

MANAGERS— WHAT YOU ALWAYS WANTED TO KNOW
BUT WERE AFRAID TO ASK

canadian

February 1980 \$1.25

MM170900

musician

Trooper

Segarini

Ronnie Prophet

Andrew Davis

VINTAGE ORGANS

PROFILE: JOHN PANCHYSHYN





Your performance is worth it. So is ours.

If you've been around, you've been around our microphones. In recording studios and on location. Or seen dozens of our microphones at major concerts throughout the world. More important than seeing them, you've heard the results! Now Sennheiser introduces a spectacular new microphone for performers who demand power, ruggedness, and durability.

PROFIPOWER — designed to take road abuse.

Immunity to acoustic feedback: Profipower utilizes a tight directional pattern to permit unusually high volume from stage speakers, virtually eliminating acoustic feedback and allows for greater bass accentuation. Performers can move freely on stage without the bothersome worry of microphone "howling".

Modular noise-free on/off switch: A magnetically activated "reed switch" totally eliminates noise commonly encountered with mic switches. Should damage occur (heaven knows how!) the switch module can be removed without affecting the operation of the mic, as it automatically reverts to "on".

Built-in low frequency cut-off filter prevents interference from rumble and a pop filter allows close miking.

Rugged and durable: Profipower takes punishment. Thick walled, double housed and shockmounted, it absorbs shock and rejects handling noise. If the mic is accidentally dropped (usually happens!), not only is the chance of damage vastly reduced, but the sound of impact (harmful to speakers) is minimized.

Ease-of-maintenance: Should on-the-road repairs be required (not likely!), virtually all can be made by anyone with a screwdriver.



