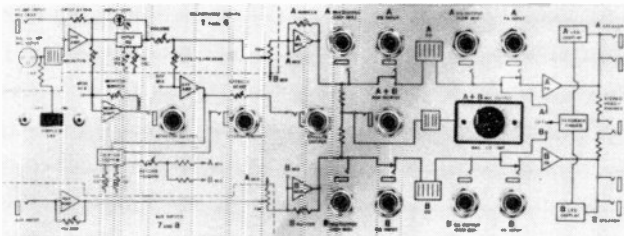


Revolutionary: FEEDBACK FINDER™ Equalizer

Controls feedback — the number one enemy of a successful performance. FEEDBACK FINDER visually indicates the troublesome frequencies for precise adjustment of the twin 10-band equalizers.

Enables you to equalize for maximum gain on the house and/or monitor system. Nothing else like it!

Revolutionary: PATCH BLOCK™ Patch Panel



The back panel is a unique combination block diagram and patch panel with 12 patching jacks located at appropriate points on the block diagram. For the beginner who is taking his act on the road for the first time, the PRO MASTER works "as is," with no special connections. But with the PATCH BLOCK, the professional can create a wide variety of setups and add auxiliary equipment without makeshift connections. And you can change setups at a moment's notice without confusion. Simplicity and versatility, the PRO MASTER has them both!

Hear the Revolutionary New Sound!

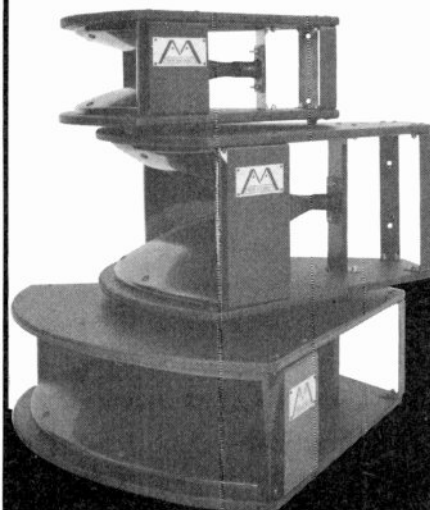


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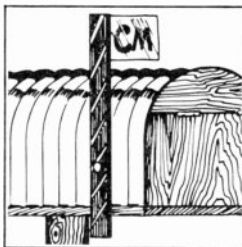
And there's a full line of Ashford horns for virtually every need; and every one comes in a rugged road case for maximum protection. So if you're in a professional or touring band, involved with disco systems, or have a need for superior PA horns, check out Ashfords today.

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Feedback

Editor's Note: In the feedback section of the July/August issue there was an answer concerning harmonica amplification by Dave Bennett of Westbury Sound. The second solution should have been, "padding down the output" instead of "input". Our apologies to Dave Bennett for the typographical error.

My friends and I enjoyed your magazine very much. We are looking forward to receiving your future issues. We are hoping to see more interviews with groups such as Madcats, Goddo, Triumph, Zon, Chilliwack, Hellfield, Max Webster, Nick Gilder, Mahogany Rush, Streetheart, Trooper and so on. We enjoyed the album reviews and the article on making a demo. Keep up the good work.
Sincerely,

Randy Anguish

I think your product is first class and obviously much thought has gone into the production of the magazine. It's about time that Canadian musicians had their own means of expression and we can be proud of your founders and editors (and contributors) for taking a great step forward towards this end. Wishing you much success and support.

Dick Syncona Smith
Syncona Music, Toronto.

Mr. Johnson: I have just read your article "Realistic Thoughts on the Art of Practicing" and was quite impressed. Your progressive thoughts surely will screw many heads back into their right sockets. The BRASS COMMUNITY should congratulate you for pioneering basics in our sophisticated society. Looking forward to your future articles.

Respectfully

Charles Colin
New York Brass Conference for Scholarships, New York, N.Y.

Would like to make a couple of comments on Richard Flohil's article on summer festivals. First we would like to congratulate the Winnipeg Folk Festival on refusing to allow electric instruments. We are the oldest bluegrass festival in Canada and for the past two years have outlawed the electric bass and hope more promoters will do the same. Second, his comment on the Atlantic Folk Festival, though true, may give the wrong impression of all Maritimers. There are still many respectable people living here. They just do not make the headlines.

Sincerely,

Fred Isenor/Vice President - Nova Scotia Bluegrass Committee
Lantz, N.S.

I picked up the June issue of Canadian Musician and I enjoyed it very much except for one thing, and that was a certain statement that was in Richard Flohil's "Summer Festivals". He said, "the Atlantic Folk Festival is probably the booziest legal drunk in Canada." And also, "The folks sure do like to drink down there in the Maritimes, b'y." I say to him that the rest of Canada are a lot more a much of drunks that we are. Also he knows where he can go for saying that, too.

Yours truly and Best Wishes

T.J.

Halifax, N.S.

After buying two issues of your new publication, I am convinced your magazine is what Canadian musicians need. There are some excellent articles I thoroughly enjoyed. I would like to see more articles on HOW the Canadian Musician can survive in this country; tips on good agents, instrument repairs, more record companies, prices on equipment and perhaps an S.O.S. column. Good luck and keep it up.

Yours sincerely,

Barry Hoffman
Spruce Grove, Alberta

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Notes

Symposium Cassettes Available

Symposium '79, a five day workshop on recording which was held in May '79, is now available on audiocassette. Order either individual cassettes or complete series (28 cassettes). Some categories include - The Audition, The Master, The Strategy, Publishing, Law & Contracts, Distribution. Contact CARAS, Symposium '79, 144 Front St. W., Suite No. 330, Toronto, Ontario.

Pedal Guitar Club of Canada

PGCC is a club of steel guitar players across Canada that publishes a quarterly newsletter for its members. Membership dues are \$5 yearly in Canada & U.S. and \$10 for foreign memberships. Payment must be made in Canadian funds. The club will be holding its first annual convention on Wed. Sept. 19th, 1979 at the Skyline Hotel in Toronto. For further information, contact: Pedal

Guitar Club of Canada, Box 126, Station A, Mississauga, Ontario L5A 2H0.

East Coast Notes by Patrick Ellis

"This is probably the booziest legal drunk in Canada - recommended for a good time, but don't expect the best from the performers," Richard Flohil wrote about the Atlantic Folk Festival in the June issue of CM. Needless to say the comment raised hackles throughout the east coast music community.

Brookes Diamond, the promoter behind the five year old festival says, "My problem in replying to Flohil is that he's half right. The festival is a big party and there's legitimacy to the rowdiness charge. Atlantic Folk Festival isn't like Mariposa. But, my point is that Flohil's never been here, never heard anybody perform at the festival. So I don't see how he can possibly comment on the performers."

Solar Sound Studio in Dartmouth N.S. has just brought in a new twenty-four track

Soundcraft board for their newly built studio. The board is the first of its size east of Montreal. The new studio is built in the back of the Musicstop store -- a familiar stop to any musicians touring the east coast. The room is a comfortable, indirectly lit space without a single parallel surface. All kinds of baffling have gone in behind the pine wall panels; up to four feet of fibreglass blanket in crucial spots. "About a quarter of a million dollars have gone into the venture," says the owner Russell Brannon. The first band to use the studio are Buddy and the Boys (Cape Breton rockers).

Snakeye, a four piece funk/rock band who've been working down here for the past eight years, have just completed their second album. Drummer-vocalist Allard Barkhouse and Ralph Cole of Lighthouse produced the tape which is now being hawked around to the record companies by Bruce Bell. Bits of the tape, that I heard during production, feature a lot of really hot synthesizer work by Neil MacKinnon -- who has since left Snakeye to

trample the nation's subconscious, in a sex-rock band called Taboo. (Corsets and Bondage).

Jazz on the east coast generally means CBC session men on their nights off. Nobody else can afford to be esoteric and arty; hence the plethora of populist boogie bands like Sam Moon, Minglewood, and the aforementioned Buddy and the Boys. What jazz there has been in Halifax just got a swift kick in the groin when Paul Chapman, the owner of Whiskers, pulled out the band and plugged in the tape machine. "I happen to be a jazz fan, but there don't seem to be enough of us in the city, I'm afraid. It's a shame."

If you want Irish music however, there is absolutely no escaping it.

The best local album of the summer has been Kevin Head's *No Frills* on his own Shellout record label. Kevin's an Ontario lad who's been kicking around down here for the last four years -- with occasional forays into the Ottawa-Montreal folk circuit. Every now and then he'll assemble a bunch of friends



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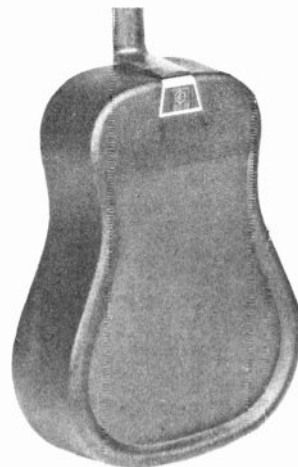
•If you're a real guitar fan you've seen one Pro-player after another switch to fiberglass body guitars. Everyone can't afford a pro's guitar, but now anyone can afford the Kay Force "Fiberglass" guitar.

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into a crackerjack band, but most of the time he works as a solo with his old Martin.

The music he plays doesn't fit conveniently into any slot. He works that stew of country, rock, R&B, and folk, that can find its way onto turntables of all descriptions. Two singles pulled from *No Frills* have been charted on AOR, Country and out-and-out teenybopper stations.

It's the kind of music where sweet steel guitar and rocking sax both get their shots in on top of a cooking rhythm section. Kevin is still working the clubs and breaking out of the support act stage, having recently toured as opener for the notorious nambypamby **Chris Deburgh**. "I'm still getting used to thinking of myself as a commodity," he says. But as he sings:

Well, my name's in lights and it's printed in the paper.
You think I should be some kind of star,
but I just live to see my record sold in Kresges
Stacked between the pantyhose and the candybars. (Hit-song, Kevin Head, CAPAC).

Subway Minstrels Pass Auditions

The Toronto Transit Commission is getting into show biz. TTC will allow shows put on by street musicians in eight subway stations. It will be necessary to pass an audition, chip in some coin and play ever-so-soft. The intention is to make the TTC "more humane". Successful musi-

cians will be licensed including their photo, which will be required to attain access to paid areas of the subway system. This attempt at humanity will be on trial for six months, limiting the acts to six and no more than two persons per musical entity.

The Canadian Talent Library

C.T.L. was founded in 1962 by a group of Canadian radio stations to produce program material in recorded form essentially for their own use, and to provide employment and broadcast exposure for Canada's professional musicians, arrangers, conductors and composers. Today, the funds that sustain CTL come from the majority of Canadian radio stations, broadcasting organizations in the U.K. and the U.S. and from public sale of some CTL records which are released to various record manufacturers. CTL welcomes tapes of singers, musicians and composers who have the talent to compete with contemporary international performers and creators. Demos on either cassette or reel tape should be sent to: Mr. Jackie Rae, The Canadian Talent Library, 2 St. Clair W., Toronto, Ontario M4V 1L6 (416) 924-1411

Canadian Music Trade

The publishers of Canadian

Musician are announcing the establishment of Canadian Music Trade. Canadian Music Trade will be published bi-monthly beginning in October and will be directed at music dealers involved in the sale, service, rental and repair of musical instruments, supplies and related equipment. Canadian Music Trade was introduced at the recent MIAC show in Toronto in newsletter form and due to an excellent response, will be published in magazine format. It will precede the publication of Canadian Musician by one month. For information on advertising, editorial and circulation contact: Canadian Music Trade, 2453 Yonge St., Suite 3, Toronto, Ontario M4P 2E8.

Demisemiquavers

Streethart's *Under Heaven Over Hell* - (WEA) - platinum. New album soon. 1980 Juno Awards to be held at Convention Centre, Harbour Castle, Toronto - April 2nd, 1980.

Mendelson Joe is the producer of the new Noel Harrison L.P. for Posterity Records. Includes Joe's *Do What You Do*. Also keep an ear to the ground for new music from M. Joe himself titled *Not Homogenized*.

Toronto Musicians' Association - 18th annual Ladies Night - Sunday, Oct. 28, 1979. Between 4-11pm in the Canadian Room at Royal York Hotel, Toronto. For information call: (416) 421-1020.

Jimmy Coxson Trio begins its 8th year on Sept. 3 at Roof Garden of the Holiday Inn Airport, Toronto.

Ray's Roadies-Musicians' Movers (equipment, whatever). Call Ray or Ken Woodhams, (416) 783-7321.

Oscar Peterson is taking synthesizer lessons from Long & McQuade's Bob Federer in Toronto.

It is expected that by the end of the summer all three PRISM albums will be platinum.

Jackie Rae's latest CTL production, from Eastern Sound featuring Tommy Ambrose with conductor Doug Riley, is his first with a live studio audience. September release is planned.

J. Murphy Music Marketing Services recently celebrated their first year in business - still going strong.

Search for the Stars. 18 years or older. Nine Canadian cities will audition Oct. & Nov. '79. Applications are available from: Du Maurier Search for the Stars, P.O. Box 27, 180 Dundas Street W., Toronto, Ontario M5G 1Z6.

Cornflakes & Icecream connoisseur Hugh Leggat making good with PRIVATE EYE. Album soon to be released, as well as tour in Fall.

If you have info on current or special events taking place in the future; ideas that you would like to see take shape; bits 'n' pieces of benefit to our readers, feel free to contact: Kathy Whitney, Canadian Musician, 2453 Yonge St., Suite No. 3, Toronto, Ontario M4P 2E8 (416) 485-8284.



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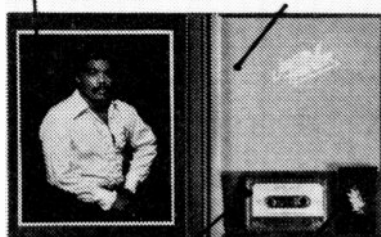
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Books

GLENN GOULD

Music and Mind

by Geoffrey Payzant

Glenn Gould was born in Toronto in 1932 of musical parents and from his New York debut in 1955, he has been one of the most critically acclaimed pianists in the world. The book talks about his retirement from the concert scene in the mid sixties and explores his musicianship and his brilliant mind. Geoffrey Payzant is himself a musician and teaches musical aesthetics at University of Toronto.

published by:

*Van Nostrand Reinhold Ltd.
 1410 Birchmount Rd.
 Scarborough, Ontario
 M1P 2E7*

*published by: G.L.C. Publishers Ltd.
 115 Nugget Ave.
 Agincourt, Ontario
 M1S 3B1*

IMPROVISING

by Whitney Balliett

Whitney Balliett has been a jazz writer for *The New Yorker* for over twenty years and has assembled a collection of articles on Improvisation that appeared previously in that magazine. The chapters are written about different jazz musicians and examines their thoughts on improvising and paints brilliant portraits of their lives and music. The book talks about Pee Wee Russell, Red Allen, King Olliver, Earl Hines, Mary Lou Williams, Jess Stacy, Sidney Collett, Buddy Rich, Red Norvo, The Modern Jazz Quartet, Stephane Grappelli, Django Rheinhardt, Jim Hall and Bob Wilber. The stories of these musicians form a partial history of jazz not told by outsiders but by the musicians themselves.

*published by: Oxford University Press
 70 Wynford Drive
 Don Mills, Ontario
 M3C 1J9*

**AN INTRODUCTION TO SCIENTIFIC
 GUITAR DESIGN**

by David Brosnac

David Brosnac is a professional luthier and aside from his writing he has acted as a consultant for many musical instrument manufacturers. The book's fourteen chapters examine the mechanics of the guitar and the physical properties of its sound, the development of both acoustic and electric guitars and their design and construction. It also looks at research and development being done by various manufacturers. Since the book touches on some subjects rather lightly, a bibliography is included for those wishing further information.

*published by The Bold Strummer Ltd.
 156 Fifth Ave.
 New York, N.Y. 10010*

THE ART OF WIND PLAYING

by Arthur Weisberg

The author is himself a woodwind player and conductor, has performed with many symphony orchestras in the United States, and has recorded extensively. He is currently teaching at the State University of New York and Yale University.

His book deals with the following concepts and techniques: resonance, attacks and releases, double tonguing, vibrato, technique, breathing, musical style, and interpretation. It is scattered with illustrations and practical exercises and broadens the scope and possibilities of wind playing.

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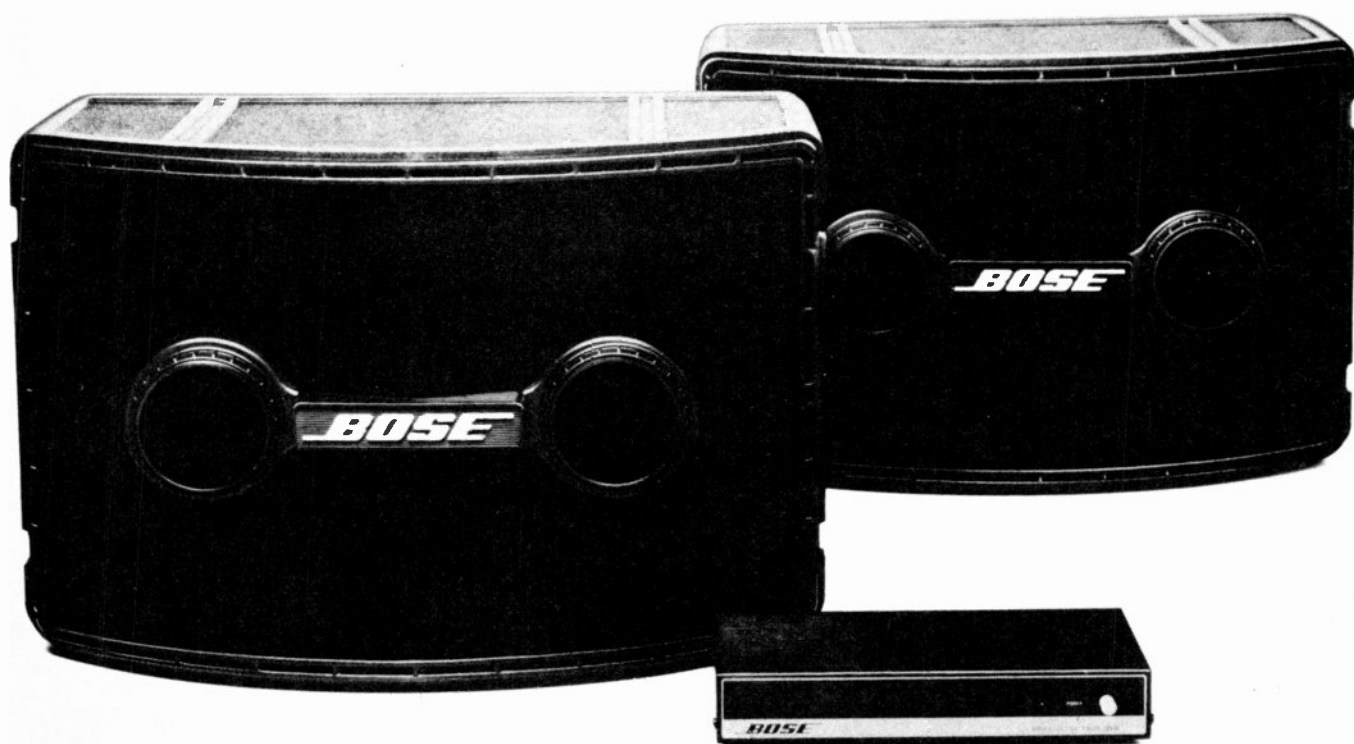
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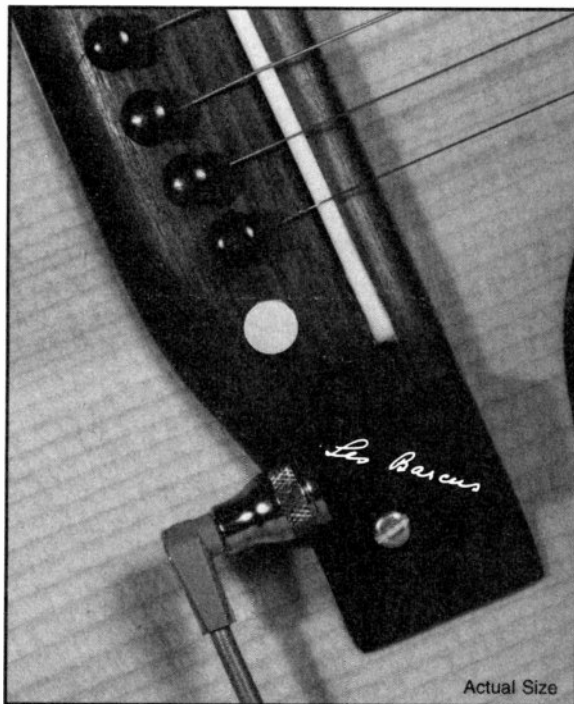
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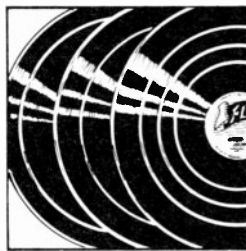
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Records

COOPER BROTHERS
Pitfalls Of The Ballroom
Capricorn/CPN0226

Producer: Gary Cape
Engineer: Ron Capone
Recorded at: Studio Center-Miami

Cooper Brothers' second offspring rings with their resounding harmonies but at times the vocal arrangements are redundant. Chuck Leavell of Sea Level is spotlighted with a piano solo on "Ridin' High". Terry King is consistent throughout the L.P. with his handling of the steel guitar, whether he makes it cry or sing as on "Mustard the Dog". Brian Cooper (bass) provides the tie that binds the various directions taken by the Cooper Brothers.

BUNNY AND THE LAKERS
Numbers/belsize/caplan/wymark records

Engineer: Phil Strak
Mixing Producer: Peter Morgan

Recorded in a living room on a TEAC recorder, "Numbers" makes good the hollow sounds produced by such surroundings. A truly effective objet d'art, all the instrumentation seems carefully thought out. Each *cut* contains a message, a mood and a melody. Peter Morgan plays a major part with his interpretations on keyboards, synthesizers, drums and vocals. "Numbers" may be accused of assualting the senses, however appreciation should not be limited to Fellini fanatics. You can obtain "Numbers" through P. Morgan, 92 Madison Ave., No.3, Toronto, Ontario.

TRUE MYTH
Warner Brothers/TMD 2020

Producers: Tom Treumuth, Gary Furniss and True Myth
Technical Producer: Jack Richardson
Engineer: David Greene
Recorded at: Soundstage-Toronto

"Light Years Before" is packed with lightning guitar licks by Tony Cook and Steve McKenna. Tom Treumuth displays synthesizer layering without overpowering the material. True Myth's first digital rock recording fluctuates from fast paces of *Reach for the Heavens*, heavily punctuated by Brian Bollinger (drums) to the near classical *Space Promenade* which features delicate acoustic fingerings, airy string arrangements and an up front piano movement.

ROB MCCONNELL & THE BOSS BRASS
Again!/Umbrella/UMG-GEN 1-12

Producers: Jack Richardson and David Greene
Recording Engineer: David Greene
Recorded at: Soundstage & JAMF-Toronto

Call it pigeon-holing if you will, this is pure unadulterated jazz. Don Thompson and Terry Clarke do their utmost in keeping a rock steady ship amidst the "ebbs and swells" of Moe Koffman, Sam Noto, Arnie Chycoski. *Pellet Suite*, seventeen moving minutes and four parts was composed by lead trombonist Ian McDougall; a tremendous rounding out to a two record collage of romanticism, hypnotic blues and robust be-bop. The Boss Brass are quite possibly the largest collection of musical geniuses ever assembled.

SURRENDER
Surrender/Capitol/ST-11938

Producer: Terry Brown
Engineers: Alan Thorn and Mick Walsh
Recorded at: Phase One Studios - Toronto
Eastern Sound - Toronto

Overall, the production is clean and uncluttered however the L.P. lacks a little punch. Surrender are an even blend of guitars, keyboards, drums and bass. Each selection was composed by singer Alfie Zappacosta, whose vocals offer a refreshing, mellow approach. However, because of this softness, the mix, at times, is not supportive enough. Still Surrender's debut is an intimate assemblage of their musical shavings.

MARIE-CLAIRE SEGUIN
CBS/PFC 80019

Producers: Libert Subirana and Quentin Meek
Recorded at: Studio Six - Montreal

Marie-Claire's compositions express an ethereal excellence demonstrated by Libert Subirana's interpretations with the saxophone on "Le Printemps". Libert, as well as producing, is responsible for the musical direction and lucid arrangements surrounding Marie-Claire Seguin, her music and her performance.

NEIL YOUNG & CRAZY HORSE
Rust Never Sleeps/Warner Brothers/XHS 2295

Producers: Neil Young, David Briggs and Tim Mulligan

In the light of experience

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Records

Neil Young is an uncanny revelation of introspection. His words and music, vehement and stinging always hit the nail on the head, whether it be pulling punches with the South or in the case of *Rust Never Sleeps*, shading in the invisible blade of the *Thrasher*. Neil especially fond of working with Crazy Horse, again devoting one side to their accompaniment, would still be brimming with only the aid of a Marine Band and an acoustic.

TROIANO

Fret Fever/Capitol/ST 11932

Producer: Domenic Troiano

Engineers: Mike Jones and Hugh Cooper

Recorded at: Sounds Interchange

It's no wonder Domenic has *Fret Fever*. After listening to just the first cut *South American Run*, you shouldn't attempt to take the L.P. from the turntable "sans oven mitts". Troiano is competing heavily for the first time with himself. The tunes, primarily his are an excellent contribution and are equally matched by the diverse expression of his B.C. Rich. Fret Fever is subject here to almost any cliché depicting an outrageously talented guitarist who has the ability to "burn down the mission" on *South American Run*, blow 'em away in 16th notes on "Achilles" and the smarts to lay back in a reflective song such as *It's Raining, It's Pouring*.

JONI MITCHELL

Mingus/Asylum/XSE 505

Recorded at A&M Studios-Hollywood by Henry Lewy and Steve Katz.

Additional Recording done at Electric Lady Studios-New York

Mixed by: Joni Mitchell, Henry Lewy and Steve Katz.

Mingus should spark commercial panic, not to mention an immediate inventory of past Mitchell artistry. Her voice speaks of control, her words of empathy. She has immortalized Charlie Mingus with her distinct mannerisms in song and script. Joni has secured on vinyl the "inner laws of spirit and the outer laws of nature". The informal dialogue included throughout the L.P. reveals an intimacy only created by home movies, nevertheless retaining its quality in production and performance, in particular the three dimensional actions of Jaco Pastorius on bass.

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Scarlett and MacLean



PLUM STUDIOS - R. YOUNG

Are you familiar with old standards such as *Ain't Misbehavin'* by Fats Waller, *For Me and My Gal*, *Ain't She Sweet*, *Key To the Highway* somewhat disputedly written by Big Bill Brunesy/Washboard Sam/Jazz Gillum, *Walking Stick* by Irving Berlin, *Stagolee*, *If You Were the Only Girl in the World (and I was the Only Boy)*, and *Nine Pound Hammer*? Now add to those, originals by Mose Scarlett - *Just Friends*, *the Eight-O-Nine*, *U.K. Blues*, and *Muscatel Tale* (an uptempo song recorded by Colin Linden in his rock/jug band style) and you will become attuned to the "good time music" repertoire of Scarlett and MacLean.

Jim MacLean and Mose Scarlett are present day representations of the likes of Sam Chapman and Peg Leg Sam. The influence of men such as these on their recreation of the aforementioned tunes, becomes apparent with their renditions of the 20's/30's/40's jazz/ragtime/blues. They possess the ability to take an audience from sentimental to humorous to barrelhouse in one not-so-fell swoop. Jim made the comment that while travelling through the Carolinas with Peg Leg Sam, "it was the beginning of my performing unsophisticated music. The music I play best is emotional and atonal blues; almost pre-blues. No formal bar structure or chord structure, just uncontrived direct music played by feel".