profipower

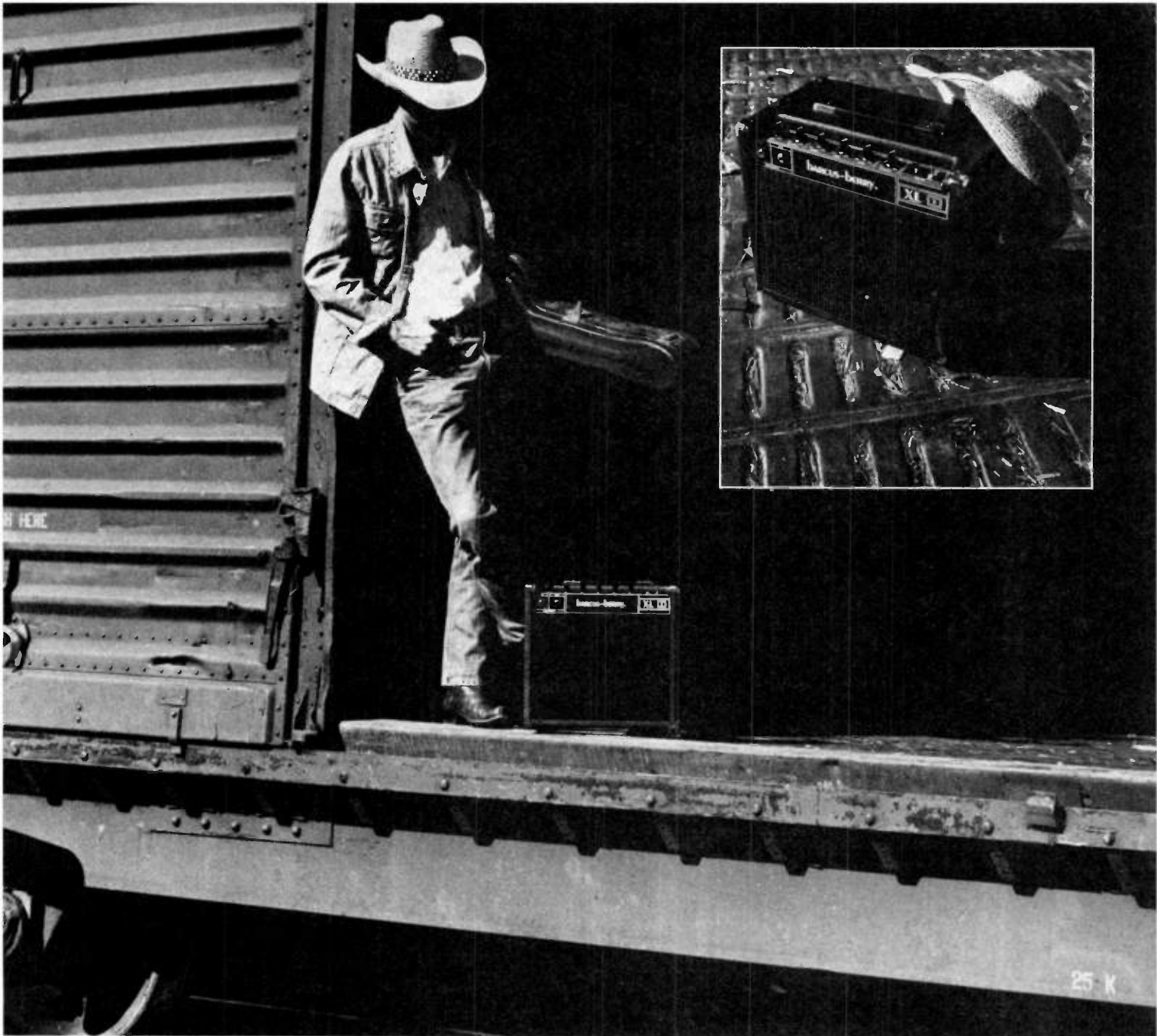
 **SENNHEISER**

We put a lot into Sennheiser microphones to make them work the way they do. Our performance is worth it and so is yours.



tc electronics | limited

World Radio History



travelin' light

Eight months of road testing prove the XL 8 travels light. It's only 23 pounds of room-filling amplification without the back-breaking problems of getting it from here to there. Don't let its small size fool you—it delivers. See your Barcus-Berry dealer for a demonstration, walk out with one, or write:

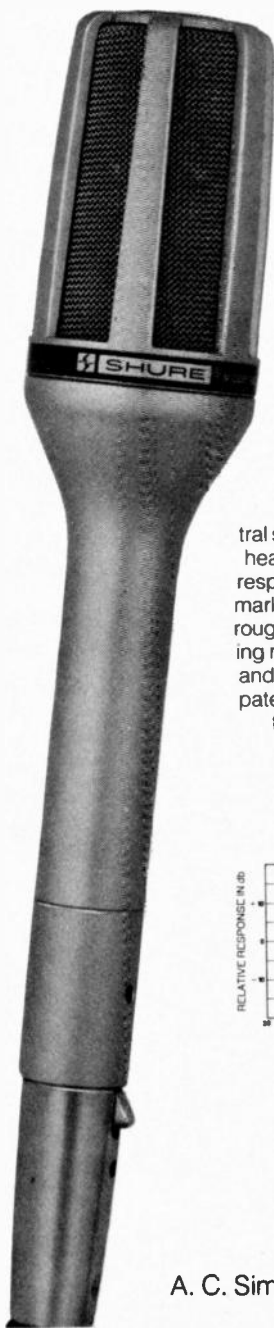
BARCUS-BERRY®

J.M. Greene Music Co. Limited

395 STEELCASE ROAD E. • MARKHAM • ONTARIO L3R 1G3

fact: you can choose your microphone to enhance your individuality.