He pays homage to the strong sense of belonging in communities of this type with his reflection "they are very

humanist people."

When talking to Mose, he made a similar statement, "the U.S. probably holds more musical inspiration for me. In particular I frequented one coffee house off campus at Kent State. While passing through parks and hitchhiking, I became acquainted with what is considered rather crude music. Always fond of ragtime, I play with a ragtime lilt and a blues flavour."

According to U.S. customs, Jim has a working kit of approximately 27 harmonicas ranging from Hohner Special 20's, Marine Bands, Blues Harps, Golden Melodies to Vest Pocket harps. Prior to a performance, he first tapes his stool to the stage then tapes his case atop the stool to prevent any accidents, as Jim tends to wail wild and furiously. Being creative and innovative in his stylings with the wooden teeth, Jim adapts horn and clarinet parts to emphasize the mood changes in their highly emotional music. He also accompanies with the washboard and fingerpicks. Something he added when they initially re-created the original version of *Key to the Highway*.

Mose uses a Martin 0018 on stage which he got from Bruce Cockburn. He has a light action on his guitars, not leaving much margin for error. Accordingly, he uses D'Addario acoustic light gauge strings, 80/20 brass. "In the winter I may change to a slightly heavier gauge and/or lower the saddle because the weather changes tend to contract and pull the

neck." As well as a Martin D28 and a 6 string banjo, Mose also owns a Vega archtop that he recently purchased from the Montreal Folklore Center, "I like the tinny sound." Admittedly a sentimental romantic, Mose finds it difficult to express face-to-face his feelings with his friends and loved ones, thus he reveals his inner thoughts through his compositions. They are a combination of 20-30's and contemporary styles.

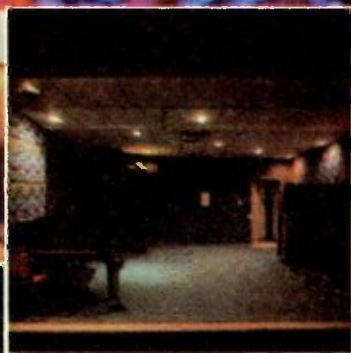
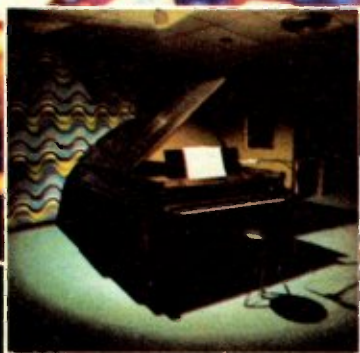
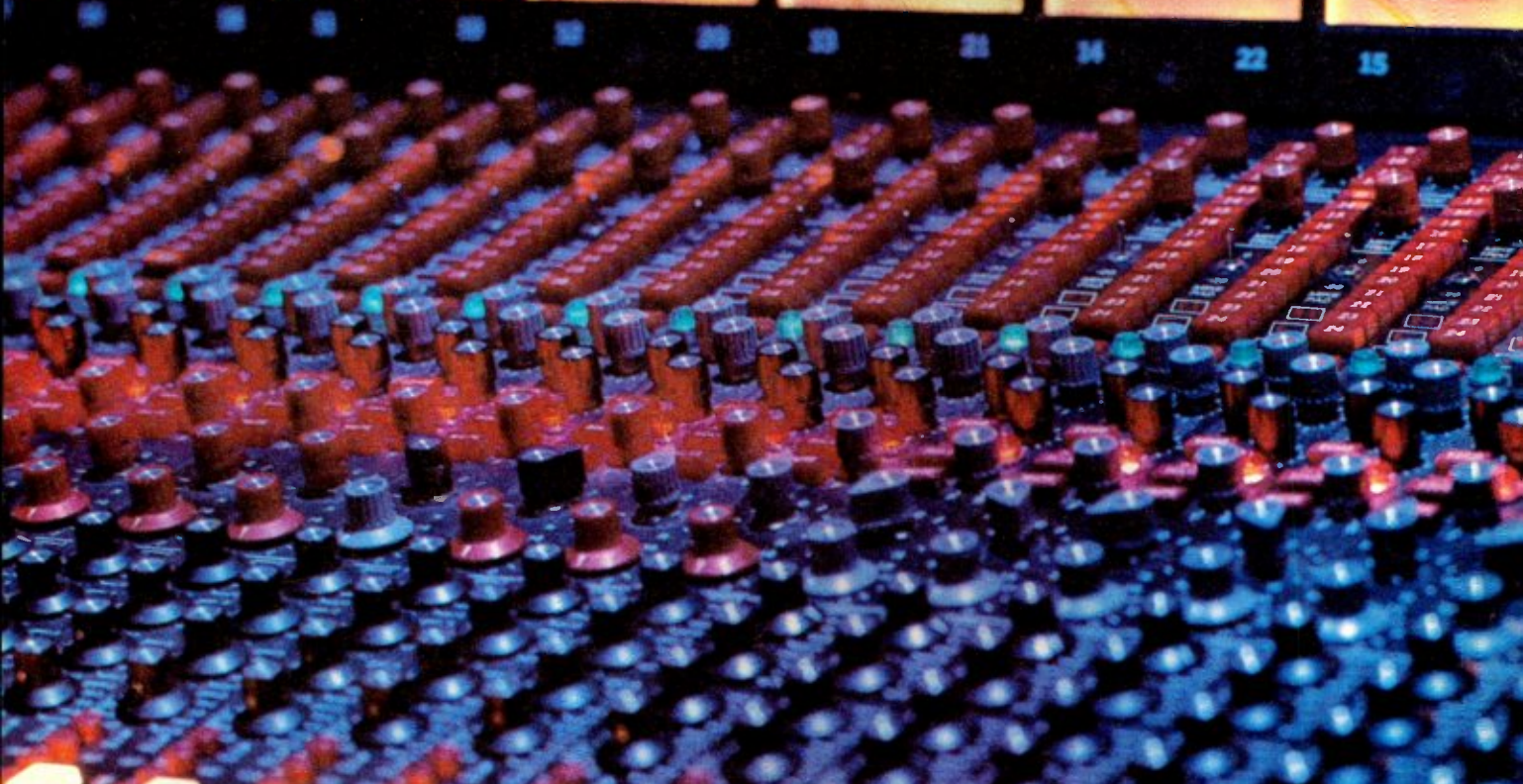
Mose's songs are like colour slides or picture diaries of his past, and because of this intensity, he may only write two songs a year.

At one time they did have rehearsal schedules however, now a Scarlett and MacLean performance is mainly a play on their personalities, reactions and interactions to each other. Jim mentioned that he'd like to add a rhythm section because it would help out in the bookings which he handles himself. Early summer took them to parts of Quebec, Guelph and Hamilton. Previous to that, they spent a month and a half in England where they played in a jazz club along with horn section. "Nevertheless, it seems to cost us money whenever we get classified. Coffee houses offer only a few dollars a night and therefore we do them between gigs that pay the rent." There is an inherent interest in moving to the U.S. The distances are shorter and the dollars are bigger, and one must consider that they travel about 200,000 miles a year.

As yet Jim and Mose have not recorded as *Scarlett and MacLean*. Jim has just finished an album recorded in L.A. with Colin Linden, whom he gigs with when Scarlett and MacLean are not booked. Mose has contributed two of his songs, *Just Friends* and *Bye Bye Blues* on a recently released album, *Live at the Nervous Breakdown*. Mose still performs solo, on occasion.

Both make it perfectly clear that aside from their extra-curricular activities, Scarlett and MacLean is their number one priority. "We've been through a lot of hard times together but we live from one high point to the next in our 50/50 operation." They have the advantage of uniqueness which is important, and it can be sold. Exposure should breed appreciation.

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Domenic Troiano

JIM NORRIS

"To me, music is music. Either you like it or you don't."

If a musician's experience can be measured in terms of the people that he's worked with, then Domenic Troiano is probably one of the most experienced musicians anywhere. During Troiano's more than 15 years in the music field, he has performed with some of the most accomplished musicians in North America playing a myriad of musical styles. Most important though is what Domenic has learned from this extensive and varied experience. As well as being one of the most competent and respected guitarists in the business, Domenic Troiano's years of paying his dues have given him an almost philosophical attitude about the music business and the ability to weather the inevitable ups and downs.

Domenic saw his first rock group in the summer of 1959 at the East York Arena in Toronto, not far from where he lived. The band was *Johnny Rhythm and the Suedes* and featured guitarist Robbie Robertson, later a member of *The Band*. When he began playing guitar a couple of years later, Domenic was greatly influenced by the R&B coming from Buffalo radio stations who were playing the music of Ray Charles, Chuck Berry, Little Richard, B.B. King and Albert King.

In 1962, Domenic started with his first band, *Bobby Ray and the Shades* and later played the Toronto area with *Robbie Lane and the Disciples*. In 1964, when *The Hawks* (later *The Band*) left Ronnie

Hawkins to back up Bob Dylan, *The Disciples* were recruited as Hawkins' new back up group. Domenic developed quickly during this period in Ontario's bars but finally he found that Hawkins' musical direction was different from his own.

Upon leaving, Domenic formed *The Rogues* with George Olliver, Whitey Glan and Don Elliot. The band became the house band at *The Club Blue Note* in Toronto and backed up R&B artists from all over North America including *Stevie Wonder*, *The Supremes* and *The Righteous Brothers*. When *The Rogues* struck out on their own, they found bookings scarce and so teamed up with David Clayton Thomas (later of *Blood Sweat and Tears*) until early 1966.

The Rogues, who added Joey Chirovsky on organ to enable George Olliver to move out front, became *The Mandala*, one of the most dynamic live acts of the sixties. In the fall of 1967, Roy Kenner replaced George Olliver and Hugh Sullivan became the new organist.

With Kenner, Glan and Prakash John on bass, Domenic formed *Bush* in 1970 and soon after relocated to Los Angeles. *Bush* toured North America and some of their material was recorded by other well known acts such as *Three Dog Night*.

After *Bush* disbanded, Troiano recorded two albums on Mercury, *Domenic Troiano* and *Tricky*.

- 1 Guild Archtop early '60's
- 1 Gibson Doubleneck (Guitar-Octave Guitar) early '50's Prototype
- 1 Gibson S6 mid '60's
- 1 Yamaha 12 String Acoustic 1972
- 1 Yamaha 6 String Acoustic 1972
- 1 Cord Electric Sitar late '60's
- 1 Bartell Fretless Guitar
- 1 Alex Axe 6 String Electric 1974

Photo below shows only a part of this unique collection.

In 1971 along with Kenner, Troiano was asked to join *The James Gang* to replace Joe Walsh who was embarking on a solo career and who later became part of *The Eagles*. After leaving *The James Gang*, Domenic took a year off and mostly did session work in the L.A. area.

In 1974, Domenic joined *The Guess Who*, co-writing material with Burton Cummings and helping with the production of *Flavours* and *Power in the Music*. Following the break up of *The Guess Who*, Domenic returned to Toronto and formed his own band, later recording *Burning at the Stake* and *The Jokes on Me*.

Domenic has always been regarded as the musician's musician but with the release of his latest album, *Fret Fever*, his virtuosity and versatile song writing are now being discovered by a much larger audience. Both the single and the album have been getting good airplay in Canada and the U.S. and more and more people are wondering about Domenic's background and how he has developed his craft.

•What was the first guitar you bought?

DT: A Harmony Patrician. I bought it at Eaton's for fifty dollars and later put a DeArmond pickup on it.

•Where is it today?

DT: A friend of mine has it and he won't sell it back to me. I traded it in on another guitar and he bought it and still has it today. I'd love to get it back.

•What is your main guitar today?

DT: A B.C. Rich. They're made by Bernardo Rico. I like playing one guitar on stage instead of switching. In the studio, I use a lot of different guitars; Strats have a different sound, Telecasters have a certain sound, acoustic guitars have a certain sound. Live, I use one guitar.

•Is it a stock guitar?

DT: It was one of the first electrics he made. They all vary a little because he puts on different features and pickup selections etc. Mine is a little fancier also. He had some special abalone he was hanging onto for years. He's a good friend of mine. I used to hang out at his shop in L.A. and he used to fix my guitars. His father had made classical guitars and had taught him his craft. I talked him into making me an electric and he designed the pickups after my Telecaster which had been greatly modified. I think it's one of the best guitars made. A lot of the mass produced guitars have really slipped in quality in recent years.

•What other guitars do you have?

DT: I've got another B.C. Rich, a red maple one, my old Telecaster that I traded



a mohair suit for in 1964, a Strat, a 1932 Gibson L7, an old Stromberg (late 40's), a Martin, a Yamaha 6 and 12 string, a Gibson double neck with a regular neck and one an octave higher, a fretless guitar and others I can't remember.

•*What kind of amp do you use on stage?*

DT: It varies. Lately I've been using a Marshall 100 watt head and a Leslie with an Ashly pre-amp. The Leslie has an Altec horn and a J.B.L. speaker. I don't know the models. I'm not too electronically minded.

•*Do you use any effects?*

DT: I've been through everything in the world. You go through stages. I went through a period when I wanted to sound like everything but a guitar. Lately, I want to sound like a guitar again. I've had everything, you name it; fuzz-tone, phasers, wawa pedals, violin bows. The only thing I've been using lately is an MXR DDL. You can get phasing, flanging and all that shit in one unit. It's really good. It's good quality. You can get all your echo and delays from it.

I just got an Arp Avatar and want to learn how to use it. I want to try some other synthesizers as well. I haven't bothered with the synth up till now because you had to alter your touch so much; it wasn't like playing guitar. They seemed to have solved that problem and now they have to overcome the polyphonic thing. The Avatar is great but to play one note all the time is a drag. They're coming up with new technology all the time.

•*What kind of strings do you use?*

DT: Good strings are one of the hardest things to find. Half of them you get are dead or have irregular vibrations or you can't tune them. The quality control in strings could definitely be improved. I vary between Ernie Ball and Gibsons or whatever's around. Gauges are from a 9 on the top to a 50 on the bottom. I like heavy bottom strings. I usually buy individual strings instead of sets in order to get the gauges I want. Strings are a real sore point with me.

•*How often do you change strings?*

DT: Live, it depends on how good the strings are and the time of year. Summer's bad. If we're playing a lot in the summer, probably every 3 days or so. In the studio, I change them a lot because I find that new strings really sound bright. More than sounding bright, it's the tuning. They usually sound best the minute you put them on.

•*On the song Fret Fever, the solo stuff toward the end sounds like new strings.*

DT: They probably were. It sounds very bright. I usually can't stand solid state amps but I tried a Roland amp in the studio with the red B.C. Rich and it was a great sound. I used a lot of different amps and a lot of different guitars and some tracks with 2 or 3 guitars to give it a different texture. They all sound different for different things, depending on whether it's



lead or rhythm or whatever.

•How much time do you spend practicing?

DT: Practicing has always been a very haphazard thing for me. In the last while, not much really. I go on kicks. I do a lot for a while and then nothing. I'm doing a lot more writing than anything else.

•Have you ever taken lessons?

DT: I tried a bit. I wasn't too successful. I must be inherently lazy. When I started, I studied with Tony Bradan, a really great man. He's probably the best known and the most respected guitar teacher in Toronto. I went for about 4 or 5 lessons. It was nothing to do with him.

•What type of things do you practice?

DT: Whatever comes to mind. Patterns or scales or chords. I used to spend a lot of time in my formative years trying to figure things out from records.

•When you studied chords, did you study chord forms from chord books?

DT: I learned mostly from the books and then found other ways of voicing them from records. I'd listen to the strings, or the horn lines and try different patterns. I would experiment a lot. The chord books today are much better. I went through a period of trying to make my left hand look as weird as possible. I don't know whether I was trying to impress myself or people watching. Some of them worked.

I started thinking of complicated chords in terms of simpler chords. Even though I didn't study much, I learned a lot from talking to other guitarists.

Kids today have so much more available. When I started, I'd buy anything with a picture of a guitar on it. I had a Gibson catalogue and I used to look at it all day.

•Do you think kids today are the same way?

DT: I'm sure they are, except that now there's more and it's not so special. Then, seeing a guy with a guitar was rare, and now in any high school, there are so many kids playing in bands. The one thing I hope they appreciate is how special it is to be able to play.

•Have you ever taken vocal lessons?

DT: Singing never really appealed to me. Shawn Jackson had taken some lessons from Rosemary Burns, so I went to her. She's a great lady and an incredible teacher. I used to get a charge out of going just to talk to her. I went for a few weeks but never practiced.

•When do you do most of your songwriting?

DT: I do it when I feel like it. I'll go through periods when I won't write anything and then all of a sudden I'll write all kinds of things. That's the way I am and it works for me. I've been writing since I started playing. I was always the arranger in the band and that naturally led to writing.

•Where do your ideas come from?

DT: Some are personal experiences and some come from other people or movies,

books etc. A million things can trigger your mind. Sometimes the lyrics come first and sometimes the musical part comes first. The music comes much easier.

•After you've written a song, does it change much when played by the band?

DT: A lot of times. I don't think it ever sounds the same as the first time it is in your own head. That first time you write it is always the best. Sometimes it changes and develops and your own concept changes. The good thing about having a band is that they see different possibilities in a song. It also changes on stage as we play it.

•Who is in your band now?

DT: Paul DeLong is the drummer, Bob Wilson plays bass, Dave Tyson is on keyboards but is leaving soon to do more studio work, and Roy Kenner is joining the band on vocals.

•Why did you decide to produce *Fret Fever* yourself?

DT: I knew what I wanted to do and felt at this point it would be easier to do without someone else's opinion.

•Were there any disadvantages?

DT: I didn't think so.

•Did your arrangements change much in the studio?

DT: It varied with the tunes. Most of them were pretty much what we had in mind. Most of them were quite new when we went in. There were only two or three that we had played live. The tune that changed the most was *Fret Fever* because I changed my mind a lot. The whole feel changed.

•Where was it recorded?

DT: *Sounds Interchange* in Toronto with Michael Jones engineering. He's a great engineer.

•Do you do anything to psych yourself up for the studio?

DT: Not really. Sometimes that makes you feel more tense. Some days you're up and some days you're not. A lot of times you leave things and come back to them. There is no use forcing things.

•What instruments do you put down first?

DT: Basically, the band members. Whatever parts are most important for the feel of the tune and the little things you overdub. A lot of things are overdubbed so that you can work on the sounds, particularly with synthesizers where changing the sound takes time. Once the basic feel is there, other things can be added. Sometimes, such as the song *Fret Fever*, they are pieced together and that can work too.

•Do you lay down rough vocals at the same time?

DT: A lot of the time, we lay down rough vocals for the feel and with Roy in the band, we'll probably do that even more. I think it helps the feel a lot and if the tempo is off, it becomes obvious. With *Fret Fever*, Roy came in after the cuts were down, so this time he'll be involved from the start.

•When you're miking the instruments, are you aiming for a lot of separation or room sound?

DT: It varies with each song. In a tune like *South American Run*, we wanted it to sound like we were playing in Maple Leaf Gardens, so that's what we went for. We miked in close but we had on all of the ambient room mikes also; so it sounds like *World War Three*. On other tunes, we wanted a lot of separation. That tune was also recorded quite loud.

•On the album, there are a lot of different guitar sounds. Is that from different guitars, effects or both?

DT: A combination of both. A Strat does sound different than a B.C. Rich. I messed around with a lot of different amps, and the miking and I didn't use many effects except the DDL. I also used a lot of overdubbing. In *Brains on the Floor*, I did one guitar figure 8 or 9 times in different octaves on 6 and 12 strings. In the end, it sounded like one instrument but not like any particular instrument. On *Your Past is a Part of You*, I play one chord figure over again one note at a time because I used a really distorted sound and wanted each note to be clear.

•On *Victim of Circumstance*, how were the keyboards, particularly the synths, recorded?

DT: We used a lot of keyboards; acoustic piano, organ, Minimoog, Arp, Maxichord, Yamaha Synthesizer. There are some backwards tape things and echo effects. We used an Eventide Harmonizer to make the synthesizer slightly out of tune with itself and give it a thicker tone.

•Similar to overdubbing vocals?

DT: Yes. Because they're slightly out, it gives it a natural largeness.

•On *Achilles*, how did you get the guitar sound? It had a lot of sustain.

DT: That was the red B.C. Rich through an old Fender Concert Amp and tape delay echo. It was played at high volume and overdriving the amp. The Concert was beefed up by a local repair shop. The song has a real spacy feel.

•How do you find the instrumental tracks are accepted by radio stations?

DT: Not that well. They're for people that like that kind of thing. It's hard to tell since you don't get much feedback.

•Do you think the variety of your material is a hindrance to airplay?

DT: I think so. They like to slot you. This album is more directed than the past ones. They say we're too jazzy to be rock, too rocky to be jazz, and too bluesy to be something else. To me, music is music. Either you like it or you don't. I honestly think that most people feel the same way. The average guy would like a lot of different types of music if he got the chance to hear them. A lot of critics say that the band is not directed, has no sense of direction and is not committed to one thing. They don't look at the obvious. If the artist enjoys what he's doing and is doing it

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PRISM



For a rock band from Vancouver with no connections east of the Rockies except their record company, coming east to Toronto to perform can be an unnerving experience at best. There is some sort of invisible line drawn across the country by the media and the public that separates east from west, and bands attempting to make it in the other sector might just as well be from another country.

Unless the band is already famous, it is ignored by the media and often by the public. But Prism has always been a bit different. They had already hit the international market with their first album, *Prism*, when they played Toronto several years ago and their visit in June this year coincided with the release of their third

MAD STONE

With three platinum albums to their credit, Prism is one of the hottest acts in Canada today.

album, *Armageddon*.

Prism played Ontario Place on a cool night in June and the Forum was packed. The inner circle, which seats 3,000, was jammed and there were people seated on every square inch of grass on the hills surrounding the stage which form a natural concert bowl.

And they had tough competition that

night: Cheap Trick was at Maple Leaf Gardens and AC/DC was at Massey Hall with UFO. It wasn't as if there was nothing else to do.

Despite the alternatives, the Forum was filled with kids - about 15,000 of them if you're into numbers. And it was apparent from the moment the band stepped on stage that this audience was behind them 100 per cent. They cheered, chanted and clapped to the music and, later in the set when the band played *Spaceship Superstar*, it brought down the house.

There was no mention of the concert in the next day's papers. Toronto's so-called rock critics who are supposed to cover everything that's anything in the city had somehow missed what 15,000 people were

PHOTO: BRUCE COLE

World Radio History

doing that night.

Prism drummer Rocket Norton did not seem overly concerned about the lack of recognition when he talked about the concert the next day. In his room at a downtown hotel, he was relaxed and even elated that the gig had gone so well. Tall, slim with wavy brown hair, he looked the part of a rock star. What mattered was not whether the critics were there, he said, but whether the audience liked the show. Critics, everyone knows get their albums and concert tickets free, it's the kids you have to please. And from the sound of the applause that night at the end of the three encores, it was obvious that the band had done just that.

"Besides," said Rocket, still thinking about the critics, "sometimes no review at all would be better than what gets written about the band. Like the time in Calgary when the music critic spent much of his review criticizing the lead singer Ron Tabak for wearing shoes that did not match the rest of his outfit. I wrote a letter to the editor," said Rocket. "I told him that guy should have been the fashion editor instead of the music critic. We don't want the reviewers there if they are not going to review the concert."

Rocket admits he is sensitive to reviewers because Prism was exposed to the scrutiny of the press at a very early and unstable stage in its development. The members have never forgotten.

"When the first album came out, its success surprised us a bit and there was a short period there when there was some reshuffling. Then we got the band together.

"That first couple of months we did under pressure - under the watchful eye of the press. And every time we blinked they said: 'Aha! They're going to change again.' But it wasn't true and it never happened."

As a band, Prism was spared the agony of coming up through the bars although its members have all paid their dues individually.

The band was created in 1975 by producer Bruce Fairbairn and Rodney Higgs, a drummer and songwriter. They were looking for a vehicle for some of Rodney's tunes and they loosely formed a band to do some demos.

"We went into the studio and we used Lindsay Mitchell for guitar and Ron Tabak for vocals," says Fairbairn in a telephone interview from his home in Vancouver. "Then I took the tapes and started to shop around with them. It took about four or five months before I found a deal that we liked. Then we recorded the rest of the songs for the first album."

But it wasn't until the album actually hit the streets in August, 1977, that they started to consider a performing lineup. Rodney, Lindsay and Ron formed a nucleus to which Tom Lavin (bass and guitar), John Hall (keyboards) and Tom Keenlyside (sax) were added. During the

next six months, personality conflicts arose and there was a further personnel change. When the dust finally settled, Rodney had retired to write songs, and two new members had joined - Rocket Norton on drums and Allen Harlow on bass. They replaced Keenlyside and Lavin. Oddly enough, Lindsay, Rocket and John had all worked together in another Vancouver group called Seeds of Time and they were more than happy to be together again.

But the group had taken a big chance reforming after the release of its first album and the press never let them forget that they had witnessed the confusion and changes and were expecting more.

So there they were, says Rocket, they had achieved that first small degree of success and they were all wondering what would happen to them next. Lots of hard work is what happened. In the last two years, they have toured both Canada and the United States and have recorded and released two more albums, *See Forever Eyes* and *Armageddon*. All three of their albums have reached platinum status in Canada. *Armageddon* shipped platinum.

Although they are far from being a household word, they have achieved a moderate degree of success in North America. There are many bands that would envy them. And yet, it has changed their lives in some ways says Rocket, who has recently had some costly orthodontal work done. They don't have the financial worries they once had and they don't have the business worries either. They've handed all that over to the people who manage and produce them - Bruce Allen and Bruce Fairbairn.

At this point, Lindsay Mitchell joins the conversation. He had entered the hotel room sometime earlier but had been silently listening to Rocket's comments. Tall, dark, with a sinister-looking goatee, he was lounging on the bed, picking at the guitar he had brought with him. When the band's business matters were discussed he spoke up. Lindsay said the band didn't want to be like so many other musicians who knew how to make music but didn't know how or where to sell it.

"Rocky and I know lots of those people and they're probably better players than we are but they will probably never make it. I guess musicians are innately distrustful of the management thing - of people taking their creative work and mucking with it. But that's the thing you have to get together."

"Once the music is created, then there is the business of selling it," says Rocket. "Now we are not in that business. We are in the business of making it. But we have people who are in the business of selling it. We were smart enough to associate ourselves with the businessmen and we've got the best businessman in Canada to manage us."

Fairbairn says that when the group first started, he was more involved in the

management and was often called upon to act as mediator in internal disputes. But now Bruce Allen has taken to going on the road with the band and Fairbairn's function is mainly production, which is how he likes it. "Bruce is really the new mediator and decision-maker now," says Fairbairn. "I'm more involved in the musical end of things."

He says the musical direction of the band is pretty well established by the writers. What he does is help select, along with the band and Allen, the strongest songs for the albums. "I try to keep an objective view of things and try to keep the band in a rock and roll vein. I don't want them falling into middle-of-the-road rock or what I call *suck rock*." Fairbairn says rock music is getting more and more simplistic - he cites the Cars as an example of this - and that's where he is steering Prism. "I'm trying to keep it simple, rather than that other approach of layering all sorts of stuff, although that's OK for some songs."

"We're a mainstream rock act by design," says Lindsay. "We are not trying to communicate on an intellectual level particularly. We are a rock and roll band. I don't think Chuck Berry was intellectual. Elvis Presley wasn't intellectual and Jerry Lee Lewis wasn't intellectual. Rock and roll itself is a visceral, not a cerebral thing.

"We don't represent any new trends because trends come and go. There's a very good quote in this article on Randy Bachman (he flips through a copy of *Canadian Musician*). Ah, here it is - he says he's not punk, not new wave, not old wave, but permanent wave. It's very apt.