Shure makes microphones for every imaginable use. Like musical instruments, each different type of Shure microphone has a distinctive "sound," or physical characteristic that optimizes it for particular applications, voices, or effects. Take, for example, the Shure SM58 and SM59 microphones:

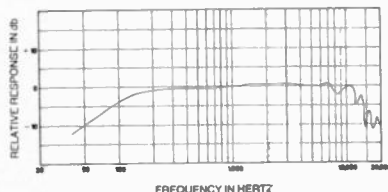


SM59

**Mellow, smooth,
silent...**

The SM59 is a relatively new, dynamic cardioid microphone. Yet it is already widely accepted as a standard for distinguished studio productions. In fact, you'll often see it on TV . . . especially on musical shows where perfection of sound quality is a major consideration. This revolutionary cardioid microphone has an exceptionally flat frequency response and neutral sound that reproduces exactly what it hears. It's designed to give good bass response when miking at a distance. Remarkably rugged — it's built to shrug off rough handling. And, it is superb in rejecting mechanical stand noise such as floor and desk vibrations because of a unique, patented built-in shock mount. It also features a special hum-bucking coil for superior noise reduction!

Some like it essentially flat...

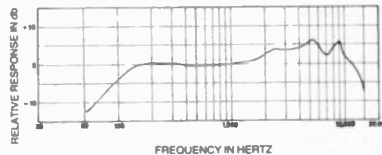


SM58

**Crisp, bright
"abuse proof"**

Probably the most widely used on-stage, hand-held cardioid dynamic microphone. The SM58 dynamic microphone is preferred for its punch in live vocal applications . . . especially where close-up miking is important. It is THE world-standard professional stage microphone with the distinctive Shure upper mid-range presence peak for an intelligible, lively sound. World-renowned for its ability to withstand the kind of abuse that would destroy many other microphones. Designed to minimize the boominess you'd expect from close miking. Rugged, efficient spherical windscreen eliminates pops. Lightweight (15 ounces!) hand-sized. The first choice among rock, pop, R & B, country, gospel, and jazz vocalists.

...some like a "presence" peak.



professional microphones...by



A. C. Simmonds & Sons Limited • 975 Dillingham Road • Pickering, Ontario L1W 3B2
Sales Offices: Vancouver, Calgary, Winnipeg, Ottawa, Montreal

CONTENTS



Trooper

BY CLIFF LORIMER

They've sold more vinyl than any other Canadian act and not to break the record, "Hot Shots" is quadruple platinum.

23



Segarini

BY PAUL RUTA

The summer of '79 saw Segarini in the studios pulling together his latest release "Goodbye L.A.".

26



Ronnie Prophet

BY MONA COXSON

In its sixth season Prophet's TV show *Grand Ole Country* draws close to one million viewers a week.

28



Andrew Davis

BY GERALD LEVITCH

The even tempered, good humoured conductor of the Toronto Symphony.

30

Managers

BY MONA COXSON

At times one might think the toughest obstacle to overcome in this business is finding the right manager. A good artist/manager relationship is a two-way street.

32

Vintage Organs

BY KATHY WHITNEY

Six select organs collected by Hammond of Canada ranging from 1938 to 1950.

35

DEPARTMENTS

Feedback	10
Notes	14
Profile	18
Records	21
Product News	60
Marketplace	62

COLUMNS

Guitar by Bobby Edwards	Listening to Guitarists	46
Keyboards by Brian Harris	Broadening the Scope	47
Bass by Tom Szczesniak	Scale Patterns	48
Percussion by Paul Robson	Odd Time Signatures	49
Brass by Don Johnson	Awareness of Other Instruments	50
Woodwinds by Paul Brodie	Studies and Repertoire	51
Synthesizers by John Mills-Cockell	Synthesizers in the Theatre	52
Vocal Technique by Rosemary Burns	Exercises to Make You a Better Kisser	53
Songwriting by Jim Hagan	The Piano-Chin Controversy	54
Arranging by Jim Pirie	Strings with Winds	55
Sound Reinforcement by Dave Bennett	Feedback	56
Recording by Paul Zaza	Rapport	57
Audio by Paul Denyes	Metal Tape	58
Taking Care of Business by Mona Coxson	Building a Band (Part 1)	59

Rodam

THE CANADIAN ALTERNATIVE



Look Out Canada. Here Comes Rodam! Professionals don't settle for less. That's why today's musician has turned on to Rodam Audio Products.

The last thing musicians should worry about, is whether their cords will carry them through the night. Whether it be a multi-cable (Python™), a cord for a guitar, keyboard, microphone, speaker, or patching, Rodam has it all and more.....

Use the best components, add tons of pride and care to the workmanship, along with tough quality control..... The Result.....! Audio Products more dependable and durable than the other guys. We back that with a Two Year Guarantee..... At last Rodam is here.

Ask your nearest dealer or write to:

RODAM MANUFACTURING (CANADA) LTD.

1980 Davenport Road, Toronto, Ontario M6N 1C4

Dealer Enquiries Welcome

canadian musician

Editor / Publisher

Jim Norris

Assistant Editor

Kathy Whitney

Art Director

Roger Murray

Photography Director

Bruce Cole

Production Manager

Robert Murray

Dealer Representative

Roger Young

Contributing Editors

Mona Coxson

Gerald Levitch

Cliff Lorimer

Paul Ruta

Correspondents

Vancouver-Shelley Fralic

Edmonton-Wyman Collins

Montreal-Matt Radz

Halifax-Patrick Ellis

Columns

Dave Bennett

Paul Brodie

Rosemary Burns

Mona Coxson

Paul Denyes

Bobby Edwards

Jim Hagan

Brian Harris

Don Johnson

John Mills-Cockell

Jim Pirie

Paul Robson

Tom Szczesniak

Paul Zaza

Advisory Board

Liona Boyd

Gordon Delamont

Moe Koffman

Murray Lauder

Jack Richardson

INTRODUCING

B
studio zaza sound

A NEW 8 TRACK STUDIO

Zaza Sound Productions has now expanded to include an 8 Track B Studio.

"B" is ideal for smaller productions and demos and offers these features:

- 17 x 22 studio plus 9 x 9 drum booth
- Complete booking & contracting arrangements (if required)
- Experienced engineers
- Large control room
- Reasonable rates

If you need more space and flexibility ask about our 24 Track Studio A.

ZAZA SOUND PRODUCTIONS

33 Scarlett Road, Toronto

762-0292

762-6951

Canadian Musician is published bi-monthly by Norris Publications at 2453 Yonge St., Suite 3, Toronto. ALL rights reserved. Contents may not be reprinted without written permission from the publisher. Subscription rates: Canada: 1 year \$7.00, 2 years \$13.00, 3 years \$18.00. Outside Canada: 1 year \$10.00, 2 years \$18.00, 3 years \$25.00. Single copies \$1.25. To change your subscription address, please send your new address with your old address to Subscription Dept., Canadian Musician at least six weeks before moving. Canadian Musician editorial, advertising and circulation offices: 2453 Yonge St., Suite 3, Toronto, Ontario M4P 2E8 (416) 485-8284. Unsolicited manuscripts, photos and artwork are welcome, but please enclose a self addressed stamped envelope to facilitate return. Canadian Musician takes no responsibility for the return of such items. Member: National Association of Music Merchants, Canadian Academy of Recording Arts and Sciences, Canadian Music Educators' Association. Printed in Canada. Second Class Mail Registration No. 4666. Postage paid at Willowdale, Ontario.

ISSN 0708-9635

Four ways to get someone in the music business to listen to your song.



The Sure Way is the 1980 American Song Festival

Instead of going to ridiculous lengths to get a music business heavy to hear your songs, enter them in our Seventh Annual Songwriting Competition. We'll GUARANTEE each song will be heard by a MINIMUM OF THREE MUSIC PROS... publishers, producers, music executives, recording artists... THE PEOPLE YOU WANT LISTENING TO YOUR SONGS!

All you need is a song. You don't have to be able to write out the music, just make a simple home demo. There are categories for all types of music and amateurs NEVER compete with professionals. PLUS, YOU RETAIN ALL RIGHTS TO YOUR SONGS!

In our first six years, OVER HALF A MILLION DOLLARS has been awarded. Even more important, winning songs have been recorded by such superstars as BARBRA STREISAND, BARRY MANILOW, THE JEFFERSON STARSHIP, HANK WILLIAMS, JR., HALL & OATES, JOHNNY MATHIS, FREDDIE FENDER, RAY CHARLES and EDDIE RABBIT, to name a few. For five years in a row, Grand Prize winning singer/songwriters have recorded their winning songs for these major record companies: ASYLUM, WARNER BROS., A & M, MERCURY and PORTRAIT.