"We could say 'Hey man, we need a hit. Let's write a disco song.' And say we came out with a hit - we'd be dead in no time. Because we would go down with disco when it goes down. Or if we became new wave, if we went that route, we would go down with new wave when it goes down. But we're not going down.

"Rock will last forever just like Dixieland will last forever or the Minuet will last forever. It might not always be big business but it will be there."

Lindsay says he is sometimes tempted to stray from the straight and narrow path of rock. There are some disco songs he likes, but he resents disco because he says the musician is not the centre of attention.

"The dancers are the centre of attention, or the guy that is playing the records; that's even worse. The dancers may be getting off on the music, but they don't know and they don't care who is playing it. And it takes a person to play music. So in any musical endeavour, the musician should be the centre of attention. That's my personal belief. And if he's not - it's wrong. So I can't in all conscience support disco."

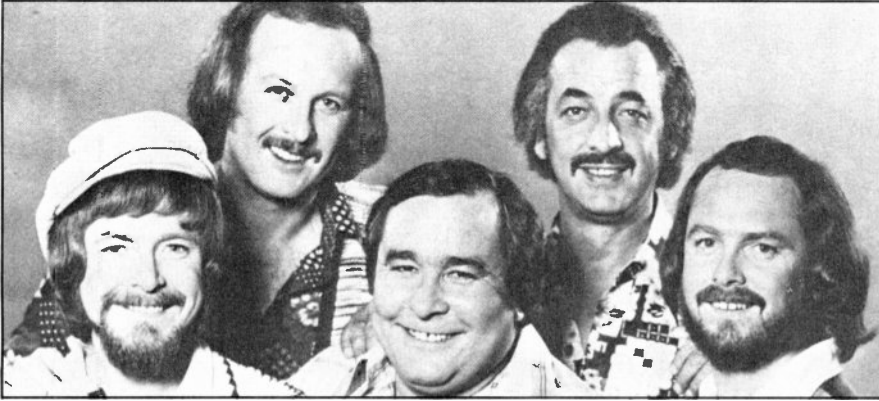
He is, however, into country music and rhythm and blues which is what he likes

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The Irish Rovers

MONA COXSON

Canadian musicians taking Irish music around the world



I'm sick to death of Toronto critics. Once again, a group has been criticised for being too slick, too polished, and too much "like a typical Las Vegas act", whatever that may be.

These tired clichés were directed at the Irish Rovers when they appeared recently at Ontario Place in Toronto. Together now for 15 years, of course they are slick and of course they are polished. If they weren't, it's unlikely they'd be where they are today.

As for being like a typical Las Vegas act, it sure didn't stop the Rovers from selling out 34 concerts within 31 days in New Zealand last time around, turning the Jubilee Auditorium in Calgary into a rollicking Irish pub for one night, or getting the owner of the prestigious Sabre Club in Chicago up dancing on the floor during their show. And it didn't stop the audience from enjoying them at Ontario Place.

The Irish Rovers are international stars. They tour North America, Japan, Australia and New Zealand. With twelve albums to their credit and one in the offing, *The Unicorn* alone has passed the 3 million mark, has been certified platinum for both the single and LP, and is still going. Their TV series, which ran for six successful seasons and drew an unprecedented 2.5 million viewers a week, has now been released in many countries and currently, they are contracted to four CBC-TV Superspecials a year.

In June, the Rovers were awarded P.R.O. Canada's highest honour, *The Wm. Harold Moon Award*, an award presented annually by the Canadian performing rights society to acknowledge contributions to Canadian music at an international level. Last year, performance royalties for broadcasts of their music abroad were received from England, Spain, Germany, the Scandinavian countries, Austria, France, Belgium, Switzerland, Australia, Japan and South

Africa.

A formidable list. No slick, no polish, just facts. So what's the secret of their success? "No secret," says a friend. "They give the people what they want to hear." From another, "Hell, they turn ever concert into a party. Always have. When Will gets going, there's no stopping them."

They also work very hard, love what they're doing, enjoy one another, and to their credit, have never forgotten their beginnings.

For Will Millar, this was Ballymena, Co. Antrim, a small industrial town in Northern Ireland. Will is the restless, mercurial leader of the Irish Rovers about whom so much has been written. Besides the banjo and tin whistle which he plays on stage, Will does most of the arrangements for the group. He also plays guitar, mandolin and steel drums; the steel drums probably a holdover from his days as leader of a calypso band when he first arrived in Toronto from Ireland. "How the hell I got into that," Will reflects, "I'll never know."

That job lasted until the Musicians' Union black-listed the club. "I was happy," says Will. "I was making \$120.00 a week in those days - my Jesus, I was a rich man - but the Union told me it wasn't enough. Well there was no way the owner was going to pay more, and it was the only job I could get, so I headed out west."

Will ended up in Calgary where he landed a children's show, *Just For Fun*, which ran for over a year. Meantime George, Jimmy, and Joe had arrived and were appearing occasionally on Will's show.

It was probably Will that decided the Rovers should head for California. "See, I'm the pusher in the group," says Will, "I'm the thirsty one. In those days *The Hungry i* was mecca to me. It was where the *Limelighters* played, where *Peter, Paul and Mary* played, where the *Clancy*

Brothers played. And by God, that's where the Irish Rovers were going to play."

Well, they didn't make *The Hungry i*, but they did end up at the *Purple Onion* where a two week booking stretched out to three months. Word spread, the following started to build and the Rovers met Jan and Roy Brainerd, two agents who believed in them. "We were all over the place after that," Will continues, "Working right across the country, but the brass ring that Jan and Roy were after was a recording contract for us."

It took time, but eventually the Rovers caught the brass ring. They recorded an album with *The Unicorn* on it, producer Bud Dante pushed to release *The Unicorn* as a single and it hit. The Irish Rovers were on their way. They had attained what Will wanted for the group from the beginning - fame and success.

With the fame, has come the fortune and the material things that fortune brings. The farm on the ocean in Prince Edward Island, the lushly furnished condominium in Toronto, the homes in California and Ireland now sold, the paintings and antiques that Will loves.

Looking back, one wonders if Will Millar has any regrets, anything he would have done differently. A self-admitted dreamer, he answers this question rather obliquely. "You know as you get older, you get more jaded. The things I now take for granted, at one time would have made me do cartwheels across the front lawn. Dreams are great while you're dreaming, but the fulfilment of those dreams are not always the high that they were when you were dreaming about them."

Point well-taken, Will Millar. 'Tis a wise man who realizes this.

Born in Belfast, lead singer Jimmy Ferguson is somewhat like the mythical Stage Irishman, portraying an image that everyone expects from an Irishman.

On stage, fronting the Irish Rovers with Will, Jim is the comedian, the lovable buffoon, the perfect foil for Will Millar as they banter with the audience.

Off stage, is Jim Ferguson family man, who even after 15 years will still get homesick when he's on the road, who still gets embarrassed when people stop him on the street for an autograph and who still finds time to personally answer a fan letter from a child in the hospital.

"When we first started doing the CBC show," said Jim, "We were getting an average of three or four thousand letters a week and we insisted on reading them all. We used to sit in the dressing room and read all these letters and I'd say, 'How the

hell are we going to answer all these?', because we wanted to do it ourselves, but there was no way." Getting a secretary to answer the routine letters was the obvious answer, but the Rovers still answer some themselves, such as the letter from the child in the hospital.

No secretary was needed when Jim first arrived in Toronto and met George and Joe Millar. We actually formed the group in Toronto," Jim said. "I sang, George played guitar, and at that time Joe was playing a little button key accordion." They played the folk clubs and the Irish soccer dances, kept their day jobs, and continually sent tapes to Will in Calgary.

"Will was our critic at large - the big time. He had his own TV show and all, and he would offer us long distance advice, tell us why we sounded good or bad. He was the one who suggested the name Irish Rovers to us. *The Irish Rover* is a song about a ship that sunk half way through its career and Will used to kid us by saying that the same thing would probably happen to us. So we said, 'O.K. - to hell with you, we will.' and we did."

They didn't sink but they did reach a point where they felt they had to make a move. "We were ambitious in those days, we'd played the clubs to death in Toronto, and we didn't know what to do next; what direction to take. So we decided to visit Will in Calgary, ended up staying there, and the Irish Rovers became four."

Jimmy Ferguson has only one regret. "It's not that big a regret, because it's been offset by the success and happiness I've had being an Irish Rover, but I always wanted to get into acting, do character parts. I always fancied that I could do character parts and if I could go back and change anything, it would be that when I wasn't working as an Irish Rover, I'd used that spare time to push Jim Ferguson, actor."

The old adage, that in the heart of every comedian there's a serious actor still seems to hold true. And the myth of the Stage Irishman lives on.

George Millar's first guitar was a hand-me-down from older brother Will. "I don't know what kind it was. One of those Japanese makes that had cost Will about \$30.00. It was awful."

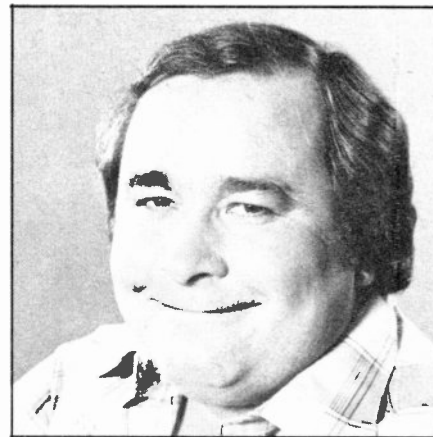
The second one was a bit better, but not much. "When we first started the group I had an old Martin that used to belong to Ian Tyson, then went to David Wiffen who put a huge hole in it. David gave it to me and I played it for the first year until I had enough money to buy a better one. I still have the one David gave me, even take it down and play it sometimes."

Today, George plays a 12 string Martin, which gives a heavier sound for the fast, bouncy Irish songs and a 6 string Martin which he uses on the slow ballads.

Youngest member of the Rovers, George was just 17 when the group first headed for the States. They were gone for a year. "It was great. We'd play a month,



George Millar



Jimmy Ferguson

say in Kansas, keep driving, work a month in Denver, then on to the next town. Miss home? When you're 17, just out of school and single, why do you want to go home?"

Fifteen years later, the excitement of the road has palled, George is no longer single, and thankfully the tours are shorter. "I've had it with travelling," George said. "Three weeks on the road seems like an eternity now. I miss my kids."

One thing George would like, is for the Rovers to do more live albums. Since a large part of their success comes from their rapport with their audiences, it's difficult to build up the same excitement and camaraderie in the studio. The difference, George feels, was reflected in the reception they got from their first live album, *First Of The Irish Rovers* (Decca-DL 4835), which their fans loved. A dissenting voice comes from long time road manager, Bob Silk. "When the boys do go into a recording studio, we have a hell of a good time. We waste a lot of money and time, but I think because of their lightheartedness, that feeling still comes across."

Be that as it may, George maintains it is more difficult without a live audience and anyone who has watched the spontaneous response of their audiences, which in turn feeds back to the Rovers, can't help but agree.

Aside from wishing he had gone on to college, George has only one regret and he's taking care of that now. He's learning to play the piano. "I love it. It's a whole new world opening to me and I predict that within a year I'm going to play it on stage." The rest of the group aren't taking him too seriously. "Sure, they're all laughing at me, but I'm going to do it. And, I'm going to have a white baby grand for my debut!" With such determination, one can't help but feel that George will be playing piano with the Rovers in less than a year.

On the surface, Joe Millar is a quiet man and a Rover in the true sense of the word. "I like the travelling. Anymore than three weeks at home, I'm bored stiff

and I can't wait for another tour." This, from the one member who nearly gave it all up to be with his family, presents a strange contradiction until you know the full story.

Born in Ballymena, Joe followed cousins Will and George to Toronto, worked days at Sunbeam, nights playing the button key accordion at Irish dances, and when there was enough money, sent for his wife and two boys.

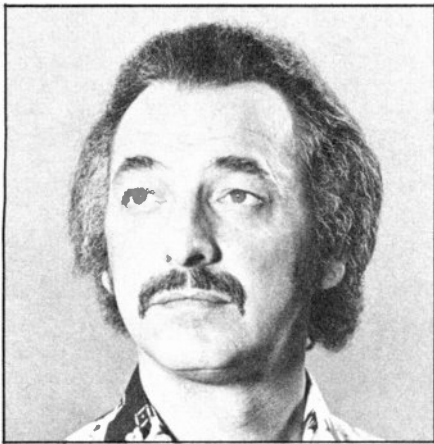
When Joe went on the road with the Rovers, the family stayed in Toronto. It wasn't easy for any of them. "Looking back, I don't know how my wife survived it. I was away most of the time and there sure wasn't much money." When they could, the others helped. "In those days," George adds, "Joe was the only one married. When we would have two or three weeks off we'd find some money to fly him home while we moved on to the next booking to set up."

Joe stuck it out long enough to do *The Unicorn*, then "after a bit of a hassle", decided to give it all up, went home, got a job at Eaton's and tried to forget life with the Rovers. It didn't work. "The Unicorn broke just after I left," Joe continues, "and that's what probably took me back to the group. Every time I'd turn on the radio I'd hear it, and it broke my heart every time. I really missed the boys."

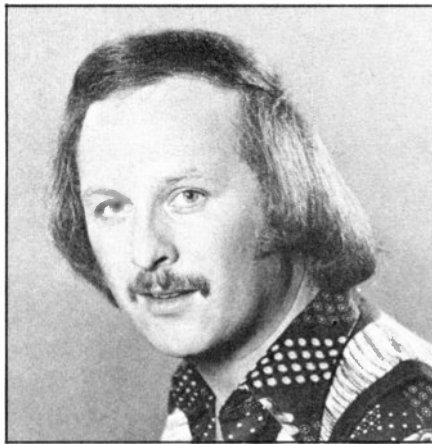
In this business, it's a rare wife who will send her husband back on the road, but Joe's wife did just that. She talked to Will. Told him, "Joe is dying, really missing the group." Will wanted Joe back, but by this time Wilcil had replaced Joe. However, they did need a bass player; would Joe do it? The next day Joe's wife went out and rented an electric bass and amp. "I don't remember what kind it was," Joe said, "all I knew was that I was going back. I took one lesson and a week later I was back on the road."

Today, Joe plays a Gibson Les Paul, a Hohner harmonica, and when not doing back-up vocals, steps up front to do the 'soft ballads', the love songs. And he's a happy man; well sort of.

He worries a little about the future. "Yeah, you say to yourself, 'How long can



Joe Millar



Wilcil McDowell



Will Millar

I last on stage? How long can I stick it? This old bird is getting older. Then I look at the Mills Brothers. They've been at it for 55 years or something like that."

Looking back, there's little Joe would change and here he pays tribute to his wife. "I couldn't have been a bachelor, I know that." As for anything else? "Well, maybe I should have taken the advice I gave my eldest son who wants to go into the business. I said to him, 'Fine, but finish school first, get a degree in music, be a studio musician, have something to fall back on - things I don't have.'"

Did his son take his advice? Joe smiles. "No. As a matter of fact I went to hear him at a club the other night. He sounded pretty good. Actually," Joe adds, "he was very good."

Born in Donegore, a farming community 12 miles from Belfast, Wilcil McDowell took up piano key accordion as a boy and by the time he joined the Irish Rovers had already chalked up an imposing number of credits.

For several years he toured Ireland, Scotland and England with his own nine piece band, *The Donegore Ceili* (pronounced Káy-lee), did extensive solo concert work and in 1963 won the *All Ireland Accordionist Award* in the All Ireland *Fleidh* (fláy-do, meaning festival of music). That same year the band itself placed third in the same festival.

In 1967, Will Millar invited Wilcil and three members of his band to appear for a summer in Vail, Colorado in a show headlined by the Rovers. That was the summer that Joe was seriously considering packing it in, and Will approached Wilcil about joining the group if Joe did leave.

Wilcil returned to Ireland and three weeks later the call came from Will. "Joe has decided to leave. Are you interested?" Wilcil was. He was over in three days.

The only non-singer in the group, Wilcil's accordion is custom-built by Bell Accordions in New York. "For our type of music," he explained, "I require a special type of tuning and Bell Accordions do it to perfection. Most accordions are straight-tuned and the tuning we use is called Gaelic tuning. It's the same system

as a honky-tonk piano - slightly out of tune."

Proud of his Irish heritage, Wilcil is a somewhat reserved man, not given to small talk. During an interview, he gives matter-of-fact answers to a variety of questions, including one about his views on critics.

"There are certain nights when we're not one hundred percent on. Now I don't mind if a critic picks up on that if he knows what he's talking about. And you can soon find out if he does know what he's talking about. But if he's comparing us to something that's not compatible whatsoever, that I do mind. I don't even mind if they write something that they personally didn't find right with us, if they add 'that's my personal opinion', but there's many won't even say that."

"I always thought," Wilcil continues, "that the ideal job - you know, later on - would be to become a critic for critics. Somebody should really start something like that. A column criticising critics."

Wilcil disagrees with George about recording live. "To me, you do a much better job recording in the studio. You can concentrate strictly on the music. Anyway, most live recordings are taken into the studio and sweetened; things will be added that were never on the live recording."

When asked if there's anything he wishes he'd done differently, Wilcil's answer is brief. "Certainly. We all can look back and recognize mistakes we've made." Does he ever wonder what's ahead? "Of course you do, you always wonder. But I think with us, that as long as there are Irish people, and there always will be, that there will always be an opening for us."

There is no doubt there will always be an opening for the Irish Rovers, but in all likelihood, there will be a day when they'll want to cut back on the travelling - even Joe. With this in mind, the Rovers have taken out an "insurance policy against the future" as Will Millar puts it, and it's a dandy.

Realizing a dream of ten years, the Rovers opened the first of a chain of Irish

pubs this summer in Calgary, called *The Irish Rovers' Free House*. To date, plans for future locations include Toronto, Winnipeg, Vancouver, Denver and Seattle. Speculation is that they can't miss, but wisely, each of the Rovers makes the same observation. "We'll see. Time will tell if they're going to be successful." As to whether the Rovers travel less if the pubs are successful, remains to be seen.

"I don't think any of us could quit just like that," Wilcil said. "It would have to be a slow phasing out. We've done it for so long."

As to the secret of the success of the group itself, perhaps Will Millar sums it up best in his own words. "I suppose lots of poverty stricken lads from the British Isles have tasted the good life through music; probably tasted a lot more than the Rovers. Yet they come and they go. Even the Beatles went their separate ways. The Rovers have managed to survive the bad times. Harder still, they have weathered the good ones." cm

An Irish Rovers Discography

First of the Irish Rovers

DECCA DL4835

The Unicorn

DECCA DL4951

All Hung Up

DECCA DL5037

Tales to Warm Your Mind

DECCA DL5081

Life of the Rover

DECCA DL5157

Shores of Americay

DECCA DL5302

Best of the Irish Rovers

DECCA DL5386

Irish Rovers Live

ATTIC LAT1028

Emigrate! Emigrate!

ATTIC LAT1029

Greatest Hits

DECCA MCA24066

Children of the Unicorn

K-TEL NC445

The Irish Rovers in Australia

ATTIC LAT1038

Moe Koffman



PHOTOS: BRUCE COLE

RICHARD FLOHIL

"In jazz, it's a matter of waiting your turn. If a new player can cut it, he'll make it."

Moe Koffman's office is on the top floor of his house in Forest Hill, Toronto's ritziest area. There is red carpet on the floor, framed posters and gold records on the wall, and a neat oak desk containing a stack of contracts, the Oxford Companion of Music, a pencil holder and matching sharpener, and an aerosol can labelled *Bullshit Repellent*.

He uses the latter implement rarely,

simply because - after 35 years as a professional musician - he doesn't need to. He is one of the wealthiest working musicians in Canada, because he is one of the very best working musicians in Canada. As one colleague said, only half-joking, "if it's written in Sanskrit and put on the stand upside down, Moe can play it right first time through."

The response to Koffman is a strange

mixture of sometimes-grudging respect, envy, sour grapes, and unadulterated admiration. Some see him as an aging hipster jazzman who has sold out; others will tell you he has a stranglehold on the jazz scene in Toronto - and, by extension, the country as a whole. Younger musicians regard him as some sort of hurdle they must meet, and jump over; more experienced musicians - especially those who know him - are in awe of his musical capabilities, and his capacity as a workaholic.

His story goes back to the earliest days of Canada's music industry - a time when recording studios were numbered on the fingers of a single hand, when the new music was bebop and the big bands were working every night of the week, and the big names in Canadian music were Mart Kenney and Horace Lapp and Benny Louis. Koffman, now past 50 and working harder (and better) than he has ever done before, has not forgotten the early days.

His parents had come from Poland, and they were working hard to become established in the New World; his father had worked in a shoe factory, and then started a small variety store. His first instrument, at school, was the violin, but every day, on his way to classes, he passed a store with a saxophone in the window. Somehow, that became the passion - he had to have it. Soon he did - a silver Holton alto that cost \$30. His first teacher gave him the rudiments - basic fingerings. After each lesson he would record his students on a disc-cutting machine, and play back the recordings. And, to encourage Moe's parents, he told them, one afternoon in the little sweet shop, more than 35 years ago, "I tell you, you've got another Jimmy Dorsey there!"

And Moe Koffman, the chubby little Jewish kid, instinctively realized one thing: Playing an instrument wasn't hard, if you worked at it. What you had to do, more than anything else, was practice; between classes, walking home from school, in between customers as you worked behind the counter at the store, up in your bedroom late at night and early in the morning.

By 15, Koffman was studying classical clarinet at the Toronto Conservatory. He joined the Union, and picked up gigs with bands playing weddings, bar mitzvahs, and dances. Before he was 16, he was in the second alto chair of Horace Lapp's band. School was a bore - and, besides, it used up valuable practicing time. Fortunately, his parents understood - and he left to take up music full time, and full

time meant every waking hour.

Music, in the late forties, was still predominantly big band swing. But there were stirrings in New York; young players like Charlie Parker and Dizzy Gillespie and Charlie Mingus and Thelonius Monk were breaking out of the big bands they had all worked in. They were crazy, of course, mad crazy beboppers making some kind of newfangled racket and you couldn't even follow what they were doing, for God's sake. But the word leaked out - something new was happening. To be on top, you had to know what it was, and Koffman (and a tiny handful of his colleagues) found out - and at afterhours jazz clubs like *The Mercury* and *The First Floor*, they experimented with the new music.

Meanwhile, down at the *Palace Pier* and the *Palais Royale*, the big bands were playing, almost every week. There were jam sessions afterwards, nearly every time, and young Moe would finish his gig with Horace Lapp (or whichever dance band he was working with on any given night) and rush down with his horn to join in. The new music was fascinating; it was a challenge, and it seemed to say something - something about being young, and being tough, and being adventurous, and saying to hell with the straight world. Obviously, sooner or later, Moe Koffman had to get the hell out of Toronto, and discover New York.

And the word was beginning to spread. In 1948, a now-vanished Canadian magazine called *Jazz Panorama* conducted its annual poll; Koffman came in second as jazz soloist of the year (after Pat Riccio), but when he turned up at the awards ceremonies he took part in a jam with some of the other winners and thoroughly impressed American critic Barry Ulanov, there as guest of honour. A few weeks later, Ulanov wrote a highly complimentary piece about the young Canadian alto player in *Metronome*. "They had a whole page picture of me," Koffman recalls. "I was the new alto sax discovery. I even got a record offer from *Main Stem* in New York, so one weekend I went down to Buffalo and cut two 78's." It was an inauspicious beginning, and today Koffman no longer has copies of the discs. But it triggered the move.

In 1950 he left for New York, and did what every young musician did in those first days in the Big Apple; he starved. He also studied flute with Harold Bennett of the Metropolitan Opera, and classical clarinet with Leon Rushinoff and the New York Philharmonic. He also bugged everyone and anyone with access to the big bands of the day - and finally got a job with Sonny Dunham's Band.

The "crazy boppers" were making inroads in the jazz scene, but the big bands were still where the money was. Soon the kid from Toronto was picking up \$71 a week, and sitting in the lead alto chair with Dunham. Obviously, the kid could

cut it; within weeks he had the book down cold. Soon, he moved on to Ralph Flanagan's band, and later to several others - as soon as he had learned the book, done a tour or two ("we did those one nighters in buses, like Kenton and Basie and Maynard Ferguson still do today") he got back to New York and joined another band. The money got better and better.

And so it went, for five years. They were good days, loose days; times when music was everything in the world. One veteran who knew Koffman back then explains that, in one of the bands, there were only two musicians who practiced - Moe and Doc Severinsen. The rest slept, read, and tried to get lucky with ladies, a difficult project when you're living in a bus and you've got two hours before the band leaves for the next gig.

In the mid-fifties, Koffman came home to Toronto. By now, he was playing all the saxophones, flute, piccolo; he had recorded with some of the leading big bands of the day; he had been making top money with groups led by Charlie Barnett, Ralph Flanagan, Buddy Morrow, and even Jimmy Dorsey, the man Koffman's first teacher compared him to.

Most important of all, Koffman could read any book on sight. "It just came naturally," he says. "I mean, I was taught how to read, and I practiced for hours every day, and then I got faced with an endless amount of new material - so suddenly I became a very fast reader. And that's all there is to it; there's no mystery to it."

He arrived in Toronto at the beginning of the television boom - the CBC was finding its feet in the new medium, and it needed musicians who knew what they were doing, who were adaptable, and - most of all - who could read anything at sight. Before long, he was in steady demand from the big contractors and producers of the day - Ellis McClintock, Nat Goodman, Jackie Rae, and others. There was even a chance to make records - although the first stirrings of rock and roll were beginning to be heard in the land.

At one session, at the old RCA studio on Mutual Street, the Moe Koffman Quartet - Ed Bickert on guitar, Hugh Currie on bass, and Ron Rully on drums - cut a nifty little 12-bar riff called *Blues a la Canadiana*. It was a fill number for an album, a catchy little flute piece; the producer, Morty Palitz, renamed it *Swingin' Shepherd Blues*, and the rest is history.

Thanks to one disc-jockey in Chicago, who picked up on the tune, and the fact that it is one of the most memorable little riffs anyone could ever hope to get out of his mind after three listenings, *Swingin' Shepherd Blues* went on to sell a million copies, and be covered by everyone from David Rose to Ella Fitzgerald. It gave Moe Koffman a small fortune in performance royalties (he didn't see any of the

mechanicals because the record label was not the sort of organization that bothered with such matters, preferring to keep the money itself). Most of all, it gave Moe Koffman a name and a reputation.

Now, in addition to studio work - still mainly for CBC-TV and radio - Koffman was in demand as a jazz musician. With his quartet he was equally in demand; in local jazz clubs he was accepted as a star, and one who could - and did, almost every night - hold his own with the very best American players.

Through the sixties and the seventies, Koffman's story has been the same; true, there have been no more million-selling singles, but the key word in Koffman's musical career has always been consistency. And consistency and excellence - along with the word practice - have been the keys behind his day-to-day musical (and business) philosophy.

The fact is that today, Moe Koffman is as much of a businessman as he is a musician - the inevitable result of the demand for his services. And that demand, of course, is the direct result of his ability to play anything, anytime, anywhere, for anyone.

And the business day starts early. At home, he is usually an early riser - particularly for a musician. Unless there is a morning studio gig, Koffman will jog for a few miles, return home and settle down for at least an hour or two of solid practice. At the time of writing, he was working on flute exercises, in preparation for some overdubs and re-recording for his latest album, *Back to Bach*. "Parts of the flute tracks I've done just aren't good enough. So I'm getting in shape to redo them later this week." He finds the classical composers' solo pieces - particularly those by Vivaldi - invaluable in practice sessions.

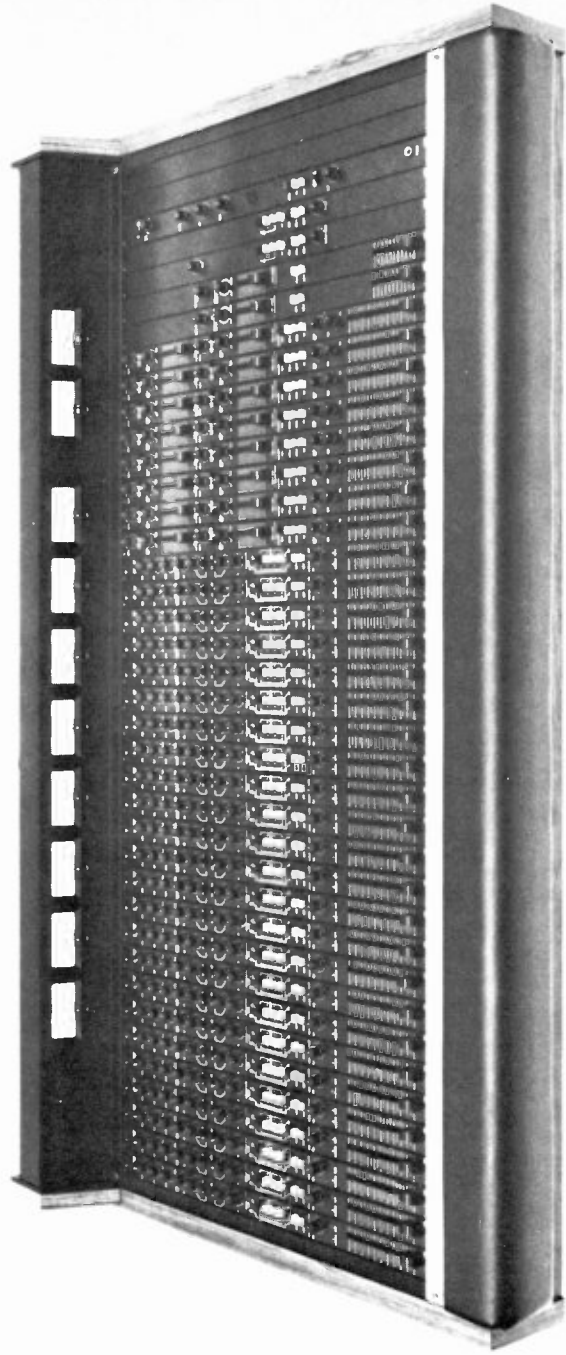
Most days, Koffman spends the rest of the morning on the telephone, getting back on phone calls that have come in the previous day, or talking with his manager, Peter Sever, who is primarily responsible for the work he undertakes as a bandleader. "That involves a lot of co-ordination - making sure that the studio dates, my work with the Boss Brass, and some time off, don't conflict."

In fact, Koffman's dates with his Quartet - Bernie Senensky (keyboards), Claude Ranger (drums), Neil Swainson (bass), and Bickert on guitar - are usually booked well in advance. Touring plans are also made five or six months ahead; as a result, most conflicts with Koffman's other work are avoided. He knows now that he'll be in Australia with the band next March, and that there are a series of dates in upper New York State in the fall, as well as projected appearances (at the Monterey Jazz Festival) in California and Washington State.

"Having Peter take care of that takes a big load of work from my shoulders," he

Continued on page 52

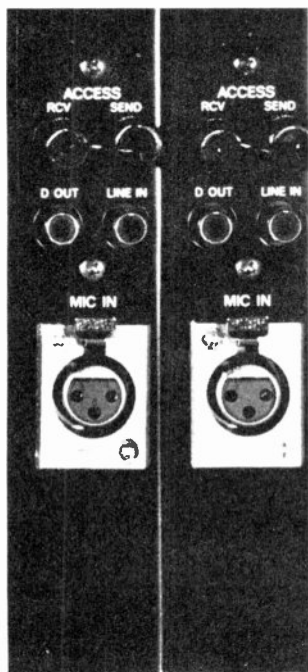
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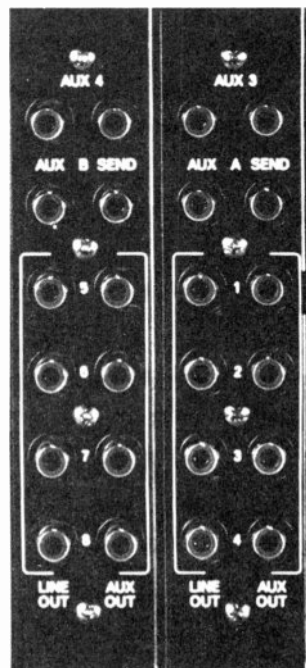
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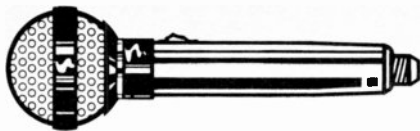
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It is the general consensus that in choosing a recording studio that best suits your needs, the determining factor is FEEL. In speaking to some of Canada's top engineers, producers, recording artists, A & R people and studio designers, they all emphasize the importance of a warm room.

Obviously the mechanics of a studio are also important. In this area, depending upon your specific requirements, keep in mind these factors: What type of tape machines, and mixing console are available, and what is the selection of microphones? What is the availability of outboard processing equipment? How available are instruments such as grand pianos, organs etc?

Pre-determine the exact facilities. In other words, the size of the studio: Is there a drum booth, a vocal booth, does the studio have a "live section" (a high reverberant factor)? When considering the size of the studio, bear in mind the number of personnel and equipment of the band and any additional instruments you may wish to use.

For your comfort also consider elements such as coke (pop) machines, coffee makers, pinball machines, lounges, phone and office access, listening rooms, and sleeping area. In some cases, there are studios which provide bedrooms and even separate living quarters for your convenience.

Obviously the studio that you choose is also determined by the project itself. Demos and finished masters require a different selection and quality of equipment and personnel. If you're doing film or TV work, a jingle session or a live recording, this could also affect your choice.

Location should be a determining factor as well. You may need the convenience of a city studio if you do not have transportation and must do running around. If you choose a studio outside commuting distance of your residence, then you may also want to be near suitable accommodations. In some cases, there are musicians and their management who prefer to be secluded from drop ins. For this reason, the out-of-the-way studio is the best bet.

Remember the control room is where the sound materializes. There are only a handful of professional studios and they all have state of the art equipment. Again there will always be personal preferences in equipment and acoustics, however don't overlook the personnel involved in the production of the recording. An engineer with a good reputation is most imperative, no matter what the room is like or where it is; a good engineer makes the most out of the least. Call it superstition if you will, but it has become evident that a studio that can turn "music into gold" rates high in the pickins.

The following does not purport to be a

Canadian

A Comprehensive Listing of Recording Studios Across Canada



DRAWING BY BILL SLAVIN

complete guide of every studio Canada-wide, but simply a collective listing of the studios which replied to the survey taken. The studios are listed from the east coast to the west coast in alphabetical order, under each province. Included are mono, 2, 4, 8, 16, 24 and 32 track studios. Also contained are mobile units and mastering facilities. This guide will be featured on an annual basis, therefore if there are any studios not currently listed or ones that are yet to be opened feel free to send along any information which will enable us to update our files for future recording studio guides.

In case there are any questions you have had in the past concerning recording studios, or if this feature prompts any new queries, direct your inquiries to Canadian Musician, 2453 Yonge St., Suite No. 3, Toronto, Ontario M4P 2E8. We will be glad to answer any requests that we receive. If you require further information on a specific studio, drop them a line or give them a call. Space does not allow a complete listing of each studio's facilities.

MARITIMES

A.B.S. Productions Ltd.
196 Joseph Zatzman Dr.,
Dartmouth, N.S. B3B 1N4
(902) 463-2335

Manager: R.G. Sandoz

No. of Studios: 1

Dimensions: 20' x 38' x 14' - Mixing Theatre
8' x 10' x 9' - Voice Booth

Hours: 9.00 a.m. - 5:30 p.m.

Instruments Supplied: None

Special Services: Specialize in motion picture and audio visual sound track recording, editing and mixing - 1/4", 16mm, 35mm, and high speed cassette duplication, sound effects library.

Audio Atlantic,
2893 Isleville Street,
Halifax, N.S. B3K 5H4.
(902) 422-8342

Manager: Mary Jane McGinty

No. of Studios: 1

Dimensions: 40' x 39' x 17'

No. of Tracks: 16

Hours: To accommodate client

Instruments Supplied: Yamaha Grand Piano.
Other instruments available locally for rental

Recording Studio Guide

KATHY WHITNEY

-full range.

Special Services: Manufacturing of 45's, LP's and tapes. Very low-priced demo sessions and accomodating financial arrangements.

Inter-Media Services Ltd.
63 Ardwell Ave.,
Halifax, N.S. B3R 1L7
(902) 477-2545

Manager: Dave Miller

No. of Studios: 1

Dimensions: Mobile

Hours: Any time

Instruments Supplied: None

Special Services: Full custom pressing package, sales co-ordination

Solar Audio & Recording Ltd.
160 Wyse Road
Dartmouth, N.S. B3A 1M5
(902) 463-5557

Manager: Harold Tsistinas

No. of Studios: 1

Dimensions: 1500 square feet

No. of Tracks: 16/24

Hours: All

Instruments Supplied: Yamaha Grand, CS-80, CP-70, Hammond C-3, Rhodes, Wurlitzer, Arp Omni, Mellotron, Gretsch drums, Eventide D D L Harmonizer, Instant flanger. Many others are available on request.

Special Services: Mobile 2, 8, 16 track. Also 20 Kilowatt concert P.A. system.

West River Recording
Ferry Rd. Hwy 248
Cornwall, P.E.I. COA 1H0
(902) 675-2423

Manager: Wayne King

No information available

QUÉBEC

Le Mobile Filtrosion Limitee
4 Carre des Bois
Ste. Therese, Quebec. J7E 2R3
(514) 733-8166 / (514) 735-5557
No information available.

Le Studio
Perry Street
Morin Heights, Québec. J0R 1H0
(514) 226-2419

Manager: (Miss) Yael Brandeis & Mr. André Perry

No. of Studios: 2

No. of Tracks: 2 x 24

Hours: 24. Rented by the day, week or month.
Instruments Supplied: Yamaha 9' grand, Yamaha 5', Fender Rhodes 73, Hohner Clavinet, Congas. All other instruments can be rented from Montréal or N.Y.

Les Studios Marko Inc.
910 East de la Gauchetiere

Montreal, Québec. H2L 2N4
(514) 282-0965

Manager: Robert Boivin
No information available.

Les Studios Sud Enr.
Rg. St. Anne Nord
St. Anselme, Quebec. G0R 2N0
(418) 885-4832 / 885-4891

Manager: Jacques Gaudreault & Donald Dufour

No. of Studios: 2

Dimensions: 400 sq. ft. each/drum booth 8' x 10'

No. of Tracks: 8

Hours: Open normally 12 hours a day, will open 24 hours if necessary.

Instruments Supplied: Acoustic piano, Davoli piano, Hammond B3, Guitars, Logan String Synthesizer, Arp Odyssey, Power amplifiers, Percussion.

Special Services: Composers, arrangers, musicians, technicians, professional personnel for jingles, sound systems, and mobile recording available.

Listen Audio/Studios Youville
308 Place D'Youville
Montreal, Québec. H2Y 2B6
(514) 842-9725

Manager: Stanley Brown
No information available.

Montreal Sound Studio
5000 Buchan St.
Montreal, Québec. H4P 1T5
(514) 738-1168
No information available.

P.S.M. Studio
1117 1/2 rue St.-Jean
Québec, Québec. G1R 1C3
(418) 692-1571

Manager: Jean Marc Payer

No. of Studios: 1

Dimensions: 1,050 sq. ft. / 1 drum booth.

No. of Tracks: 24

Instruments Supplied: Harmonizer, auto pan, Dolby, Lexicon digital delay.

SNB Mastering Limited
8400 Côte de Liesse, Suite 214
St.-Laurent, Québec. H4T 1G7
(514) 735-2271

Manager: Sabin Brunet

No. of Studios: 1

Hours: 9:00 a.m. to 5:00 p.m.

Instruments Supplied: None.

Special Services: Disc mastering.

Studio A
910 de la Gauchetiere est
Montréal, Québec.
Manager: André Gerreault

No. of Studios: 1

Dimensions: 40' x 50'

No. of Tracks: 24

Hours: Open 24 hrs. / 7 days.

Instruments Supplied: Yamaha 9' grand, Gretsch drum kit.

Special Services: Computerized mix down.

Studio Saint-Charles Inc.
89 ouest, St.-Charles
Longueuil, Québec. J4H 1C5
(514) 674-4927

Manager:

No. of Studios: 2

Dimensions: 30' x 50'

No. of Tracks: 24

Instruments Supplied: Baldwin 9' piano

Special Services: Special live section with 2 booths.

Studio Six
1422 McGill College
Montréal, Québec. H3A 1Z6
(514) 844-2617

Manager: Chuck Gray

No information available.

Studio Tempo Inc.
0707 Charle Voix
Montréal, Québec. H3K 2Y1
(514) 937-9571

Manager: Ms. Gene Raby

No. of Studios: 1

Dimensions: 30' x 35' plus 2 booths.

No. of Tracks: 24

Hours: 24 hours day/7 days a week

Instruments Supplied: 7' Yamaha grand piano.

Special Services: Large rehearsal hall, dubbing facilities.

ONTARIO

Affinity Productions
757 Main St. E., Maingate Trademart
North Bay, Ontario. P1B 1C2
(705) 476-2264

Manager: David J. Barker

No. of Studios: 1

Dimensions: Control Room: 15' x 10'

Studio: 20' x 25' x 9'

No. of Tracks: 8, 4, 2

Hours: By appointment.

Instruments Supplied: Available at option: professional quality electric guitars, amplifiers, electric keyboards, effects pedals, drums, etc.

Special Services: Music production consultation, jingles and associated advertising services, experienced studio musicians.

Aldon Sound-4-Studios
1440 Redwood Ave.
Windsor, Ontario. N9C 3P2
(519) 256-3900

GSTUDIOGUIDECANADIANRECORDINGSTUDIOGUIDECANADIANRECORDINGST

Manager: Don Lazurek

No. of Studios: 1

Dimensions: 10' x 16' x 25' - studio.

No. of Tracks: 2, 4, 8

Hours: 8:00 to 12:00 p.m.

Instruments Supplied: Piano, "Arp" string ensemble.

Special Services: Consultants for studio design, acoustics and recording equipment sales.

The Awes Studio Ltd.

343 Richmond Street, Suite 301

London, Ontario N6A 3C2

(519) 433-0342

Manager: Phillip Ross

No. of Studios: 1

Dimensions: Studio 27' x 25'

No. of Tracks: 8

Hours: Business hours for bookings, 24 hr/day for sessions.

Instruments Supplied: Piano, Moog Series III Synthesizer with sequencer control.

Special Services: Record production and manufacturing, slide, sound synchronization, custom sound tracks, photography, darkroom and graphic art services.

Captain Audio Studios

133 Hazelton Ave.

Toronto, Ontario. M5R 2E4

(416) 924-2106

Manager: Ben McPeck

No information available.

Comfort Sound

2033 Dufferin St.

Toronto, Ontario. M6E 3R3

(416) 654-7411

Manager: Doug McClement

No. of Studios: 1

Dimensions: 40' x 25'

No. of Tracks: 8

Hours: 24 hours a day, 7 days a week.

Instruments Supplied: Baby Grand Piano, Gretsch Drums, Fender Precision Bass, Guild Acoustic Guitar, Fender Deluxe Reverb Guitar Amp., Acoustic 370 Bass Amp, Korg Synthesizer, miscellaneous hand percussion.

Special Services: 8 track recording for demos, jingles, film soundtracks, custom albums etc. We also have a fully equipped 8 track mobile unit for live, on location recording. The truck is often used by Toronto FM stations for live broadcasts.

Debut Sounds

R.R.1, Newmarket, Ontario.

(416) 898-3757

Manager: Dave Nassif

No information available.

Demo Studio

1076 Queen St. W.

Toronto, Ontario. M6J 1H8

Manager: K. Doidge

No information available.

Earthland Studio Inc.

8407 Stanley Ave., No. 5

Niagara Falls, Ontario.

(416) 357-1621

Manager: Rod Morrison

No. of Studios: 1

Dimensions: Studio 20' x 30'

Control Room 15' x 16'

No. of Tracks: 8

Hours: 24 hours

Instruments Supplied: Willis Upright Acoustic Piano, Ludwig Drum kit, various hand percus-

sion, other instruments available by arrangement.

Special Services: Demo tapes, custom singles, albums and commercial jingles.

Eastern Sound Co. Ltd.

48 Yorkville Ave.

Toronto, Ontario. M4W 1L4

(416) 920-2211

Manager: John Ellison

No. of Studios: 3

No. of Tracks: 2 x 24 and 1 x 8

Hours: 24

Instruments Supplied: Piano (Acoustic & Rhodes), Hammond B3 W/Leslie, Celeste.

Special Services: High speed tape duplicating, SMPTE synchronizing (24 or 8), 2" video tape, 3/4" video cassette.

Evolution 2000

334 Rutherford Rd. S. No. 14

Brampton, Ontario.

(416) 453-4626

Manager: Eugene Schneider

No. of Studios: 1

Dimensions: 25' x 15'

No. of Tracks: Mono 2, 4, 8 and soon 16.

Hours: 24 hours.

Instruments Supplied: Grand piano, drums, flangers, phasers, D.D.L. harmonizers.

Special Services: L.P. packages, 45 packages, demo disc cutting, cassette duplicating, voice-overdubs, soundtracks.

Footprint Productions

11 Yorkville Ave.

Toronto, Ontario. M4W 1L2

(416) 961-5661

No information available.

Francord Enterprises

273 King St. East

Kingston, Ontario. K7L 3B1

(613) 549-7037

No information available.

Grange Productions Ltd.

155 Toryork Rd. Number 15

Weston, Ontario. M9L 1X9

(416) 746-3888

Manager: Len Sembaluk

No. of Studios: 1

Dimensions: 24' x 32' x 14'

No. of Tracks: 24

Hours: By appointment only.

Instruments Supplied: Yamaha grand piano.

Grant Avenue Studio

38 Grant Avenue

Hamilton, Ontario. L8N 2X5

(416) 522-5227

Manager: Bruce Cameron

No. of Studios: 1

Dimensions: Control Room 14' x 20'

Studio 26' x 14'

No. of Tracks: 24

Hours: 24 hours, 7 days a week.

Instruments Supplied: Kawai grand piano, Rhodes and Wurliitzer electric pianos, Clavinet, ARP string ensemble, MiniMoog, Yamaha organ, Hammond B3, Leslie, Assorted Fender amps and guitars, large assortment of effects pedals, full drum kit, congas and percussion instruments.

Special Services: Established in-house production company - jingles, television and film soundtracks. etc.

Inception Sound Studio

3876 Chesswood Drive

Toronto, Ontario. M3J 2W6

(416) 630-7150

Manager: Paul Sweeney and Chad Irschick.

No. of Studios: 1

Dimensions: 44' x 25'

No. of Tracks: 16

Hours: 24 hours

Instruments Supplied: Grand piano, Hammond organ, Leslie, various percussion instruments, guitars, amplifiers, Rhodes piano.

Special Services: Album production, radio and T.V. jingles, demo taping, film music, studio musicians, recording mixing and editing, relaxing atmosphere.

Integrated Sound Studios

126 Shorting Rd.

Agincourt, Ontario. M1S 3S6

(416) 291-1204

No information available.

Manager: Philip Benjamin

IPS Recording Studios Ltd.

23A Hazelton Ave.

Toronto, Ontario. M5R 2E2

(416) 966-5050

No information available.

Kensington Sound

170A Baldwin St.

Toronto, Ontario. M5T 1L8

(416) 360-8339

Manager: Bertch Alyanak

No. of Studios: 1

Dimensions: Control Room 14' x 14'

Sound Room 30' x 17'

No. of Tracks: 24, 16, 8, 4

Hours: All hours.

Instruments Supplied: Shure microphones, Heintzman grand piano, Hammond B3, Rogers drum kit, Telecaster, Fender Precision, Martin Acoustic, Amps.

Special Services: Musician's Lounge, practice room with piano, staff producers.

Kinck Sound

128 Manville Rd. No. 22

Scarborough, Ontario. M1L 4J5

(416) 751-8163

Manager: Fred Petersen

No. of Studios: 1

Dimensions: Control Room 16' x 12' x 10'

Studio 24' x 16' x 12'

No. of Tracks: 16, 4, 2

Hours: 24 hrs. 7 days a week.

Instruments Supplied: Piano, Moog, String synthesizer, Ludwig Drum kit, assorted percussion.

Special Services: Master recording, full production services, custom album and 45 packages, jingle production, master quality demos.

Manta Sound Company

311 Adelaide St. East

Toronto, Ontario. M5A 1N2

(416) 863-9316

Manager: Andrew Hermant

No information available.

MARC Productions Ltd.

1163 Parisien Street

Ottawa, Ontario. K1B 4W4

(416) 741-9851

Manager: Marcel Tessier

RECORDING STUDIO GUIDE CANADIAN RECORDING STUDIO GUIDE CANADIAN RECO

No. of Studios: 2

Dimensions: Studio A: 40' x 63'
Studio B: 26' x 40'

No. of Tracks: Studio A - 24, Studio B - 16

Hours: 24 hours - 7 days a week.

Instruments Supplied: Grand piano in each studio.

Special Services: Record production, commercials, ideas, A/V productions, tape, cassette and 8-track duplication services.

Marigold Productions

33 Felbrigg Ave.
Toronto, Ontario. M5M 2L8
(416) 484-8958

Manager: M. Dodson

No information available.

Master's Workshop Corp.

Unit 6 and 7, 306 Rexdale Blvd.
Rexdale, Ontario. M9W 1R6
(416) 741-1312

Manager: Doug McKenzie

No information available.

Mercey Brothers Recording Studio

5 Dunke Street
Elmira, Ontario. N3B 2A6
(519) 664-5394

Manager: Larry Gregson

No. of Studios: 1

No. of Tracks: 16

Hours: 24 hours - 7 days a week.

Instruments Supplied: Yamaha C3 grand, ARP Odyssey, Fender Rhodes piano, Rogers & Pearl drum kits, Ovation - gut string, 12 string and Preacher electric, Martin D18, Yamaha FG140 Acoustic, Fender Precision, Peavey session 400 amp.

Special Services: Arrangers, producers, custom pressing, publishing, record label, studio musicians, jingle company.

Mix Master Recording Studios Ltd.

188 Showshoe Cres.
Markham, Ontario.
(416) 881-9252

Manager: Paul Stiles

No. of Studios: 1

Dimensions: Mobile Unit

Hours: 24 hours

Special Services: Fully equipped mobile recording unit - including stereo broadcast facilities on board vehicle.

Montclair Sound

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

Manager: Barry McVicker

No. of Studios: 1

No. of Tracks: 8, 4, 2

Hours: 24 hours

Instruments Supplied: Fender Rhodes and Heintzman pianos; Gibson, Martin, Fender guitars and banjos.

Special Services: Demos, musical arranging, commercial production, voice tapes, stock music and sound effects library, special album and 45 packages.

Morgan Earl Sounds

11 Yorkville Ave.
Toronto, Ontario.
(416) 967-0727

Manager: Kim Holmgren

No. of Studios: 2

No. of Tracks: 8

Hours: 24 a day

Instruments Supplied: Mini Moog, Yamaha electric grand.

Music Industry Arts Studio

Fanshawe College, Box 4005, Terminal 'C'
London, Ontario.

(519) 451-2720. Ext. 335

No information available.

North Wind and Sun Recording Studio

P.O. Box 40
Tamworth, Ontario. K0K 3G0
(613) 379-2571

Manager: Frederick G. Hannah

No. of Studios: 1

Dimensions: 18' x 20'

No. of Tracks: 4

Hours: 24 hours.

Instruments Supplied: Fender bass (Precision), Peavey bass amp. Ampeg guitar amp, Sherlock-Manning upright piano, Sonor drums.

Special Services: tape duplication (reel to reel, cassette)

NRG Studios

P.O. Box 416
Parkhill, Ontario. N0M 2K0
(519) 294-0035

Manager: Ross Loft

No information available.

Omni Media Productions Ltd.

138 Lake Street
St. Catharines, Ontario. L2R 5Y1
(416) 685-6158

Manager: P. Murray

No. of Studios: 1

Dimensions: Voice-over only

No. of Tracks: 2

Hours: 24

Instruments Supplied: None

Special Services: On-location colour video recording, video tape (3/4" x 1/2"), mastering, editing, duplicating, transfers, mobile audio recording - 2 tracks, tape duplication.

Phase One Recording Studios Ltd.

No. 10 - 3015 Kennedy Road
Scarborough, Ontario. M1V 1E7
(416) 291-9553

Manager: Carol Wright

No. of Studios: 1

Dimensions: 50' x 30'

No. of Tracks: 24

Hours: 24 hours, 7 days a week.

Instruments Supplied: Hammond B3 organ, Yamaha C.7 piano, Ludwig drums.

Special Services: Disc mastering, direct to disc recording.

Proud Productions - Mobile Recording

Toronto, Ontario.
(416) 626-5465

Manager: Ron Duclos

No. of Studios: 1

Dimensions: Control Room 22' x 9'

No. of Tracks: 8 (Ford 5 Ton Truck)

Special Services: Recording, mixing, dubbing, record pressing, sound reinforcement, video linking.

Quest Recording

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

Manager: Paul LaChapelle

No. of Studios: 1

Dimensions: 27' x 14'

No. of Tracks: 4 and 16

Hours: 24 hours.

Instruments Supplied: Hammond B3, upright piano, Gretsch and Premier drums, 2 tympani, Yamaha Acoustic guitar, Precision bass, GBX guitar amp.

Special Services: Packages, complete production of jingles, musicians on staff, recording, mixing, editing, dubbing, rehearsal and pre-production space, location recording.

RCA Studios

225 Mutual Street
Toronto, Ontario. M5B 2B4
(416) 363-3443

Manager: Ed Traynor

No. of Studios: 2

Dimensions: 42' x 31'/18' x 29'

No. of Tracks: 24/16

Hours: 24 hours/day

Instruments Supplied: 2 Hammond B3 Organs, Baldwin Concert Grand Piano, Steinway 6' Grand Piano, Honky Tonk Piano, Fender Twin Reverb Amp.

Special Services: Editing, mixing, duplication, 1" and 1/4" tape mastering, disc mastering, music and SFX library, pressing.

Rehearsal and Recording Studios Ltd.

120 Vanderhoof Ave.
Toronto, Ontario. M4G 4C1
(416) 423-8691

Manager: Brian F.H. Bell

No. of Studios: 1

Dimensions: 43' x 50'

No. of Tracks: 8

Special Services: Rehearsal rooms and opportunity to record directly from these rooms, pin-ball, snack bar.

Round Sound

Toronto, Ontario.
(416) 822-5992

Manager: Bob Federer

(Opening Fall '79 - address not yet available)

No. of Studios: 1

Dimensions: Control 15' x 20'

Main Room 14' x 22'. Two isolation booths each 6' x 7'.

No. of Tracks: 8

Hours: 24 hours

Instruments Supplied: Hammond B3, Leslie custom, Nova 10 poly synthesizer, Lesage acoustic piano. Anything else rented upon request.

Special Services: Jingles, production, writing, (Studio lead lined. Full outboard gear).

Skyblue Sound

126 Sinnott Rd. No. 14
Scarborough, Ontario. M1L 4M9
(416) 757-3339

Manager: Gord Paton

No. of Studios: 1

Dimensions: 40' x 20'

No. of Tracks: 2 x 4

Hours: Variable

Instruments Supplied: Piano, amps, drums.

Special Services: Musicians can be supplied, arrangements and production, specializing in off the floor demos on 2 tracks.

Skyhawk Studio

312 Charles St.

AN RECORDING STUDIO GUIDE CANADIAN RECORDING STUDIO GUIDE CANADIAN

Belleville, Ontario. K8N 3M8

(613) 968-4702

Manager: Eric Baragar

No. of Studios: 1

Dimensions: 30' x 20'

No. of Tracks: 8

Hours: 10:00 a.m. - 11:30 p.m.

Instruments Supplied: Yamaha electric grand, Fender Rhodes, Hohner Clavinet, Elka strings, Mini-Korg, Ampeg, Fender, GBX, Hi-watt amps, drums by request.

Special Services: Creative development of songs for songwriters and groups; affiliated with "Hawktunes" Publishing (CAPAC CMRRA) and Centre Stage Music.

Snocan Recording Studios

2415 Holly Lane

Ottawa, Ontario.

(613) 731-4668

Manager: Ralph Carlson and David Dennison

No. of Studios: 1

Dimensions: 40' x 25'

No. of Tracks: 16, 4, 2 and Mono

Hours: 24 hours

Instruments Supplied: Mason and Hamlin piano, Roland String Synthesizer, Gibson 6-string acoustic, Martin 12-string acoustic, Fender Twin Amp. (Other instruments supplied on request.)

Special Services: Demos, finished masters, jingles etc. Two record labels and full CAPAC and PRO Canada Publishing.

Soniad Recording Studio (formerly Mad Mcgee)

116-2535 Blackwell Ave.

Ottawa, Ontario.

(613) 238-1099

Manager: Claude Noel

No. of Studios: 1

No. of Tracks: 8 (soon to be 16)

Hours: Bookings 9-5; Studio 24 hours with notice.

Instruments Supplied: Knabe piano (in house) upon request, Hammond B3, Fender Rhodes piano, Arp Omni, Korg, full line of Roland Synthesizers, drums, guitars and amps and special classical instruments.

Special Services: Copying and full productions on request.

Sound Ideas Recording Studio

469 Church Street

Toronto, Ontario. M4Y 2C5

(416) 967-5660

Manager: Brian Nimens

No. of Tracks: 4

Hours: 9 am to 6 pm Monday to Friday. Over-time and weekends can be arranged.

Special Services: High speed cassette duplication.

The Sound Kitchen Limited

3805 Weston Road

Toronto, Ontario. M9L 2S8

(416) 749-2365

Managers: David Moyles, Calvin Sonro, Hugh Ferguson.

No. of Studios: 1

No. of Tracks: 16

Instruments Supplied: Yamaha C3 Grand, Milestone Drum Kit, Fender and Marshall amps. Hammond B3 and Leslie on premises for rental. All other equipment available on request.

Soundstage/Nimbus 9

39 Hazelton Ave.

Toronto, Ontario. M5R 2E3

(416) 961-9688

Manager: Jim Frank

Dimensions: 28' x 48'

Instruments Supplied: 7 ft. Concert Grand Steinway, upright Grand "Honky Tonk" Piano, Fender Rhodes electric piano, Hohner clavinet, Hammond C-3 organ and Leslie speaker, Ludwig guitar synthesizer, various percussion equipment. Available at moderate extra cost: harmonium, Fender Super Reverb Guitar Amp, Fender Bassman Guitar Amp. Additional equipment can be rented through studio.

Special Services: Disc cutting lab; direct-to-disc recording. Film mix facilities available on premises, hallway with mic inputs, washroom with mic inputs.

Sounds Interchange Ltd.

506 Adelaide St. East

Toronto, Ontario. M5A 2V1

(416) 364-8512

Manager: David Stock

No. of Studios: 2

Dimensions: 60' x 60'

No. of Tracks: 2 x 24

Hours: 24 hours.

Instruments Supplied: Petrof Concert Grand Piano, (92 keys), Hammond B3 organ with Leslie, Heintzman tack piano.

Special Services: Quadraphonic recording and remix, Studer tapelock system for linking tape machines, or tape machines to video, live recording/mixing to video automated remix.

South Path Productions Ltd.

1100 Invicta Dr., Unit 21

Oakville, Ontario. L6H 2K9

(416) 842-1743

Manager: Peter Arthur

No. of Studios: 1

Dimensions: 22' x 40'

No. of Tracks: 8

Hours: 24 hours by appointment.

Instruments Supplied: Rogers Drums, Baby Grand Piano.

Southwest Sound Co.

992 Hubrey Rd.

London, Ontario. N6A 4C2

(519) 681-2430

Manager: David Coultis

No information available.

Springfield Sound Studios Limited

Box 273

Dorchester, Ontario. N0L 1G0

(519) 268-3772

Manager: Brian Ferriman

No. of Studios: 1

Dimensions: 36' x 24'

No. of Tracks: 24

Hours: 24 hours a day

Instruments Supplied: Wurlitzer electric piano, 1929 Gerard Heintzman grand piano, Hammond B3 organ and Leslie, Solina String synthesizer.

Special Services: Block booking, meals and accommodations.

Studio Farm

392 Main St. N.

Markham, Ontario. L3P 3J3

(416) 294-9838

Manager: Andrew Butler

No. of Studios: 1

No. of Tracks: 8

Hours: Any

Instruments Supplied: Acoustic piano, guitar, supplied completely by major instrument dealers.

Special Service: Remote 8 track recording, editing, dubbing, production services, rehearsal time.

Tamarack Sound Studio Limited

488 Lakeshore Drive

North Bay, Ontario. P1A 2E1

(705) 476-4646

Manager: Donald Cocksedge

No. of Studios: 1

Dimensions: 900 square feet.

No. of Tracks: 8

Hours: Anytime

Instruments Supplied: Piano (acoustic upright grand), drums.

Special Services: Own label, writers and producers for radio and TV jingles. Studio musicians. A/V slide tape programs including photography. Package deals for doing singles or albums.

Thunder Sound

29 Davenport Rd.

Toronto, Ontario. M5R 1H2

(416) 964-6555

Manager: Michael Bourne

No information available.

T.N.D. Recording Studio

1708 Eglinton W.

Toronto, Ontario. M6E 2H5

(416) 789-2878

Manager: Norv Gogovitz

No. of Studios: 1

Dimensions: 16' x 30'

No. of Tracks: 8

Hours: 10 a.m. to 11 p.m.

Instruments Supplied: All instruments.

Special Services: Package Rates.

Trak Four Studios

c/o CKMS-FM, University of Waterloo

Waterloo, Ontario. N2L 3G1

(519) 886-2567

Manager: Bill Wharrie

No. of Studios: 1

Dimensions: 20' x 18'

No. of Tracks: 4, 1/4" 2

Hours: Flexible, mostly evenings.

Instruments Supplied: None.

The Waxworks

Box 299, Albert St.

St. Jacobs, Ontario. N0B 2N0

(519) 664-3332

Manager: Jim Evans

No. of Studios: 1

Dimensions: 28' x 37'

No. of Tracks: 16 (going 24 in Dec.), 8, 2.

Hours: Anytime, any day, including holidays.

Instruments Supplied: Yamaha grand piano, Haines upright grand piano; Gretsch, Slingerland and Pearl drums, Roto Toms, most percussion instruments, amps, Roland string ensemble, Roland 2000 synth, Fender bass and guitars, Ovation acoustic guitar.

Special Services: Full record production, arrangers, musicians, custom pressing, full radio and T.V. jingle production, experienced writers and production staff. Song publishing.

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Zaza Sound Productions Ltd.
33 Scarlett Road
Toronto, Ontario. M6N 4J8
(416) 762-6951
Manager: Paul James Zaza

No. of Studios: 2
Dimensions: 20' x 30' 22' x 17'
No. of Tracks: 8, 16, and 24.
Hours: 24 hours.

Instruments Supplied: Baldwin concert grand Fender Rhodes, Ludwig Drums, Bongos, percussion, guitar amps, bass amps, organs, clavinet, basses and guitars.
Special Services: Arranging, composing, copying, conducting, signatore services, (AFM-ACTRA) record pressing, dubbing, cassette duplicating, transferring.

MANITOBA

Century 21 Recording Studios
1085 Salter St.
Winnipeg, Manitoba. R2V 3G8
(204) 334-4304
Manager: John Hildebrand
No information available.

Wayne Finucan Productions Ltd.
697 Sargent Ave.
Winnipeg, Manitoba. R3E 0A8
(204) 786-5578
Manager: Wayne Finucan

No. of Studios: 1
Dimensions: 27' x 25'
No. of Tracks: 16
Instruments Supplied: Yamaha Grand, Ludwig drums, synthesizers.
Special Services: Film recording services, 16 track mobile capability, special demo rates.

Kolossal Recording
538 Broadway Ave.
Winnipeg, Manitoba.
(204) 775-8461
No. of Studios: 1
Dimensions: 15' x 35'
No. of Tracks: 8
Hours: 24 hours
Instruments Supplied: Acoustic Piano, Precision Bass.

Road Recording Limited
887 Grosvenor Ave.,
Winnipeg, Manitoba. R3M 0M5
(204) 484-2231
Manager: Brian Rich

No. of Studios: 1
Dimensions: 450 sq. ft.
No. of Tracks: 2, 8, 16.
Hours: 24 hours, 7 days a week.
Instruments Supplied: C7 Yamaha piano, drums and amps available on request.
Special Services: Guaranteed custom pressing, tape duplication.

SASKATCHEWAN

Audio Video Systems Ltd.
616 Duchess St.
Saskatoon, Sask.
(306) 244-2600
Manager: Rick Orr

No. of Studios: 1
Dimensions: Mobile
No. of Tracks: 8
Hours: Variable
Instruments Supplied: Rental as required.

Special Services: Public address, live recordings and video accompaniment.

Calart Recording Studios
1568 Angus St.
Regina, Saskatchewan. S4T 1Z1
(306) 523-6694
Manager: Earl Brown
No information available.

Eagle Creek Recording Co. Ltd.
209 Railway
Rosetown, Saskatchewan. S0L 2V0
(306) 882-2742

Manager: Tom Wilson
No. of Studios: 1
Dimensions: 28' x 20'
No. of Tracks: 8
Hours: 24
Instruments Supplied: Yamaha Grand, Hammond and Leslie, "C" clavinet, Fender Rhodes, Mellotron, Mini-Moog, Gibson "Ripper" Bass, complete percussion.
Special Services: Album packages.

Studio B Production
1014 4th St. E.
Saskatoon, Sask. S7H 1K5
(306) 343-9314
Manager: R. Heineke

No. of Studios: 1
Dimensions: Mobile only
No. of Tracks: 2

Studio West Can. Ltd.
344 2nd Ave. S.
Saskatoon, Sask. S7K 1L1
(306) 244-2815
Manager: Wayne Wilkins

No. of Studios: 1
Dimensions: 40' x 35' (studio); 20' x 25' (control room).
No. of Tracks: 24
Hours: 24 hours, 7 days a week.
Instruments Supplied: Yamaha 7 1/2' grand piano, studio drums, other instruments supplied on request.
Special Services: Commercial production, jingles, audio visual services, sound effects library, all audio design. Secluded 40 acre site, spacious lounge, cooking facilities etc.

ALBERTA

Canadian Concepts Ltd./Hot Spot
102, 10910 - 109 St.
Edmonton, Alberta. T5H 0L3
(403) 428-8400
Manager: Bob Benson

No. of Studios: 1
No. of Tracks: 8 (16 by fall '79)
Hours: 9 a.m. - 5 p.m.
Instruments Supplied: Piano, drums.
Special Services: Commercial productions, A-V Productions, voice overs, commercial and film music.

Damon Sound Studios
6844-76 Avenue
Edmonton, Alberta. T6B 0A8
(403) 465-1071
Manager: Garry McDonall

No. of Studios: 1
Dimensions: 30' by 20'
No. of Tracks: 24, 16
Hours: 24 hours
Instruments Supplied: Baldwin 6'3" grand

piano, Hammond C-3, clavinet, ARP Odyssey synthesizer, Zico drum kit.
Special Services: 16mm Film Transfers, record labels, publishing, custom pressing, production.

E K Recording Studio
2208 Munro Drive
Calgary, Alberta. T2E 5Y8
(403) 276-1401
Manager: Ernest Klumpff

No. of Studios: 1
Dimensions: 24' x 18'.
No. of Tracks: 16
Hours: 9 a.m. - 5 p.m. (Evenings on special request)
Instruments Supplied: Hammond M-3, piano, Fender Rhodes, Roland SH 2000 synth., Logan string, Hohner clavinet, Fender jazz bass, Ludwig drums and amplifiers.
Special Services: Record production, cassette duplication.

Jonathon Productions
2501 Centre St. N.
Calgary, Alberta. T2E 2V1
(403) 276-1757
Manager: Michael Chursinoff and Warren Anderson.

No. of Studios: 2
Dimensions: 600 sq. ft.
No. of Tracks: 16, 8
Hours: 24 hours
Instruments Supplied: Amps, piano, drums, guitars.
Special Services: Publishing house, record label, jingle house, audio and production classes.

Kennedy Recordings
Rm 104, 10355 Jasper Ave.
Edmonton, Alberta. T5J 1Y6
(403) 428-1119
Manager: Ed Kennedy

No. of Studios: 2
Dimensions: 700 sq. ft.
No. of Tracks: 8
Hours: 8:30 - 4:30 and evenings on request.
Instruments Supplied: 7' grand piano.
Special Services: Preparation of master tapes for records, cassette duplication, production of material for radio broadcasting, specializing in gospel groups and sound tracks for A/V presentations.

Little Boy Blue Productions
11308-125 Street
Edmonton, Alberta.
(403) 455-8222
Manager: Doug Ambrosie
No information available.

Machine Shop Studios
10528 - 108 St.
Edmonton, Alberta. T5H 2Z9
(403) 428-9141
Manager: Darryl Goede

No. of Studios: 2
Dimensions: Studio A - 20' x 32'; Studio B - 15' x 20'
No. of Tracks: 8 (24 as of Nov. 1/79)
Hours: Office - 9 a.m. - 6 p.m.; Studio 24 hours
Instruments Supplied: Slingerland drum kit, amplifiers, Hammond organ, Leslie, Fender Rhodes, upright piano, Polymoog (rental)
Special Services: In house production, arranging, musician contracting, compositions,

custom album recording.
 Sound West Recording Studios
 204 16 Ave. N.W.
 Calgary, Alberta. T2M 0H4
 (403) 277-0189
Manager: Peter Bentley
 No information available.

Southern Sound Studios
 530 5th St. So.
 Lethbridge, Alberta. T1J 2B8
 (403) 327-6135
Manager: Dave Tilchak

No. of Studios: 2
Dimensions: 26' x 20' / 8' x 10'
No. of Tracks: 8
Hours: Open whenever - however long
Instruments Supplied: Hammond B3, Hammond L100, Leslie, Rogers drums, Fender Deluxe amplifier, GBX Super Bug, Hohner clavinet, Fender Rhodes.
Special Services: Production of radio and TV advertising packages, special productions, remote recording, albums and 45's, own record label.

Sundown Recorders Ltd.
 10534 109 St.
 Edmonton, Alberta. T5H 3B2
 (403) 426-1362
Manager: Wes Dakus
 No information available.

BRITISH COLUMBIA

Al Reusch Enterprises Ltd.
 3195 Colwood Drive
 N. Vancouver, B.C. V7R 2R5
 (604) 988-8816
Manager: A.V. Reusch

No. of Tracks: 4
Hours: 9 to 5 Monday thru Friday (Nights and weekends by appointment.)
Special Services: Specializing in editing and mastering, remote recording, and production of records.

Brothers Productions Ltd.
 342 Lakehill Road
 P.O. Box 206
 Kaleden, B.C. V0H 1K0
 (604) 497-8424
Manager: Dennis Thievin

No. of Studios: 1
Dimensions: 25' x 20' x 11'6". Drum Booth 7' x 6'. Control Room 12' x 24'
No. of Tracks: 8
Hours: 24 hours by appointment.
Instruments Supplied: Hammond C-3, Fender Rhodes, Yamaha CP-70, Polymoog synthesizer, Leslie, Fender amplifiers, drum kits, sound effects and percussion toys.
Special Services: Qualified side musicians, string section, custom jingle production, male and female back-up singers, arranging, producing, music publishing on approval, custom jingle production, album design with affiliated graphics firm, record pressing and tape duplication.

Keye Recordings Ltd.
 1209 Quadra Street
 Victoria, B.C. V8W 2K6
 (604) 382-5232
Manager: Michael Grieve

No. of Studios: 1
Dimensions: 24' x 28'

No. of Tracks: 16. (24 upon request)
Hours: Office: 10:00 a.m. - 4:00 p.m. 24 hour recording.
Instruments Supplied: Hammond B-3, Heintzman upright grand, drum kit, clavinet. Other instruments available on a rental basis. (Any make of grand piano upon request).
Special Services: Writing, arranging, producing, filmtracks, jingle productions, duplicating, equipment servicing, lacquering and pressings.

The Little Mountain Sound Co. Ltd.
 201 West 7th Ave.
 Vancouver, B.C. V5Y 1L9
 (604) 873-4711
Manager: Bob Brooks

No. of Studios: 4
Dimensions: A. 60' x 32', B 33' x 32', C and D Production Studios.
No. of Tracks: 2 x 24
Hours: 24 hours.
Instruments Supplied: Baldwin 9 ft, Howard 6 ft, Rhodes, Solina, Hammond C-100, Wurlitzer, Rolands, Fender Twin, Marshall.
Special Services: 3 bedroom, fully furnished town-house.

Mushroom Studios (A div. of Mushroom Records of Canada Inc.)
 1234 W. 6th Ave.
 Vancouver, B.C. V6H 1A5
 (604) 736-7207
Manager: Keith Stein

No. of Studios: 1
Dimensions: 30' x 50' (C.R. 15 x 20'), ISO Booth 12' x 15' add.)
No. of Tracks: 16 - 30
Hours: 24
Instruments Supplied: Grand piano (Yamaha C-7)
Special Services: Production, complete album service.

Nootka Sound Recording
 No. 303 - 510 Yates St.
 (Box 5141, Station B)
 Victoria, B.C. V8R 6N4
 (604) 385-4342
Manager: Paul Andrews

No. of Studios: 1
Dimensions: 250 sq. ft.
No. of Tracks: 4
Hours: 24 hours by appointment.
Special Services: Nootka Sound is essentially an audio production house, specializing in Government and private A/V presentations, TV audio, radio spots, marketing voices, talent auditions, film narration and also demos for musicians. (A mobile recording unit is available for both music and seminars.)

Ocean Sound Studios
 3127 West 8th Avenue
 Vancouver, B.C. V6K 2C4
 (604) 733-3146
Manager: Ken Morrison

No. of Studios: 1
Dimensions: 1000 sq. ft.
No. of Tracks: 24, 16, and 8
Hours: 24 hours.
Instruments Supplied: Ampeg and Music Man amps, Ludwig drums and concert toms. Paiste and Zildjian cymbals, ARP string synthesizers, Heintzman upright grand piano, Leslie 145 assorted pedals and effects.
Special Services: Studio musicians, arrangers, location recording, mixing, dubbing, editing,

record production, media commercial production, custom pressing.
 Pinewood Recording Studios Ltd.
 1119 Homer Street
 Vancouver, B.C. V6B 2Y1
 (604) 669-6900
Manager: Geoff Turner

No. of Studios: 2
Dimensions: Studio A: 49' x 38', Studio B: 24' x 28'
No. of Tracks: Mono, 2, 16, 24, 38
Hours: 24 hours.
Instruments Supplied: Drums, Yamaha Grand, Roland String synthesizer, ARP Pro Soloist, Fender Rhodes electric piano, vibes, misc. percussion.
Special Services: Necam Computer Mixdown.

Sculptures in Sounds Limited
 173 Pemberton Avenue
 North Vancouver, B.C. V7P 2R4
 (604) 986-1727
Manager: William R. Snow

No. of Studios: 1
Dimensions: 60' x 40' x 18'
No. of Tracks: 2, 4, 16.
Hours: 24
Instruments Supplied: Hammond B-3, Baby Grand, Harmonium etc.

Skylight Recording Studio
 1025B Winslow Ave.
 Coquitlam, B.C.
 (604) 939-2525
Manager: Loren Malvorno

No. of Studios: 1
Dimensions: 1000 sq. ft.
No. of Tracks: 8
Hours: By appointment.
Instruments Supplied: Hammond organ, piano, drum kit.

Spot Shop Inc.
 222 12 Walter Street, Maple Tree Sq.
 Gastown, Vancouver, B.C. V6B 1A5
 (604) 685-4732
 No information available.

Total Sounds West
 2190 West 12th Avenue
 Vancouver, B.C. V6K 2N2
 (604) 736-9422
Manager: Carlton H. Lee

No. of Studios: 1
No. of Tracks: 16. Upgrading to 24/T in about 2 months.
Hours: 24 hours.
Instruments Supplied: Fender Piano and Karl Strauss Grand Piano.
Special Services: Creative Services for Commercial Advertising, film music and record production.

20/20 Sound
 505 W 14th Avenue
 Vancouver, B.C. V5Z 1P5
 (604) 876-8512
Manager: Gary Wilcox

No. of Studios: 1
No. of Tracks: 16
Hours: Day and evening.
Instruments Supplied: Drums, guitar amp, Baldwin upright piano.
Special Services: Packaging, promotion, album production, jingles, demo tapes, graphics department, custom cassette packaging of demo tapes, promo kits. **cm**

Keyboard Combinations

Canadian Musician looks at keyboard equipment used by several Toronto keyboard players.

KATHY WHITNEY

DAVE STONE

(studio musician)

Yamaha CS80 polyphonic synthesizer

Yamaha CP80 electric grand (88 notes)

Arp Odyssey

Mini Moog (NORLIN)

Stereo Fender Rhodes-satellite stage piano

(2 power cabinets - 100 watts each -pans cabinet to cabinet)

Previously with Richie Blackmore, Dave used a Yamaha 8 channel board, Crown crossover, 2 Crown DC 300's, Gauss speakers & JBL drivers.

As well as Richie Blackmore, Dave has worked with Symphonic Slam, Instaband and is currently involved in session work.



PHOTO: BRUCE COLE



BOB FEDERER

(Long & McQuade-Bloor St.,
Toronto)

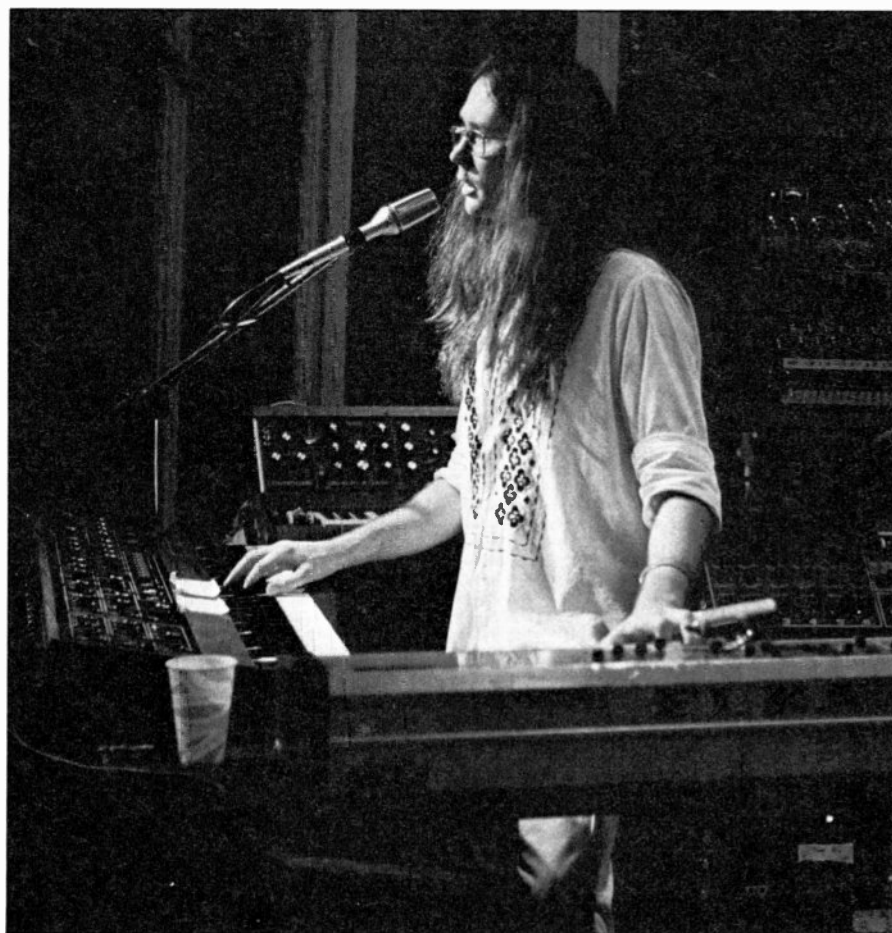
Arp Odyssey
Fender Rhodes Seventy Three
Crumar Multi-Man S
Hammond X5 with Leslie 147 - RVS
2 amp system

Traynor PS600 Amp (mains)
Traynor PM100 Amp (monitors)
2 SC70 Ashly Audio Crossovers

Sound Crew Cabinets - 4560 (2)
bass, 2 mid boxes, 2 2345 Horns.
Roland RE 201 Space Echo
Malatchi 12 x 12 Mixer
2 Traynor YM3 Monitors
Shure SM 58 mics

Bob also has a 50's Rock 'N' Roll band and is managing a newly opened 8 track studio. As a point of interest, he gives Oscar Peterson synthesizer lessons.

PHOTO: BRUCE COLE



CAMERON HAWKINS FM

Elka Rhapsody G10 String Synthesizer

Sequential Circuits Prophet 5

Mini Moog (Norlin)

Moog Taurus Synth Bass Pedals

Eko Bass Pedals

Elka - Mutron Phaser/Prophet 5
-Korg volume pedal/Mini moog-
De'Armond filter pedal/Mini moog-
Showbud volume pedal. Also a
custom switch box.

Roland Space Echo

Polyfusion Analog Sequencer

Tapco 6200A Mixer

Bi-Amp stereo equalizer

(2) Yamaha P2100 Amps

PHOTO: PAUL FARBERMAN

MIKE HEFFERNAN

Shirley Eikhard Band

Hammond M3 (late 50's vintage)
with a Leslie 147 (medium grit tube
has been replaced by high grit tube)

Crumar Multi-Man S string syn-
thesizer

Yamaha CB 70B electric piano

Mini Moog (Norlin)

Fender Super Reverb amp for
Monitoring (pre-CBS, original tubes)

Leslie is miked with windscreen
because of air from Leslie,
everything else goes into direct box
except Yamaha-no direct box. Set
up is not mixed on stage; each
keyboard has one channel on mixer
and the mix is done from there.



PHOTO: ROGER YOUNG

AL SERWA

Cooper Brothers

Logan String Synthesizer

Mini Moog (Norlin)

Yamaha CB70B electric piano

Fender Rhodes MK I Seventy Three

Each amp is fed through P.A.;
monitor goes through a small pre-
amp (custom built). System is mixed
through a Tapco 6 channel keyboard
mixer; out of mixer into a 200 watt
Ampeg power amp, then to 2
monitor cabinets with 15" Altec
Lansing 421 bass speakers and
Electro Voice horns.

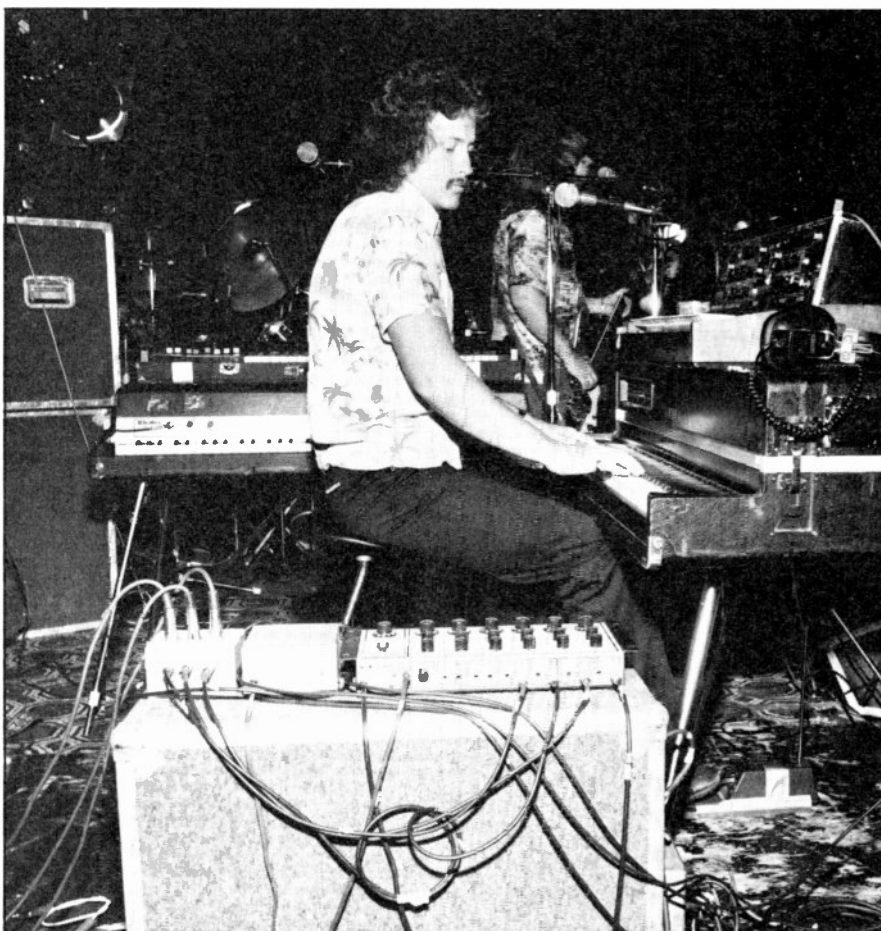


PHOTO: BRUCE COLE

Domenic Troiano

Continued from page 28

well and the listener enjoys it, that's all that matters.

•Live, do you do mostly the album material?

DT: Mostly, but we do some new things that haven't been recorded. The songs are sometimes much longer, we jam and trade off a lot. It keeps it fresh and vital and exciting.

•Do you perform other people's material? DT: No. I've written so much material. Sometimes in the middle of a song, we may drift into something else but mainly we want people to come to see us for our own stuff.

•Are you involved in any of the show or theatrics that The Mandala used?

DT: Nothing organized. Most of the show comes from the energy of the band members and of course that was the case in *The Mandala* also. This may change a little with Roy coming into the band. People like to be entertained and you can combine good music with good visual appeal.

•Who is your manager?

DT: Bernie Solomon, who has been my lawyer and now is my manager as well. My younger brother, Frank, works with him also.

•What advice can you give beginners to avoid being ripped off?

DT: It's happened to me and things are always going to happen. Don't sign any contracts etc. without a lawyer checking it out. Do what you believe is right and use your common sense. Any agreements have to be favourable to both sides. On the other hand, don't get so over cautious that you never do anything.

•What about investments outside the business?

DT: I've never made enough money so that I could say "here's a few million for you and here's some oil wells," and most money has gone into the music so far. Starting a band itself is very expensive. Some bands do make a lot of money but I've never had that problem.

•What are your immediate future plans?

DT: After I find a new keyboard player, we will be touring Eastern Canada in September and October. In November, we'll be doing a new album.

•What advice would you give a guitarist starting out?

DT: Do a lot of the things I didn't do. Studying can really be good but not at the expense of your creativity. Also, play with as many other people as possible and try many different kinds of music. A lot of things can happen to sidetrack you, so keep in mind why you started to play in the first place. That makes the other ups and downs easier to cope with.

Also, experience as many different things as possible outside music to broaden yourself since music is just an extension of yourself. The more you learn and the broader base you have; it all comes back in your music. cm

A Troiano Discography

Domenic Troiano
MERCURY-SRM 1-639

Tricky
MERCURY-SRM 1-670

Burning at the Stake
CAPITOL-ST 11665

The Joke's on Me
CAPITOL-SW 11772

Fret Fever
CAPITOL-ST 11932

with Mandala

Mandala Soul Crusade
ATLANTIC-SD 8184

with Bush

Bush
RCA-DS 50086

with James Gang

Straight Shooter
ABC/DUNHILL-ABCX 741

Passin' Thru
ABC/DUNHILL

with The Guess Who

Flavours
RCA-CPL 10636

Power in the Music
RCA-APL 10995

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PRISM

Continued from page 30

to play when he is not playing with Prism. What is rather startling about this band is that the members all have their own projects going on the side and there doesn't seem to be any bad feelings about it.

Lindsay is into film work and writing songs for himself and Prism when he is at home. Rocket is producing an album for a friend who he writes with and Allen Harlow has his own band. John Hall, they say, is into his equipment. His apartment is so lined with synthesizers and other keyboards, jokes Rocket, that the only place he has to sleep is under his baby grand.

"We are not going to break up when we do solo projects," says Rocket, voicing a concern of many rock groups. "This band is going to stay together. We are all old enough to realize that we all need room to

do other things. Prism is a group project which means that only a portion of yourself becomes involved because of the strong personalities involved.

"But that means there is a lot of you left to do other things. Like Lindsay says - I know the sort of things that he does and we talk about them. But they're his projects and I'm interested in them only as an outsider. Whereas, when we talk about Prism stuff it's all very personal. And we are all involved."

One aspect of the band both he and Lindsay seemed interested in was the technical end of things. They both knew exactly what equipment everyone used and what was wrong or right about it.

They said their equipment was designed with touring in mind. It was simple, well-made and handled with care by their road crew who they had nothing but compliments for.

As far as individual set-ups were concerned, Rocket said he has just ordered a new set of Yamaha drums which are different than anything the company has put out before. He tried them out at a store in Vancouver called *Drums Only* which he says is the biggest and best drum store in the world.

"Yamaha has been making drums for a long time, but not like this. These are made with one giant piece of wood instead of just being laminated the way they make other drums. And they're a lot thicker than most other wood drums. I was using fibreglass at one time - both

Fibes and Milestone, but then I switched to Camco. These drums are something like Camco but they are thicker and the construction is better. The hardware fits tighter.

Rocket says the construction results in a bigger sound. "This drum seems to have more tone and sound in it. I think it's because the rims fit the shell so well. The precision is really right so they fit. On the Camco drums there is a space and the skin kind of hangs over. I think you get vibration from that part of the skin. The Camcos I have are really nice, but these new Yamahas are beautiful."

Lindsay says he wears his guitars as much as plays them and which guitar he takes on stage depends largely on what he is wearing. He was joking when he made the comment, but it was clear that he was not interested in the really fine technical points of his guitars. He has several, including a custom-built Attila which is manufactured in Vancouver and distributed by Great West Imports across



PHOTO: BRUCE COLE



PHOTO: BRUCE COLE



Canada. The Lindsay Mitchell Model which they produce is made by the same people who make Odyssey guitars. Lindsay says it is a variation of an Odyssey with a slightly-different shape and different hardware but the same handiwork.

"The production model has more controls than mine. It has two tones and two volumes, a pick-up selection switch and a pole switch so you can select different poles. I like less knobs mainly because I'm used to playing a Fender Telecaster. All that has is a tone, volume and pick-up switch. Some people like a lot of controls but I prefer a simpler set-up.

Although the Telecaster used to be his main instrument, Lindsay says he doesn't own one now and uses his Attila guitar or a Yamaha guitar on stage played through a Music Man amplifier. He says he has no complaints about the Music Man amp which sits on top of his Marshall bottoms which may or may not be plugged in.

"I used to use the Marshall speakers but now I just use the Music Man amp. Just two 12" speakers. I'm not interested in the back of my equipment, just the front."

Lindsay says Al, the bass player, uses the Marshalls for bass bottom. "He uses a Music Man bass played through an Ampeg SVT amp." At one time Al had tried using a special hi-fi system designed by engineers at the University of British Columbia, says Lindsay. It consisted of a Crown amplifier with computer-designed

speakers with three-way crossover. John Hall the keyboard player still uses this system and the P.A. system is a modified version of it as well. However, the band found that for bass it just didn't sound as good as the Ampeg amp, so Al switched back. "The hi-fi may sound great for just bass by itself," says Rocket. "But when you're playing on stage with the sound of everything blaring away, we just couldn't hear it. Now we've got the SVT and it's more distinct. You can hear the notes. But again, it's just a monitor on stage because everything is coming through the P.A." The individual bass, guitar, drums and keyboard set-ups are miked or patched into the P.A. The bass is both a direct feed and a mike. "They mix it together out front," says Rocket.

John Hall also supplies some of the bass parts. He quite often will use his Micro Moog to double the bass line and in some songs he plays bass by himself and Al plays guitar. When Al first joined the band, he was a lead guitarist and front man for his own band. But because the other members of Prism knew him and liked his style, they asked him to make the transition from guitar to bass. Actually, demanded might be a better word. "We said: 'Here. Here's a bass. Learn how to play it.'" says Rocket. "And he did. He just locked himself in a room for a long time."

Now Al handles about 90 per cent of

the bass and John handles the rest.

Aside from his Micro Moog, John also has an Oberheim four-voice polyphonic synthesizer, an Arp Solina and a Roland S85, says Rocket. "And he has this 1936 Hammond organ. It's not a B-3. I think it's before B-3's were invented. But it looks exactly like one, only it's a bit smaller. And he still uses it. The serial number is really small like 00049 or something.

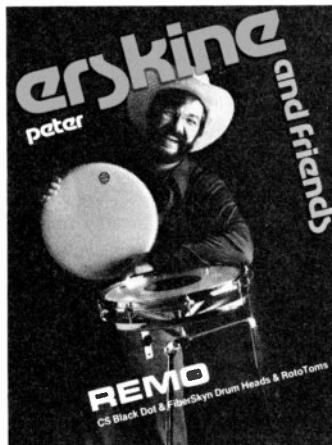
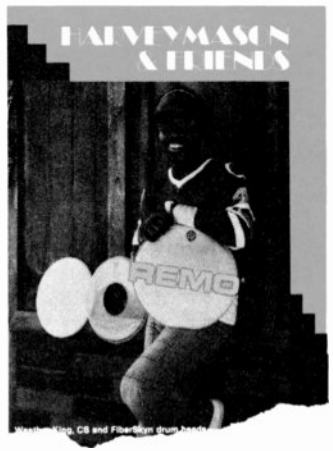
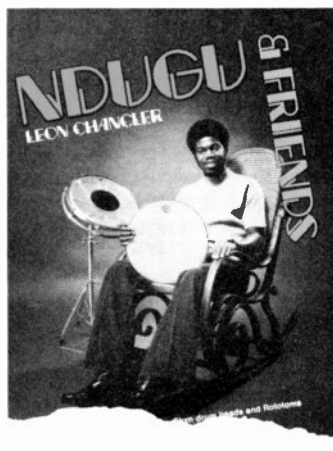
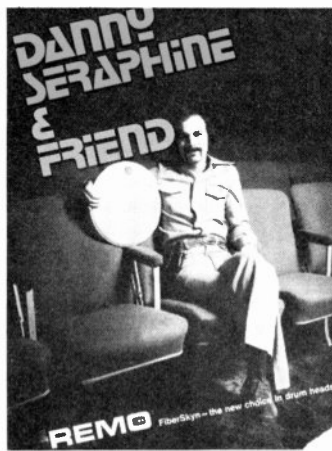
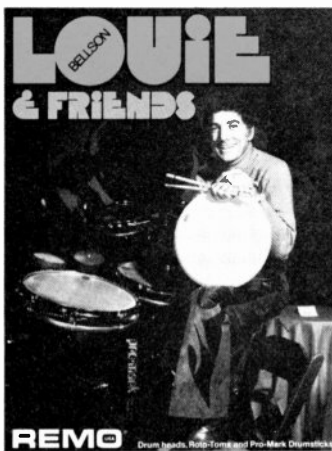
Rocket says John still uses the same set-up he had in the Rocket Norton band. The only really new thing is the Oberheim, he said, and he's had that for a couple of years.

With all those keyboards, some keyboard players would intrude on the music and use their musical muscle to be heard. But John does just the opposite, says Lindsay.

"His keyboard work is so subtle. You listen to the album and the keyboard work is all over the place - he's there, but only in a couple of places does he jump out and take a solo."

"That's his big talent," says Rocket. "He layers things. And that's a big part of the Prism sound. He's got all those synthesizers and he's using them all and yet it doesn't sound like everything at once. It's all colouring."

John uses the same sophisticated hi-fi system that Al tried out. And it seems to work fine for him. "It's built by Jason Sound Co. in Vancouver," says Rocket.



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"John puts everything through the speakers (they are JBL), even his own vocal. He's a little island on stage. Completely self-sufficient."

When they are headlining concerts, Prism uses a PA system of their choice, but when they are the support act, as has been the case for most of their U.S. tours, they have to use what's available. Rocket says they have been lucky with the groups they have toured with (Cheap Trick, Styxx, Blue Oyster Cult) in that there has been no nastiness like giving the front act only half the PA so that the main act would sound better. The only complaint they do have, and there's not much that can be done about it, is that the lights are set up beforehand for the main act. Where they stand doesn't always correspond to where Prism stands on stage. "But there's not enough time to change the lights around. The audience would be sitting there for two hours. So that's a technical thing. It's nothing against the headline act."

As far as technical things are concerned, Rocket says they don't usually have too many things go wrong because they have such a good road crew. However, at Ontario Place they had something that

went right, too well.

"We had a concussion bomb that went off at the end of the show and it had been over-stuffed. We know when these things are going off and we stay clear of them because they are explosive.

"But we almost lost our keyboard player that night. Between the second and third encores he was out cold on the dressing room floor. We could hear the crowds going crazy out there. Eventually we got him up.

"But that is one of those technical things that sometimes go wrong on tour. It was misplaced or packed too hard and it almost blew John away."

There hasn't been a lot of chance for things to go wrong on tour this year because the band has only been out on the road for 12 weeks - two six-week stints, says Lindsay. "The situation is a little different this year because of the trucking strike in the U.S. and the gasoline shortage. So I think the emphasis is on record promotion. We'll have to see just how different touring becomes."

One thing is for sure and that's that there is a demand for another Prism tour. Their third album, *Armageddon*, shipped Platinum. In June, Rocket said they were waiting for it to reach all the markets both in the U.S. and Canada before they started any extensive tour.

And in the meantime, they all have their own projects to work on, as well as

writing songs for the next Prism album. Four of the five members write, Ron being the only hold out. While no one could ever accuse the band of being literary giants, their lyrics have a certain basic appeal that fits in well with their style of music - rock. And the band still accepts songs from outsiders.

We won't have any problem keeping busy, says Rocket. That's one of the great things about success.

"It's a world of closed doors and success opens a lot of those doors for me. It means that there is more work and I really like to work.

"We all have things that we want to do both in the music business and not. And success with Prism makes those things possible.

"As far as Prism itself is concerned, success means playing to bigger and bigger audiences and taking our music around the world. That, to us, is success. That's what we are working for."

"We're not interested in posthumous success," adds Lindsay. "We want to make it while we are still alive." **cm**

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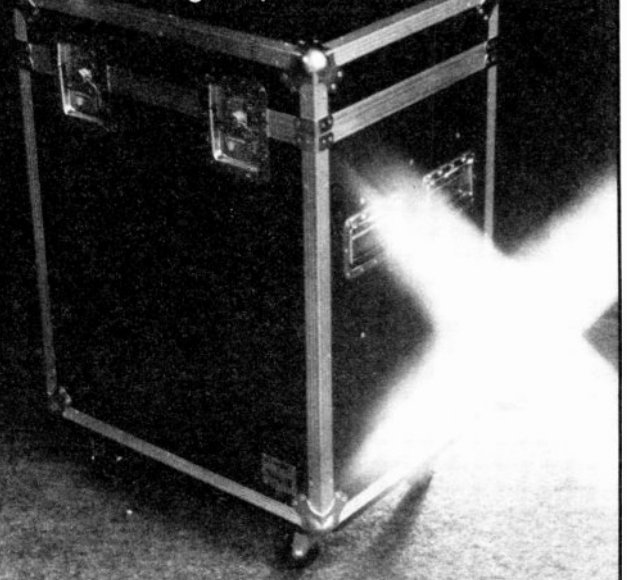
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Moe Koffman

Continued from page 35

says. "It used to be a real drag on my head, trying to sell the group to bookers, organizing all the travel, and coping with the details." The band's price for one-night concerts is close to \$3,000 per show; the demand is constant, particularly outside Ontario, but it is difficult to put together long tours of dates in an economical routing pattern.

The group does play one week a month at George's Spaghetti House, where the jazz is consistently better than the food; in addition to his monthly stints, owner Doug Cole has made Koffman responsible for booking the talent. To his credit, Koffman has been making a special effort to use younger, lesser-known, but extremely promising new musicians in the club, which is almost the last venue in Toronto for local jazz musicians to find work playing their own music. Koffman himself is the major draw at the club; he finds it a challenge to work in an informal surrounding doing what he loves to do best. He finds it an opportunity to meet fans and friends on an informal basis. Occasionally, the experience is chastening: "The other week a guy I know slightly asked me over to his table to meet his young daughter, who was learning flute. I chat-

ted with them a while, and then as I went onstage I overheard the fellow talk to his kid - 'ya see,' he was saying, 'you can tell he's stoned!'"

In fact, Koffman is as abstemious a man as you're likely to meet in a month of Sundays. He watches his weight with the fanaticism of a fashion model, exercises and jogs daily, works out at the gym, and only occasionally drinks - white wine. (There was a recent incident in which he was fined for possession of a small amount of cocaine, which he had acquired for a visiting musician from the U.S. He is more embarrassed to talk about the incident than reluctant, and wryly notes that a lot of younger musicians seem to regard him in a better light now than they did before).

Being fit, and being comfortable, is important to his abilities as a musician. The Forest Hill home is a refuge, and a luxurious one at that - there's a swimming pool which takes up most of the small back garden. There's a Jaguar in the driveway (in immaculate condition - Koffman won't drive it in the winter), as well as a station wagon. His wife is a marvellous cook, and his new son at two is the apple of his eye. (Two older sons, from his first marriage, are grown up - one of them, Herbie, is an excellent jazz trumpet player).

His working day, as it is for any busy studio musician, follows no set pattern.

He is booked as far ahead as three weeks, but frequently gets calls to take on work the same day, or the day after. If he has time in his schedule, or if the project looks intriguing, he'll take them. There is, of course, no way that he knows in front much more than a simple instruction "Tommy Ambrose session, Eastern Sound, 2 o'clock, bring flute and alto" - nor does he need to know much more, except what instruments they want him to play.

Koffman's collection of instruments, in itself, represents a sizeable investment. He has four saxophones - all Selmer; baritone, tenor, alto and soprano. His Bb clarinet is a Buffet, and he recently sold his A clarinet because he found he needed it only occasionally. He also sold his bass clarinet for the same reason. His flutes are a more complete range, with most of his work being done on a 14k gold Haynes - worth about \$12,000 and the same model that Rampal plays.

Other flutes include an Artley bass flute, a Haynes alto, an E flat by Artley, and a Powell C flute. He also has a wooden antique flute built by Haynes in 1913, and a Powell piccolo.

Mostly, Koffman is in demand in studios for flute and alto work, but he frequently takes his clarinet and the tenor along, "in case". Most days when he's in Toronto, Koffman does at least two studio sessions - anything from rock

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album overdubs to jingles. He remains a regular on a number of CBC TV shows, and is deeply involved in his own albums - the latest of which, another venture into the world of Bach, is due in late September or early October.

All of this earns Koffman an annual salary well into six figures, according to the estimates of most people who work with him and around him. And, given his income and the frequency with which he works, he's not surprised that some people regard him with considerable envy. "Moe Koffman IS the jazz establishment", headlined Peter Goddard in the *Toronto Star*, having heard the grumbles from unemployed musicians anxious for a slice - even a small slice - of the work Koffman handles with ease.

Koffman's response was simple: To make it in the studios you have to play whatever is put in front of you," he told Goddard. "They don't want groovy sax solos - they want someone who can cut it. I know some guitar players who have been after me to book them. But why should I, when I can have Ed Bickert, who I know has the ability?"

"In jazz, it's a matter of waiting your turn. If a new player can cut it, he'll make it."

The lessons from all of this, of course, are obvious. Work hard; practice every day; keep a cool, judicious eye on business; be organized, reliable, and on

time - and have the musician width and breadth to keep ahead of the game.

In short, mom and apple pie stuff. Musicians like Koffman - and there are perhaps a couple of dozen of them in the whole country - have paid their dues and are certainly reaping the rewards. They are not, however, taking it easy - they are still cutting it musically. They know that their day will be over not when they stop taking care of business, but when their musical abilities slip.

Koffman, up in his attic in Forest Hill, carefully rebuilding his flute embouchure after a studio session playing tenor sax the

day before, plays a rigorous series of long tones, soft, then louder. Soon he launches into a Bach etude, then takes off with it, in a swinging improvisation.

He's not thinking, for the moment, about the next record, the next session with the Boss Brass, who's going to be playing at George's next week, or the Bank of Commerce jingles he has to cut tomorrow with Hagood Hardy.

Instead, Moe Koffman is making himself a better musician.

And that, most of all, is why he is Moe Koffman. cm

A Moe Koffman Discography

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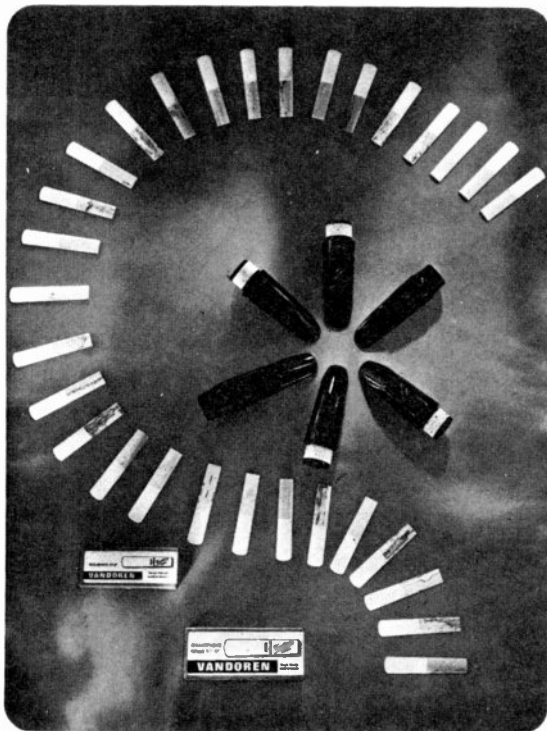
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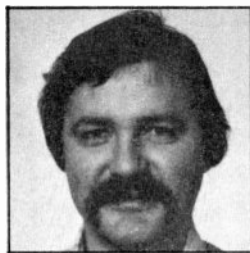
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Guitar

BOBBY EDWARDS

Rhythm Guitar

In this article, I would like to spend some time on rhythm guitar. Basically I would like to touch on disco comping, funky half-time country, and basic rock fundamentals.

DISCO: In most cases the *overall* effect of disco is one of constant drive and perhaps complicated and difficult syncopated patterns. When you isolate each instrument, restraint is very apparent. The most important rule for disco guitar is to fit in with the keyboards and avoid too much overplayed double time rhythm. A nice loose muffled comp is a perfect way to establish a basic form for most disco tracks.

Example I: Tempo...4 Bars = 4.5 sec's

Usually chord symbols are all that are given - yet the pattern below is quite often used on disco tracks, and could be a basic form until you create a new groove with the rhythm section.

3RD POSITION 5TH POSITION

Example II: This example is more of a strumming type style. It also displays the technique of not playing in every bar. (Same tempo)

TIP! Try not to overplay the very first time through a chart. It's only natural to try to get right into a song first time, but unless you're very careful you'll clutter the basic feel of a song. At the same time, I'm not for an instant trying to curb enthusiasm. Some songs need lots of B...S, but that's different from over-playing.

HALF-TIME COUNTRY FUNK: GET THE RIGHT SOUND. It's very important. If you're going after the Jerry Reed or Eric Clapton feel, the sound must be right. Try to put your git out of phase. On some guitars it can be done by stopping your pickup switch in between the front and back pickup position. Or pro-

perly, have a guitar electrician wire an out-of-phase switch and you'll be straight. Being out of phase gives a slight nasal quality with lots of highs cutting through the rhythm section. You'll also get a nice funky sound by dampening your bottom strings with the palm of your picking hand. If you're using a flat pick, learn to snap the upper string with your second and third finger. Now all you have to do is mash your foot, think halftime and groove! Below is an example of a basic funky half-time groove. It's quite similar to Eric Clapton's recording of *Lay Down Sally*.

The chords off the 1st beat and 3rd beat should be choked to sound funky.

STANDARD ROCK RHYTHM: Strumming all six strings at once when there's a bass player and/or keyboard is not always necessary. Often when you do this you get a mid range *mush*. It becomes too full and usually the individual notes in the chord become blurred. It also aggravates the keyboard player trying to form nice voicings. Also, it is not always important to plant the root on every chord when you're working with a bass. You need mostly the upper partial of the chord to be effective. Avoid bashing when playing rhythm. Unless you are purposely trying to create a raw distorted effect, bashing destroys any fine characteristics the guitar designer had in mind. I get the best rhythm sound by turning my guitar full volume, then adjust my amplifier as a master volume. This clears up most of the buzz and hum you get when your guitar is turned to about three-quarters of its total volume.

To close off this article, let me thank all the guitarists who have written to me and who have found my column helpful. I promise to answer all letters! The most consistent situation is the lack of at home study material for musicians living in rural towns. Second, the lack of professional teachers, not only in rural areas but throughout Canada. I really do sympathize with students, so for my next article I will do some research from Toronto, check out the latest guitar methods available for various stages of development, and list some addresses so that they can be ordered through the mail.



Bass

TOM SZCZESNIAK

Scale Patterns

The most direct way to improve your technique is through practicing major and minor scales. A scale is a series of notes in alphabetical order. There is a formula for constructing a major scale and the minor scales are derived from the major scales. We could devote an entire article on the theory and formation of scales, but I would rather get into how to play them, seeing as this is an article on bass playing.

Here are two octave versions of six out of thirty-six scales which I found extremely helpful in getting around the electric bass. They are really amazing in that each time you practice them (every day hopefully) your technique seems to improve. It is important to practice them very *smoothly* and use strict alternation between 1st and 2nd fingers striking the string you're playing and then landing on the adjacent string. As far as the left hand goes, one finger must push down on the string at the precise moment the previous finger used releases. This is how you achieve a smooth attack. These ideas were discussed in a previous article but I cannot stress enough the importance of smooth or legato playing as a means of achieving good tech-

nique, speed, chops or whatever you want to call it. When you play these scales, they should be so smooth that there is NO perceptible space between notes.

The number in parentheses indicates the string you start the scale on, (4 = E string; 3 = A string.) The asterisk tells you when to change strings. The direction of the scale will tell you whether to go to a higher or lower string. The dashes between 2 finger numbers indicate a position change or in simpler terms a slide. The X's indicate extensions. If you read the finger number and the note, these will be self explanatory. The stems have been purposely omitted for convenience of space. You can use any rhythmic pattern you can imagine. I suggest you start out with consecutive quarter notes. Start slowly and gradually speed up the tempo. The use of a metronome will be helpful. Remember play them *very smoothly*. In the next issue, we will print the remaining 30 scales. Each scale is fingered differently in this set, so they will also help your reading. Please write to me in care of CM with your thoughts.

Ex. 1. C MAJOR
 (3) 2-4-1* 2 4 1 3 4 1 3 4 1 3-3 4 3 1 4* 2 1 4 2 1 4* 2-2 1-4-2

Ex. 2. A HARMONIC MINOR
 (4) 1-3-4* 1-3 4 2 3 1 2 4 3 4 2* 3 2 4 3 1 4* 3 1 4 1-1* 4-2-1-4*

Ex. 3. A MELODIC MINOR
 (4) 1-3-4* 1-3 4 1 3 4 1 2 4 1* 3 X 4-4 2 4 3 1 4* 3 1 4 2 1-4* 2-1-4*

Ex. 4. F MAJOR
 (4) 1-3-3-4* 1-3-3 4 1 3 4 2 4 1 2 1 4* 2 4 3 1 4* 3 1-4* 2-1-3-1

Ex. 5. D HARMONIC MINOR
 (3) 4-1 2 4 1* 2 1 2 4 1 3 1-1 4-4-4 1-1 4* 2 1 4-4 1-1 4* 2 1-4*

Ex. 6. D MELODIC MINOR
 (3) 4-1 2 4 1* 3 1 2 4 1 3 1 3-3 4 2 4 3 1 4* 3 1 4 2 1 4* 2 1-4*

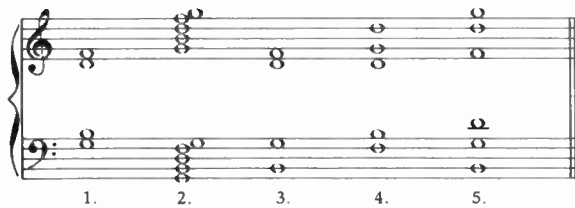


Keyboards

BRIAN HARRIS

Voicing

The study of voicing refers to the manner in which the various notes of a chord are put together to make up that chord: whether the notes are close together or far apart and whether there are numerous notes doubled or no doubles at all. Here are several voicings of the same basic chord, G7, which should illustrate the concept.



1. No notes doubled - notes close together.
2. 3rd, 5th and 7th doubled - root quadrupled - notes close.
3. No doubles - some space
4. 5th doubled - more space.
5. Root and 5th doubled - still more space.

One of the big differences between the amateur and the professional keyboard player in the jazz, rock or pop field can be found in the way chords are voiced. One of the trademarks of a good player is that even when playing something quite simple, the total effect is still very full and complete sounding. In such a situation the voicing of chords is very critical. Any weak or unbalanced chords tend to stick out like a sore thumb. The following is a rather general guideline on how to make your chord voicings sound more effective.

Chords can be played in close or open position. These terms apply to the vertical distance between the top and bottom notes of the chord.

Close position - the notes in the chord are as close together as possible.



C ma7 with inversions in close position.

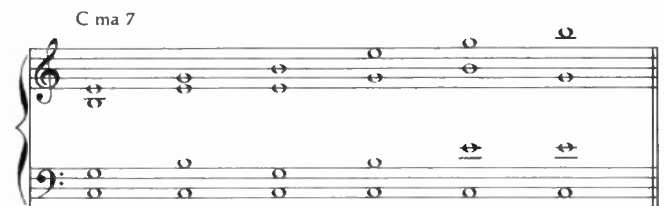
There are no other possible voicings for C ma7 in close position other than octave duplications of the above chords.

Open position - the notes in the chord are not as close together as possible.



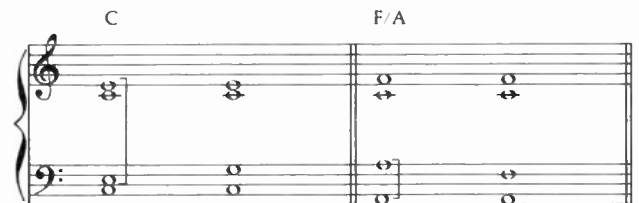
C ma7 and inversions in open position.

There are numerous other possibilities available for C ma7 in open position, merely by varying the space between the notes of the chord. You will probably find that as the space increases greatly, the notes do not tend to blend together as well to form one homogeneous sound.



amount of blend decreases →

Doubling and/or omitting notes - Normally on major chords the 3rd of the chord is seldom doubled. It is almost never doubled when the chord is in first inversion.



-double 3rd
-weak,
overly rich

better
balance

-double 3rd
-weak,
overly rich

better
balance

Occasionally, the 5th may be omitted, (but not if it is diminished or augmented.)

C G7 Bb7 add 13

-5th omitted -5th omitted -5th omitted
-still sounds complete -still sounds complete -still sounds complete

'Tendency' (or 'active') notes - those which have a strong tendency to resolve up or down a step - are not usually doubled.

G7 G7

-7th doubled -better
-overly rich

The melody may occasionally be doubled an octave lower, to give a 'thicker' sound.

A ma 7 B mi/A Bb/G# A add 9

same thing with melody doubled an octave lower.

Spacing - well-spaced voicings generally tend to resemble the harmonic overtone series (see example): the larger intervals at the bottom - the smaller intervals at the top.

-harmonic overtone series for A (55 Hz), showing fundamental, with partials 2 to 12. The higher one goes in the series, the closer the intervals become.

G7 C7 (13 #11) A7 (13 #11)

4th 3rd 3rd 3rd 3rd 3rd 3rd 3rd
7th 5th 10th 4th 4th
7th 7th

A 4th or 5th between the 2 top voices will tend to make the chord 'ring' well.

C ma 7 Bb ma 9 A mi/G

4th 5th 5th

Chords using a number of 4ths or 5ths, or combinations of the two, tend to ring well also.

C 9 6 Eb 9/6 G ma 9 (add 6) Bb 9 6 (add ma 7) F9 (add 13)

4th 4th 4th 4th 4th 4th 4th 4th 4th 4th 4th 4th 4th 4th 4th 4th 4th 4th
3rd 5th 6th 4th 4th 7th 4th 7th

Please note that these are really only guidelines, and not hard and fast rules. They apply generally to conventional situations - pop, rock, most jazz and most 'legit' music up to roughly the end of the 19th century. Also there are other factors which on occasion may override some of these guidelines - particularly voice leading principles.

Certain modern musicians have achieved fresh, interesting effects by using unconventional spacing and doubling. Nevertheless, I feel that it is beneficial to gain some mastery of basic voicings before deciding to 'break the rules'.

In subsequent issues, we will be looking at the use of inversions and some basic principles of voice leading. — See you then!



Percussion

PAUL ROBSON

Drum Rhythms

The role of today's successful (working) drummer is becoming increasingly more difficult. It is not enough to be competent in Rock or Jazz. One must possess a thorough knowledge of all forms and style of music: Ethnic, Authentic or North American style Latin, Disco, etc. It is extremely difficult for the young musician to gain knowledge in these areas especially when most of the music played today is Disco. Of course, there are a few excellent instructors available, who, having a lot of experience, can supply you with this knowledge. However, not everybody is in a position to take professional instruction and that is why I thought it a good idea to write a series of articles pertaining to the rhythms used on the drum set in various types of music.

DRUM CYMBAL STAFF CODE

Ride Cymbal
Hi-Hat - Sticks
Snare Drum
Bass Drum
Hi-Hat - Foot

I will first deal with Swing Music. The swing rhythm is usually written as dotted eighth and sixteenth notes but played as Broken Triplets.

i.e. written

i.e. played

Depending on the tempo, and the feeling required, the emphasis (accent) may be placed on either the second and fourth beats or all four beats.

i.e. beats 2 and 4

i.e. beats 1, 2, 3 & 4

To strengthen the pulse of this rhythm, the bass drum and the hi-hat may be added. By placing the bass drum on the first and third beat of each measure, we derive a feeling of two beats to a measure and is commonly referred to as a "Two Beat Feel".

i.e.

By placing the bass drum on every beat of a measure, a four feeling is achieved. This is called "Four Beat Feel".

i.e.

In both cases the hi-hat is played on the second and fourth beat.

It is imperative that you understand these two feelings and apply them correctly. To elaborate...when a bassist plays four notes per measure, so should the drummer. When a bassist plays two notes per measure, the drummer should as well. It is to be understood that in the majority of playing situations, the bass drum be played very lightly, at a volume that will not interfere with the melodic lines the bassist is playing. There are times when a more predominant two beat feeling is required. Then the bass drum may be played louder and the snare drum added.

i.e.

Further to the basic two and four feelings, a combination of the two is sometimes used. For example, the bassist plays on the first, third and fourth beat of the measure. In this case the drummer may play the standard two beat feel as previously illustrated or duplicate the bass player's rhythm on the bass drum.



Brass

DON JOHNSON

The Total Player

Today we live in a world of specialists, whether it be medicine, dentistry, the trades, or music. To find a tradesman who is excellent in all areas of carpentry, masonry, tinsmithing, and is also capable of constructing anything from a fireplace to a barn, seems to be a thing of the past.

We seem to have much the same thing happening in Brass playing today. There are specialists in high note playing, improvisation, technique and idiom approaches.

In our country we have such superb specialists as Arni Chycoski, Al Stanwyck, Guido Basso, Russ Little, Rob McConnell and the amazing Sam Noto, who is capable of playing excellent jazz and lead, both. All are well known masters in their fields, and truly deserve the accolades they receive.

There is, however, a "Brass Players' Player" - a player whose obvious superiority lies in the fact that he is capable of playing anything that is put in front of him. Mention the name of *Erich Traugott* to any professional Brass Player who has worked with him and you will receive affirmative nods of admiration.

I had the pleasure of sitting beside this man day after day for many years and was consistently in awe of the scope of his talent. Here was a player that had mastered all aspects of his instrument and who consequently does a multitude of work in many areas. Let's analyse why Erich has always been in demand:

1. His idiomatic conception allows him to be fluent in all areas.

2. He has the facility (including one of the best double tongues I have ever heard) of being able to play the most demanding technical part from a Herbert L. Clarke cornet solo, to a sensitive, delicate background part for a CBC drama show.

3. He has the strength and range to play a CBC variety show and is equal to the physical demands of the Boss Brass.

4. His reading is excellent allowing him to be much in demand for precise one hour TV jingles or to be a valuable member of Howard Cable's orchestra playing the music of name acts.

5. He has complete familiarity with any orchestral or symphonic transposition part.

6. He has perfect pitch and hears everything around him.

The list of his attributes could go on and on, but the fact is that you can use him in any area. For years, he was the original trumpet player with "Nimmons 'N' Nine", playing parts that were mind boggling. He was known as "the little man of iron".

There are many good players and a few superb specialists in our country, but we are very shy of outstanding all-round players such as Erich Traugott. How is it possible to reach his level of expertise? Let us study his background:

Erich was raised in Kitchener, Ontario and left at an early age to study at the Peabody Institute of Music in Baltimore. He is extremely well schooled in all aspects of music, which accounts for his Perfect Pitch and his ability to play the piano nearly as well as the trumpet. Because of his ability on piano, he was able to put himself through school by playing in a few, rather dubious commercial establishments. During this period, he studied trumpet with Loyd Geisler in Washington and the famous soloist, James Burke. His familiarity with the classical idiom is the result of his studies and playing with the Baltimore

Symphony. He returned to Canada in the 50's and played every conceivable type of job, from summers with the Romanellis at the Manoir Richelieu to polka bands, jazz rehearsal bands and cornet solos. During the 60's he was thrust into some of the most demanding (physical and tension-producing) jobs with CBC and jingles that one could imagine.

I attribute his amazing mastery in all these areas to his solid schooling and background. What a pity that our young players cannot be exposed to this type of player! They are familiar with our specialists because of the exposure, but a player like Erich is usually tucked away in a recording studio or at the Royal York, where students do not get a chance to hear or see him.

When you consider players such as Erich or Ian McDougall (who writes as well as he plays), or brass players such as Joe Umbrico, Toronto Symphony; Stephen Chenette, University of Toronto; Ward Cole, University of Calgary; Dr. John Swan, University of Western, Ontario; Dr. Larry House, University of Saskatoon; or Rob McConnell (who worked on oil rigs in Northern Canada and came back to study for years with Gordon Delamont in Toronto) you must be aware that these players did not achieve their success without paying a lot of dues.

Another example of a well-schooled and class player is Jerry Johnson. Recently during a brass lecture on "addressing notes" and "centre of sound" at school, I asked Jerry, who was teaching in the next room, to come in and play a simple exercise that consisted of 1/2 notes and 1/4's at the beginning of the Arban's book. He wasn't in the room more than three minutes, but what he did on his trombone with that exercise sent shivers up my spine. Every single note was centered and perfectly addressed.

A few years ago I watched a TV special by Maynard Ferguson from Rochester. One of the featured numbers was a trombone solo arranged and played by Jerry. The solo was phenomenal in performance and was a showcase of the many facets of his playing. Jerry is yet another example of the well-schooled excellent young players that are appearing every day.

The young brass student in the United States has always been fortunate in having music schools such as North Texas, Berklee, Curtis, Peabody, Julliard and many more. We, as Canadians have always had to go south for our studies or to pick up our subjects in different places. It pleases me to see Canada changing this situation due to the efforts of people such as Bob Richmond and the Canadian Stage Band Festival Competitions, the influence of Tommy Banks in Edmonton, the interest in playing at educational institutions by Phil Nimmons and his band, educators such as Paul Reac and Paul Higgins; Ward Cole in Calgary who constantly works for a cause. And certainly the advent of the Community College, which made it possible for music programs such as Humber and the many new programs across our country: Vanier in Quebec, Capilano in Vancouver, Red Deer in Alberta, plus our many fine universities which are all starting to work towards the needs of today's musician.

The decade of the seventies has seen a return of students looking after their education needs. The next decade will be a time for intensive study and practice to become a TOTAL PLAYER.



Woodwinds

PAUL BRODIE

Helpful Hints for Happy Saxophonists - Part 2

MOUTHPIECES: For hygienic reasons, I think it's a good idea to clean the saliva out of your mouthpiece at the end of each playing session with a soft cloth. Pull the cloth through from the end that fits the neckpipe, not from the tip of the mouthpiece. If a cloth is pulled against the rails of the mouthpiece, you might eventually damage the facing of the mouthpiece. Wash your mouthpiece out with cold water and soap, at least once a week. Never use hot water on a hard rubber, or plastic mouthpiece. If you don't keep your mouthpiece clean, you will become a candidate for "bad breath" and diseases of the gums and teeth. Saxophonists often develop calcium deposits on the top and sides of their mouthpiece. This is often a good indication that you've been practicing a lot! The simplest way to get rid of this unsightly material is to try toothpaste or an item from the hardware store called "That Green Stuff". This is a product used for cleaning porcelain sinks, bath tubs and toilet bowls!

If you play a metal mouthpiece and are troubled by the sizzling, gurgling or frying sounds of saliva on the rails of the reed, the easiest way to eliminate this awful sound, is to place a very thin coat of cork grease, vaseline or a kitchen product called PAM, on the inner chamber of the mouthpiece. The sizzling usually takes place in a metal mouthpiece when the room you're playing in is chilly and your mouthpiece isn't warmed up.

Many saxophonists have difficulty getting their top teeth to grasp the top of the mouthpiece firmly enough, to prevent it from moving around in the mouth. I suggest you put a small strip of electrical tape or adhesive tape on the top of the mouthpiece. You can also try a thin bicycle tire patch or the rounded tip of a rubber glove. Do not make a groove on the top of your mouthpiece with a file or knife in order to latch your teeth into the mouthpiece.

It is a good idea to have a mouthpiece bag, or to wrap your mouthpiece in a cloth to prevent it from being tossed around in the storage compartment of your saxophone case. For players in a concert band, saxophone quartet, or for solo playing, the best mouthpiece I can recommend is the Selmer S-80, hard rubber mouthpiece. The Selmer metal is also very fine, except your embouchure needs to be more developed in order to control a metal mouthpiece. Other good mouthpieces in this category are the Vandoren, Couf and Rousseau. Use a medium facing, such as a C Star, C Double Star, or a D facing. If you're looking for a good jazz model, try the Meyer, Selmer Jazz model, Brillhard and Otto Link. Don't become *Mouthpiece Happy* and keep changing mouthpieces in order to remedy all of your problems. I have known saxophonists who have had drawers full of mouthpieces and still couldn't find the answer. There are no perfect mouthpieces, reeds or saxophones. The player must select good materials to work with and then spend a great deal of time "sweating it out".

REEDS: For years, I've been hearing saxophonists complain about the fact that all the good cane is gone and that reeds are getting worse all the time. Yet, it's amazing how much great saxophone playing can be heard these days and certainly these performers aren't using old reeds. I wish I could impart some deep,

dark secrets about how to choose good reeds, but I think the old stories are still applicable today. Look for reliable brand names such as Vandoren, La Voz, Rico Royale, and the Selmer Omega reeds. You can expect that some of the reeds in a box will never be *any* good. Pick reeds that have a golden tint to the cane. Avoid cane that is on the green side. If a reed has heavy grains in the center and lighter grains on the sides, this might be a good indication that the reed will be good. Many commercial reeds do not lie flat enough on the face of the mouthpiece because the cane is warped. You can remove the warped area of the reed if you use a very fine sandpaper or a file (for removing paint from a car). You can test for flatness by putting saliva on the flat side of the reed and putting the reed on a piece of glass. If the reed is not warped it should lie flat on the glass. If it is warped, you will see air bubbles on the reed.

With the medium faced mouthpiece, you should only need a medium strength reed, such as a 1 1/2 - 2 or 2 1/2. Many saxophonists feel that if they play on hard reeds and work them down, the results will be better. This can often lead to a sore lip! The best thing to do for a sore lip is to fold a small piece of wax paper or ordinary paper over your lower teeth, where the reed will rest against your lower lip. You should be able to relieve the pain with this new cushion and be able to continue to play...for hours.

When you purchase reeds, it's usually cheaper to buy them by the box. Get a piece of plastic or plate glass that's about one foot long and four inches wide. Open the box of reeds and completely wet all of them in saliva or tap water, then place them on the plate glass, with the flat side down. Repeat this process 3 to 4 times and then start to break in the reeds by playing on them. Never take a reed out of the box and expect it to perform reliably the first time (although you might be lucky), as it has to go through a series of changes. It usually takes 3 or 4 complete wetting and drying periods for this to take place. A reed that plays perfectly the first time it is taken out of a reed box probably won't last for long.

In order to scrape your reeds, use a single edged razor blade, dutch rush, or a small pen knife or reed knife. It is best to scrape the reed when it is wet and never make deep cuts into the reed, but remove only a tiny bit of the cane, by scraping *very* lightly. Scrape only the corner sections of the reed and never on the tip. It is best not to play one reed over and over until it is dead. Therefore, you should have a system of rotating several good ones, in order to prolong the life of your reeds. Reedguards are very good for storage and for keeping the tips of the reeds flat. Be careful not to push the reed too far into the reedguard, as you might find that when you pull it out the next day, part of the tip is missing and is left in the reedguard. Another idea for storing reeds is a piece of plate glass and several strong, wide elastic bands to hold the reeds in place. Many saxophonists leave a reed on the mouthpiece after a playing session because they feel that the reed isn't damaged and doesn't warp this way. If you have any *helpful hints* to pass on...let's hear from you!



Synthesizers

JOHN MILLS-COCKELL

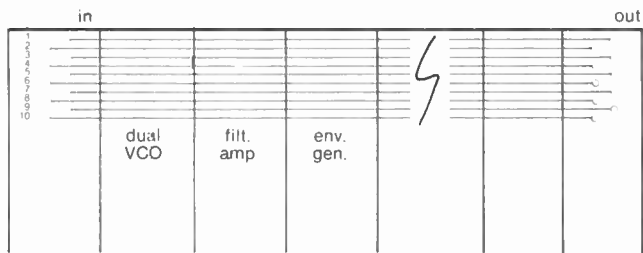
Patches with Multiple Synthesizers

In the last issue of *Canadian Musician*, I outlined the arrangement of keyboards and synthesizers I am currently utilizing for composition and recording. That information was essentially background to the present article, in which I will discuss various possibilities in putting this equipment to use. As I mentioned previously, the purpose is to stimulate musicians to find new ways of putting their instruments to work for them. I am most interested in hearing about your thoughts on this.

Two conclusions I have reached about the assortment of instruments I have collected over the last ten or twelve years, is that they all have their own unique advantages (and disadvantages) and that there is no "best" way to combine them. There doesn't seem to be a universal patch. Much work is being done by synthesists and manufacturers to develop the ideal keyboard instrument for performers and recording artists, and this necessary search will continue to give us new and exciting products to make music with; in fact the industry is on the verge of revolutionary innovations. Some might say the digital revolution has already arrived. I will go into this at a later date.

In the meantime, I and thousands of other musicians are still trying to figure out what to do with what we already have.

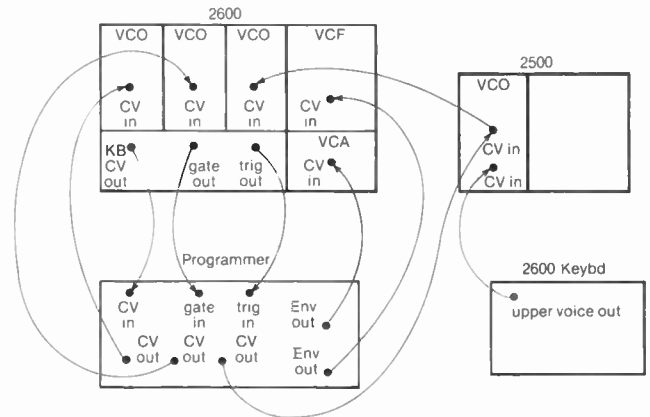
Because of the excellent design of the ARP 2500's matrix switching and patching system, I use it as the central switchboard of my instrumentation.



Each module has 40 such buss bars available

additional oscillator in the 2500. This VCO is patched into the 2500's filtamp module to which an envelope generator is applied. The envelope generator is triggered by a Roland sequencer which is activated by the gateout from the Odyssey. The voltage output of the Roland is also patched into the 2500 to control the same VCO. With this simple patch, I am able to play a line (or 2 part line) on the Odyssey and simultaneously generated sequences of 'plucked' notes which are tonally related. Many variations on this basic patch are possible.

Another more involved configuration, which I may use simultaneously with the above, makes use of the 2500, 2600 and Sequential Circuits programmer. The programmer is a handy device which provides a synthesizer with a series of 64 groups of programmable preset voltages. It can control 3 VCO's, a VCF and a VCA, at any given moment. I have patched the gate, trigger and keyboard CV outputs of the 2600 into the 2500 (so that they are available to 2500 modules). The programmer outputs in turn are patched back into the 2600 (see diagram below). This enables the 2600 keyboard to control the pitch of the 2600 VCO's in a large number of preset combinations and to control functions of the 2500 at the same time.



It is possible to make patch cord connections from any source (control voltage or audio signal) into the 2500 and out again. This virtually eliminates the need for multiple patch bays to split a signal. This is unlike most other systems I know of and is very useful. Consequently, I can connect the CV out, gate out, and trigger out, of another synthesizer into the 2500 and take them out again at the other end of their busses, into yet other synthesizers. One ODYSSEY, for example, can control any of the 2500 modules and still be available for other applications.

Therefore, I use one Odyssey to control the frequency of an

A useful elaboration of this basic application of the programmer is as follows: Two of the programmer's CV outputs control two 2600 VCO's. The third controls a VCO in the 2500. The first two CV outputs are controlled from the 2600 keyboard CV, however the third is controlled by the 2600 upper voice keyboard CV. This makes it possible to play programmes available in the programmer in two parts. Since the 2600 keyboard features two note memory, this patch works particularly well.

Space has run out. I will continue patching these and other synthesizers next issue.



Vocal Technique

ROSEMARY BURNS

The Magic Mask Technique or The Musical Postal Code

There is a return address for every note. The address is as clear as the nose on your face, except without the nose. The vibrations produced in the vocal chords fly up into the mask and if they reach their exact return address they come out clear and ringing.

It is important to remember the basics, to aim at the exact point in the mask that will give the perfect tone. Groups of notes have separate positions in the mask. Notes that are members of the same group have the same position.

Actually, it is very easy to remember which notes are in the same group. Just walk up to your favourite keyboard, find middle C and stick some tape over all the white keys from low C to high C that are not separated by black keys. The interval of tones between all the keys you have taped is a half tone. Conveniently enough, the postal code tone position on the mask changes between these half tones. In other words, the group of notes on one side of the taped white keys has the same position on the mask and the position change between the two white keys.

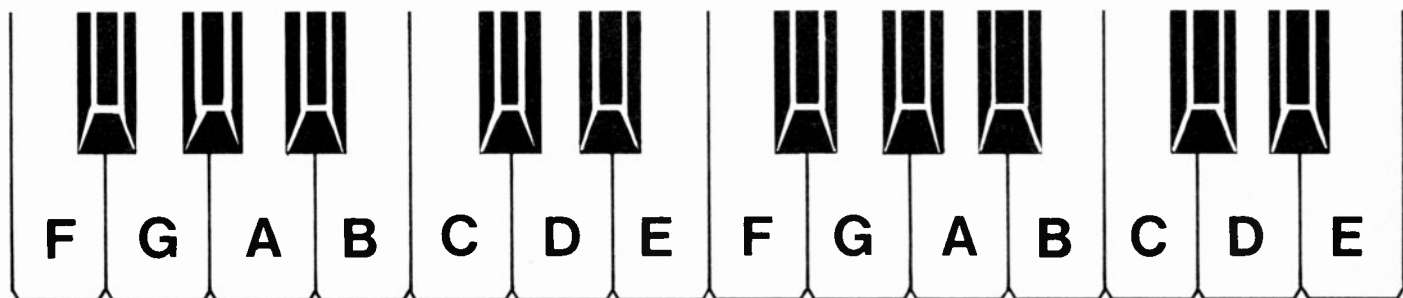
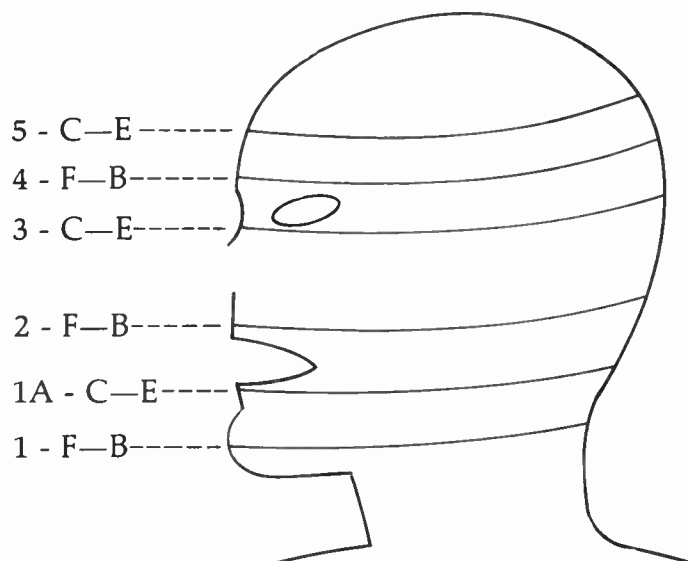
The positions are numbered 1, 1A, 2, 3, 4 and 5. The groups of notes which correspond to these positions and the positions on the mask are shown in the chart.

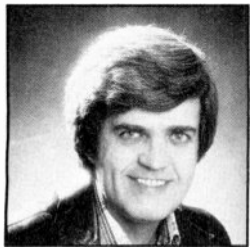
By following this code system for tone position, there can be no break in the voice. This system eliminates "the break". The most common problem that singers have is that they go from position 1 to position 3, ignoring completely position 2. The result is an improper colour to the notes that should be aimed at position 2 on the mask. The pitch may be right, but the tone will lack the full-bodied undertones and overtones that can only be produced by properly aiming the tone at the correct position. If the tone is placed in a position above its proper position, it will lack bass; if placed in a position lower than its proper position it will lack treble. The same idea applies in fine tuning a stereo receiver. The perfect balance of bass and treble produces the richest tones. The proper placing of tones at their correct position on the mask gives each tone the full range of overtones and undertones for a clear ringing sound with no strain on the vocal chords, or the ear!

If a student can learn to follow the Yellow Brick Road step by step and not jump, they can obtain an even colour throughout the full range.

NEXT: EXERCISES TO MAKE YOU LAUGH.

POSITION NUMBER	MASK POSITION	NOTES IN THE GROUP
1	Jawbone (Below cleft)	Lower notes and F, F#, G, G#, A, A#, B
1A	Jawbone (Above cleft)	Middle C, C#, D, D#, E
2	Upper teeth and bone (below nose)	F, F#, G, G#, A, A#, B
3	Upper nose bone (find nose bone)	C above middle C, C#, D, D#, E
4	Eyebrows	F, F#, G, G#, A, A#, B
5	Forehead	C above high C, C#, D, D#, E and higher notes





Arranging

JIM PIRIE

Voicing the Strings

Alright, it has taken a while, but we are finally getting down to what you really wanted to know about in the first place. Right? Very well, let us begin.

String voicings, except in small chamber groups, require more than one player on a line. The proper balance of these lines within a voicing gives a string ensemble its beauty and character. It would seem to follow then, that the only difference between writing for a symphony orchestra and a studio orchestra, is the amount of strings that you have to write for.

In a symphony orchestra, you may have 16 first violins (or more), 14 second violins (or more), 12 violas (or more), 8 celli (or more), and 6 basses (or more).

In symphonic writing the treatment is more quartette style, so there is a natural balance of strings when four note chords or four moving parts are distributed.

For example, a four note chord:

Even though there are five notes in these chords, the basic chord is one of four notes. (One of the notes is doubled in octaves).

It is possible to write a wider spread chord by dividing the strings but the power is weakened somewhat because there are fewer instruments on each note.

For example:

When writing for strings, it is well to remember the ratio of balance. Owing to their respective sizes the ratio is 2 violins (in unison) to 1 viola, 2 violas (in unison) to 1 cello, and 2 celli (in unison) to 1 bass.

As studio orchestras do not use as many strings as the symphony orchestra, the string sections are planned in the above ratio. However, in most recording ensembles, the role of the string bass in the string section is usually unnecessary and often can be detrimental to the overall sound, "clouding" the clarity of the electric bass line being laid down by the bass player in the rhythm section. For this reason, the basses are eliminated from

the string ensemble. Naturally, exceptions to this general rule can be made for special effects and sounds. For straight dramatic music such as a television or film score, the string bass becomes utterly indispensable.

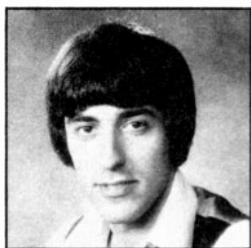
Recording studio string ensembles vary in size depending on the arranger and the budget. An ensemble of twelve strings (eight violins, two violas, two cellos) is probably used for recordings more often than any other string grouping because it represents a workable compromise between aural and economic considerations. Very often, an extra violin is added to this grouping, making a total of thirteen players. The one extra violin gives the arranger three advantages: (i) it lends a little extra strength and body to a unison violin line; (ii) it puts an extra player on the lead line in a two-way violin divisi, (5 - 4 instead of 4 - 4), giving a bit more emphasis to the melody; and (iii) it enables the arranger to divide the violins into a three-way divisi (3 - 3 - 3) if necessary.

This ensemble can be extended further by the addition of a third viola, making a total of fourteen players. The extra viola insures adequate sonority on the unison viola line, especially important in arrangements which feature extensive inner voice movement.

A grouping of sixteen strings consisting of twelve violins and four cellos can be very effective. It gives the arranger not only a strong and sonorous total ensemble, but also two separate entities, each of which is strong and flexible enough to function independently. However, viola players are not known to favour this grouping.

My own favorite string ensemble consists of twenty strings - twelve violins, four violas and four cellos. On occasion, I have added four extra violins to this grouping (making a total of twenty-four players 16 - 4 - 4) but for most recording purposes, a body of twenty strings is capable of realizing just about anything an arranger can dream up.

In the next column, I'll present several basic principles of string writings which apply to any grouping of strings that your budget can afford. We will also investigate the famous David Rose string sound, the batting average of his brother Pete, and the astonishing effect of a fine Beaujolais on the writing of a column such as this.



Recording

PAUL ZAZA

The String Section

This column will talk about the recording and mixing of *strings* with respect to miking, placement, equalizing, panning and echo.

String sections usually vary in size from as little as four players up to sixty-four and sometimes more. The determining factor in the size is mainly cost. A normal *studio* set up for strings might be ten violins, four violas, two celli, and a double bass. As always it's a good idea to think in terms of small sub-sections, within the section, and place mikes accordingly. In the situation I've described above, you could then have four sub-sections ranging from higher pitched strings right down to the low bass. This is important for several reasons. One, it will help you to set up your mikes, chairs, music stands, earphones etc., in an intelligent fashion. Two, it will make *track assignment* easier in multi-track situations. And moreover, allow greater flexibility at mix down time.

When miking a string section, the gravest, mortal sin is to lose part of a *sub section* or to have the inner parts unbalanced so that some of those gorgeous chordal passages, some poor arranger spent hours creating, are buried or gone forever. The absence or dominance of some part in the section can destructively alter what the overall sound was once intended to be. It's a good rule of thumb to "lay down" part or all of the first run-down, ask the leader/arranger/producer to come in and check the balance. Not only is this a polite gesture on your part but it's sort of a legal clearance or exemption from liability, should the client later claim that the balances are wrong! (The reason I bring this up is sometimes the engineer is blamed for poor string writing.)

One of the more subtle aspects of miking strings, is the presence of *air* or *room-ambience* in the band. This is a very abstract relationship, but to solidify things a bit, think of "a violin section as one big instrument, like a piano" and place mikes high above them, allowing one mike to catch 2 or 3 fiddles. Here, you are relying on spill to create an *openess* of sound on air, or a mist that sits sweetly in your mix. To explain how or why this happens, practically, would force me to talk far more technically about phase and wave form relationships and interactions than I think is necessary. Also, the height and depth of your room will dramatically change the acoustic properties of strings, and since no two rooms or instruments are alike, your only hope is to experiment and go for what sounds best to you. Some clients like to hear cello, bass and even viola with a lot of top-end; a very *present* sound. This can be accomplished by tight miking these instruments and adding a little e.q. up around 10 or 12 K. This sound can be pleasant on the lower strings, giving you plenty of *core* to each note. (It can be fattened after by equalizing in more bottom end.) If too much bottom is *recorded*, and later you must remove some due to a booming sound or overloads on certain notes, you will find that, conversely, other notes will mysteriously disappear. Go for a good, clean core and evenness of tone and then you can colour it as you like, using your tone controls, with relatively few problems. (I myself

prefer to hear the crisp sound of a bow dragging across the strings of a cello).

One final point on equalizing. Be careful how much brilliance you add to your violins, especially if the chart has them playing in a large range. What might sound great at lower pitches will sound dreadful up in the higher octaves. The chances are good that if you equalize at 7.5 KHz, the violins are going to cross those frequencies at the peak of the equalizers "Q" or resonance, and cause a shrieking quality that's going to be painful. The harmonics and complimentary peaks that are developed in the phase structure will also interact with the equalizer.

Panning strings (for stereo or quad) is pretty well an open subject, and I can only relay some popular panning techniques that you can fall back on, if you're too busy or too lazy to devise some of your own. There is the traditional *symphonic* set up where all your violins are on the left, violas-left center, celli-right center, and basses-right. Here, as the pitches get lower, they're spread further across to the other side. Another technique is to symmetrically balance violins on the left and right, violas-left, celli-right, and basses dead center. Still another is to put *all* strings on one side, and counter balance the mix with brass on the other.

The subject of echo in conjunction with panning is an important matter at the mixdown stage. If you use too little, the sound is dull and un-dynamic; too much and it sounds like a concert in the Grand Canyon. I prefer to use pre-fader echo on violins with a slight delay on the send feed to the chamber. If you have variable delay time on your chamber plate or spring, try between 2 to 3 seconds. A nice technique is to pan violins to the left and pan *their* echo to the right, and vice-versa for the cello and violas. I would definitely recommend that you do **NOT** use any echo on bass fiddles, as this will cause a booming, swimming rumble, that will accomplish nothing more than cluttering up your mix. You can create interesting effects, if your board will allow, by using just the echo return (none of the dry signal) of long whole notes sustained by violins, or laying down the echo from violins on a separate track and playing the echo track back, out-of-sync. (Here you'll get the echo of a certain note *before* the note itself). There are countless effects that can be worked out with echo, especially now with new digital delay products that exploit time-modulation to the *Nth* degree.

Finally, I would like to conclude with a point or two on the professional string players, themselves. These dedicated competent musicians have been the subject of some rather tasteless, moronic jokes in the industry for years. Often have I heard the reference, "you know what string players are like!" I would just like to assert that to *me*, they are very artistic and helpful in an overdub situation, they are not all over 70 years old, they do not all smoke pipes, and dress like Sherlock Holmes, and while they do tend to drink a lot of coffee, I find that a small price to pay for some of the best jokes I've every heard.



Audio

PAUL DENYES

Turntables

One of the most confusing items to choose for any stereo system is the turntable. There are just so many makes, models and features to select from, and one company alone might have ten different models and combinations. Should I choose a belt drive or a direct drive? What design of tonearm? How much should I spend?

The most important questions however, should be; Does it match my system? Does the cartridge I'm using match the tonearm?

Remember that most turntables *do not* come with cartridges, so you must select a cartridge as well. Take this into consideration when it comes to your budget. Allow *at least* \$25.00 for the cartridge. Have your salesman match a cartridge to the tonearm on the turntable you select. This is very important. The cartridge should also be complimentary to your present speakers or the ones you are buying. Now let's examine what to look for in a turntable and some of the features available.

First there will always be some controversy over which is best; a belt drive or a direct drive. My own personal preference depends on the system with which it is being used. For most small systems under \$1200, an inexpensive belt drive and *some* direct drives will suit your needs. I base this preference on the audible difference between belt and direct in this price range; "*there is none*". For musicians, the speed accuracy of direct drive might be advantageous, especially if it's Quartz controlled and also for maintenance, i.e. - not having to replace the belt.

If you want better sound quality from a turntable, then you must spend more in order to get a better tonearm that will handle better cartridges. This applies to most direct drive tables, however there are a few good belt drive tables available with high quality tonearms. They might not have the flash and goodies that some tables do and are usually manual in operation, but are better for sound reproduction than some very expensive direct drive tables. If your ear is fine-tuned for the differences that a table like this will give, then one should consider this kind of table in virtually any type of system.

The next area where there is difference of opinion among the pros is which is better a straight tonearm or an S or J shaped tonearm. This is an area that we don't have to be too concerned

with since most tonearms on the turntables I'm talking about are for the most part very good. Providing they are fitted with the same cartridge and are of equal value, there should be no difference in sound quality. This difference of opinion applies mainly to tonearms that are purchased separately and cost upwards of \$150.00. Even if you can hear the difference between tonearms, your preference is only your opinion because the next person listening to the same comparison might like the other tonearm. This of course doesn't mean one is "better" than the other; it is simply different.

There are basically three types of turntables;

- manual - this means you must lower and raise the tonearm at the start and finish of each record.

- semi auto - this means you lower the arm yourself and then at the end it raises itself, sometimes just off the record, but the majority of tables will return the arm to the start position and shut off.

- fully auto - this means you just slide a switch or push a button and the turntable does the rest, raising and lowering the arm, repeating the same record, turning itself on and off and can, as is the case with some models, stack records. These are called changers and of course, they do everything. Other features available are things like electronic switching, photo sensitive switches, digital readout of speed and pitch, height adjustable tonearm, quartz accuracy etc. etc. As far as features to choose, I will leave that to you, however I will say that the more puritan you are in your listening habits, the less complicated you should keep the table.

If you're looking for speed accuracy, then quartz is your best bet with speed deviation or drift figures down around .002%.

As I mentioned before, this would be ideal for the musician. Quartz is great for a disco installation where fast start up time is required. Some tables will reach 33 1/3 from dead stop in half a second and stop again in 1 second. They also have wow and flutter figures of .02 and signal to noise or rumble figures of 73-80 db. Pretty impressive.

So there you have a few views and clues on the subject of the Victrola.

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Taking Care of Business

MONA COXSON

How much are you worth?

*Honey, I've been rich and I've been poor;
rich is better.*

Pearl Bailey

QUESTION:

What do Rod Stewart and Mick Jagger have in common?

ANSWER:

Amongst other things, each has had well-publicized litigations brought against them for vast amounts of money.

CONCLUSION:

They must be worth a bundle. Judging by what we read their 'net worth' runs into the millions.

Now what about you? How much are you worth? \$50,000? \$10,000? Nothing? Or do you know. If you do, read no further. If you don't read on.

Your assets may not run into the millions, (neither do mine), but if you take time to figure out your own net worth, the odds are fairly high that you'll be pleasantly surprised at the outcome. You may discover you're richer than you think. You *will* discover the advantages of knowing where you stand.

Here's a simple method to put a specific figure on your worth. Take a pencil and three sheets of paper. Head the first sheet "Assets", and list:

1. Cash on hand. This could include those pennies you put in a jar every night as well as the money you have in your wallet right now.
2. The amount of money you have in your chequing account. If you don't know, now's the time to start balancing that cheque book each month.
3. The amount of money you have in your savings account.
4. Cash value of your life insurance. This is the amount you could borrow on your policy or the amount you would receive if you were to cash your policy in. Cash values only build up on whole life and endowment, not term.
5. Money owing to you by responsible people.
6. The current value of music equipment, stereos, records. Not the purchase price, but what you'd get if you had to sell them tomorrow.
7. Canada Savings Bonds.
8. The current value of other bonds, stocks, and investments. Here again, what you would get if you had to sell tomorrow.
9. The price you'd get for your house if you put it on the market today.
10. Market value of car, home furnishings, furniture, appliances.
11. The market value of your other personal assets, such as clothes, jewellery, paintings, coins, books, antiques, stamp collections, etc. (Collectors may hit a bonanza here. In February, a Toronto buyer paid a record \$92,500 for four Canadian stamps that sold over a post office counter 20 years ago for 5 cents each).

12. Any money you have invested in an R.H.O.S.P. or an R.R.S.P.
13. A conservative estimate of the value of any other asset you can think of.

Add these totals. Take a second sheet, mark it "Liabilities," and list:

1. The total amount you owe on your car, mortgage, motorcycle, etc.
2. The amount you owe on instalment debts, charge accounts, credit cards, other personal debts and bills.
3. The amount you owe for taxes.
4. Any other liability you can think of.

Add these totals. Take a third sheet, mark it "Net Worth", and simply subtract your total liabilities from your total assets. The difference between what you own and what you owe is your net worth. Don't get too detailed and don't be concerned if you have to make estimates for some items: you're not seeking absolute accuracy, but rather a fair approximation.

It takes no mental gymnastics to realize the advantages of figuring your net worth at regular intervals. A good time for doing a personal financial balance sheet is when you're preparing your annual income tax return, then both can be put in your files, but naturally you can do it any time. Once begun, a yearly inventory will show exactly where you stand financially and whether you're getting ahead or falling behind. (If you *are* falling behind, now's a good time to readjust the budget). It will be a handy guide in connection with property insurance, both in buying adequate coverage and in making claims for losses. It will also help in estate planning as a basis of information if you are drawing up a will for the first time or if you are bringing one up to date, and can be the clincher when you seek credit or a loan.

Musicians are generally considered poor risks by loan officers of banks and credit card companies and the more business-like you are about your affairs, the better it will be for you. Far better to be able to present a personal financial balance sheet when applying for a loan than to vaguely have to say you haven't a clue what collateral you have, but you *do* have three weeks work coming up! Try and explain to the bank's loan officer that being booked only three or four weeks ahead is normal in this business and he may look at you as if you've got two heads.

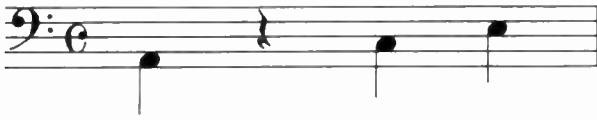
An individual or family is on firm financial ground if total assets add up to twice, or even better, three times the liability figure. If assets are just *equal* to liabilities, be warned. In that case, there has been too much borrowing relative to income. If liabilities *exceed* assets, at least you'll know how deeply you're in debt and you can budget accordingly.

Finally, if you're one of the rare ones who find you're worth a fortune, take heed of what happened to the aforementioned rock stars. You may want to keep quiet about it.

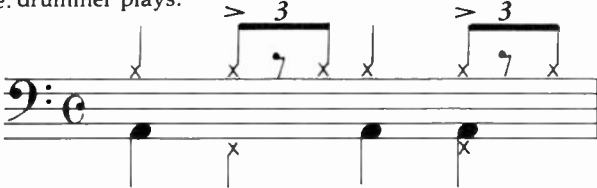
Percussion

Continued from page 58

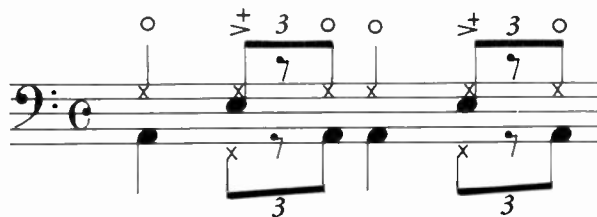
i.e. Bassist plays;



i.e. drummer plays:



Another common method of performing this two beat feel is on the hi-hat. The symbol "o" signifies the open-sizzle sound, the symbol "+" the closed chick-sound. The bass drum and hi-hat duplicate the hi-hat cymbal rhythm.



Choosing the most suitable method depends mainly on the musical content, and is often merely personal preference.

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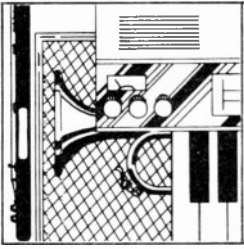
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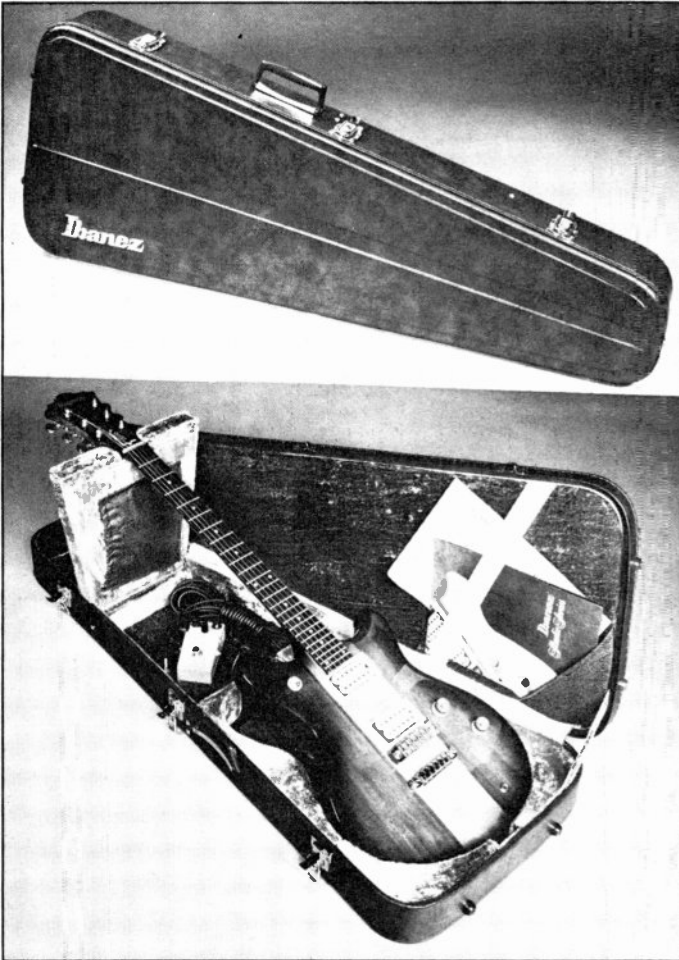
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Ibanez-New Electric Guitar Case



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electronic effects and a pouch with elastic top for strings, picks, etc. For information contact: Efkay M.I. Ltd., 6355 Park Ave., Montreal, Québec H2V 9Z9.

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Traynor T.S. Series



A new line of guitar and bass amplifiers. Thirteen different amplifier models, ranging in power from 15 watts R.M.S. to 250 watts R.M.S. and five different speaker enclosures from 100 watts to 250 watts R.M.S. Nine of the thirteen amplifiers are one-piece units. All amplifiers 25 watts and up feature an independent gain stage with a built in 3-frequency Divider/Compressor. Five T.S. models also feature footswitch controlled graphic equalizers. Some models have balanced XLR line outputs and the 200 watt T.S. 200 head has built in monitor speaker. All T.S. models are housed in 3/4" cabinets with heavy gauge twill-back tolex covering and steel corners. Inquiries: Yorkville Sound Ltd., 80 Midwest Road, Scarborough, Ont. M1P 4R2.

Magadini Power Rod by Briko

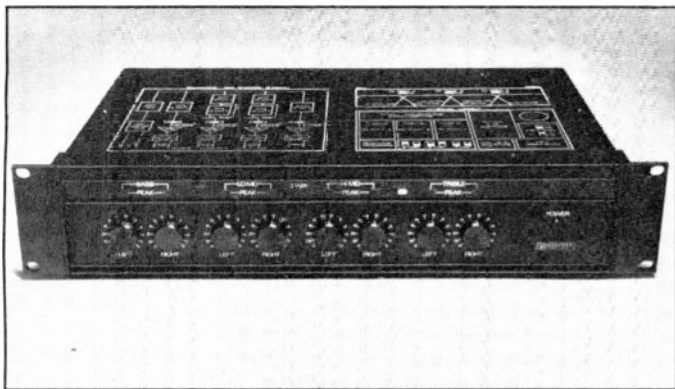
Through leverage, the Power Rod converts foot pressure into more power, or more speed or a combination of the two. It has a completely adjustable wheel. This oversized disc increases the thrust of the beater through centrifugal force. Offers nylon bearings and durable construction. Manufactured by Briko Percussion Ltd., 31 Kappel Avenue, Toronto, Ont. M9N 2Z2.



Ibanez-Musician Series Bass

The neck of each bass runs the length of the instrument, for rigidity and sustain. Made of rock maple and walnut laminations, each neck is individually tuned to eliminate dead spots. Tuned steel rods are set into neck under fingerboard, it offers 22 Velvet-Touch fretted fingerboard (34" scale). Features -Ibanez Super 4 Bass pickups, Ibanez EQ Tone System (recalibrated), Accu-Cast B precision die-cast bridge/tailpiece, independently adjustable machined bridge saddles and Ibanez adjustable Velve-Tune Bass machine heads. Contact: Efkay M.I. Ltd., 6355 Park Avenue, Montreal, Québec H2V 9Z9.

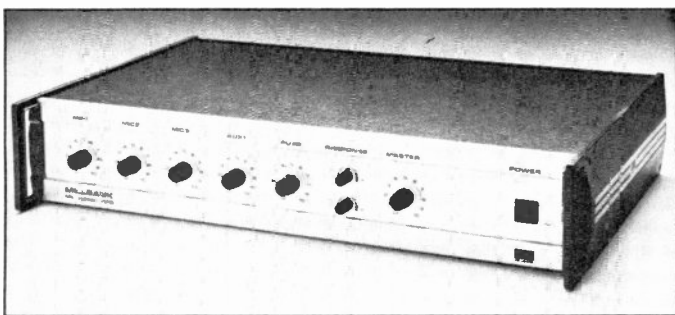
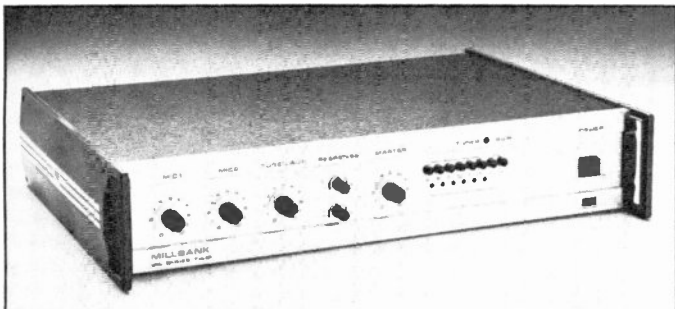
Soundcraft EX4S Electronic Crossover



The EX4S is a stereo electronic crossover unit, switchable for 2, 3, or 4-way applications. The 19" rack mounting unit uses 4th Order Bessel function filters making possible 24dB per octave filters. Also acoustic phase cancellation between LF and HF transducers around crossover point is greatly reduced. The EX4S has electronically balanced line inputs and the

line outputs are optionally balanced with plug-in transformers. XLR type sockets used for audio connections duplicated on a multipin connector. The front panel features attenuators and LED overload indicators for each band, and LEDs to indicate 2, 3, or 4-way mode. Soundcraft Electronics Ltd., 5 Gt. Sutton Street, London EC1 V0B England.

Millbank Introduces "Series Two" Amplifiers



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modes.

MIL 403/603 (MB) 50/75 watts-free standing - 50 or 75 watts operation; can be used with standby power systems for emergency use. I.E. 12 or 24 VDC (MIL 603MB); separate tone controls. Available from: Atlas Electronics Limited, 50 Wingold Avenue, Toronto, Ont. M6B 1P7.

Barcus-Berry XL8 Cube Amplifier



Greene Music announces the addition of the Barcus-Berry XL8 Cube Amplifier. The XL8 is a midgitized amplifier designed for professional use. It uses many of the same design features found in the Barcus-Berry 120- and 200-watt XL Series amplifiers. Its light weight and easy portability make the XL8 an excellent little practice, amp, studio monitor, and small-club amplifier. Much of the technology that has produced the new generation of bookshelf speakers has gone into the XL8. Its small size is deceptive; it delivers a full 15 watts

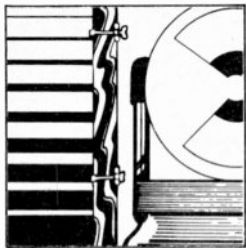
of average program power with only one percent total harmonic distortion at full rated output. Coupled with its efficient eight-inch speaker in a reflex enclosure, the XL8 amplifier can deliver sound exceeding that of larger, less efficient instrument amplifiers. The XL8 has controls carefully selected to meet the particular demands of a wide variety of instruments, players, and performance environments. For more information, contact: J.M. Greene Music Co. Ltd., 395 Steelcase Rd. E., Markham, Ontario L3R 1G3.

Traynor X3000 Stereo BI-AMP System



The X3000 contains two 300 watt amps, two 120 watt amps and two electronic crossovers. Interconnections between amp and crossovers are made internally. Crossovers are

programmable to different frequencies and the unit can also be converted to a mono tri-amp. Line Inputs bypassing the crossovers are provided for each amp. Hi-pass and Low-pass also provided for each amp so additional amps can be fed matching crossed-over signals. All four amps have 1/4" power outputs and there are two 3-pin XLR power outputs. It also features dual cooling fans, SCR Crowbar speaker protection and automatic thermal cutoffs on all four amps. Inquiries: Yorkville Sound Ltd., 80 Midwest Road, Scarborough, Ont. M1P 4R2.



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Random Scan is a public form for the interchange of ideas in the arts throughout Southern Ontario. It is published monthly and subscriptions are \$3.00 for one year. Seagull Publishing Inc., 21 Augusta St., Hamilton, Ont. L8N 1P6

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