FOR LYRICISTS: We'll also have the exciting LYRIC COMPETITION 7, designed especially for your unique talents.

If you want doors to open, advance your career and build that all important "track record"...

THIS COULD BE THE BREAK YOU'VE BEEN LOOKING FOR!

©1980 American Song Festival, Inc.

YES, I am interested in receiving FREE information about the 1980 American Song Festival and Lyric Competition 7.

NAME: _____

ADDRESS: _____

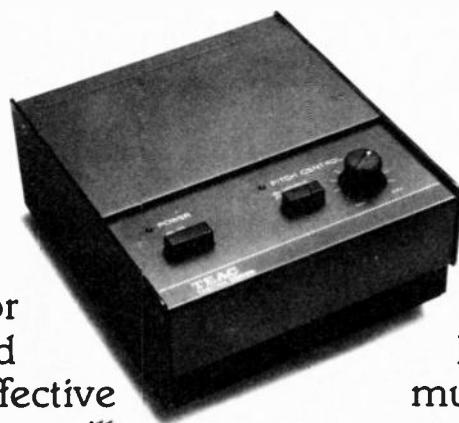
CITY: _____ STATE: _____ ZIP: _____

Mail to: **The American Song Festival Dept. CM 1**
5900 Wilshire Blvd., Los Angeles, CA 90036

Or call: (213) 464-8193

A presentation of Sterling Recreation Organization © 1980 American Song Festival, Inc.

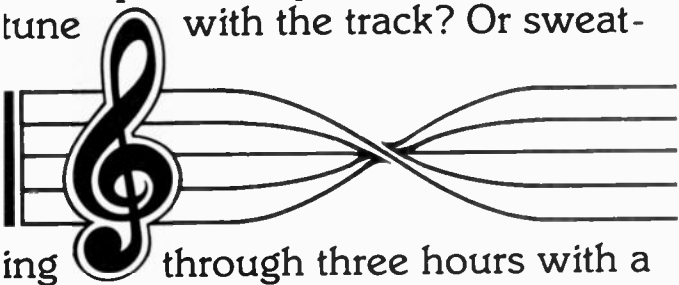
OUR VARIABLE SPEED CONTROL WILL MAKE YOU CHANGE YOUR TUNE.



If you're already working with an 80-8 or 40-4, our Variable Speed Control is a very cost-effective addition. For just \$400* you'll adjust 15 ips to the tune of $\pm 20\%$.

And you'll get a brand new single speed servo-controlled DC motor in the deal. Your multichannel recorder becomes more versatile. And it ends up lasting longer. Remember trying to over-

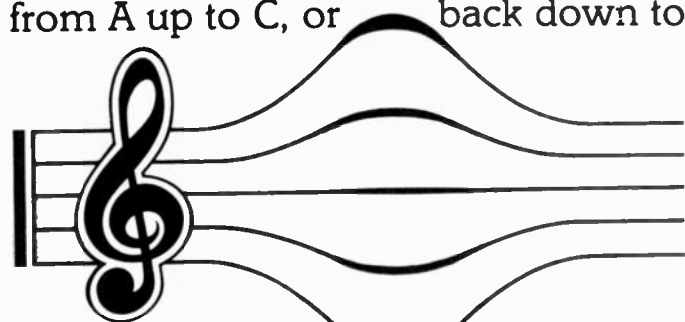
dub a piano only to find it out of tune with the track? Or sweat-



ing through three hours with a singer who flatted the last note of an otherwise flawless performance? You'll turn these late-night horror stories into lullabies with Variable Speed Control.

Try it for adding a "tunable tom" effect to your song. Then experiment with other rhythmic twists.

Turn two singers into a chorus of eight. Add harmonies. Transpose from A up to C, or back down to



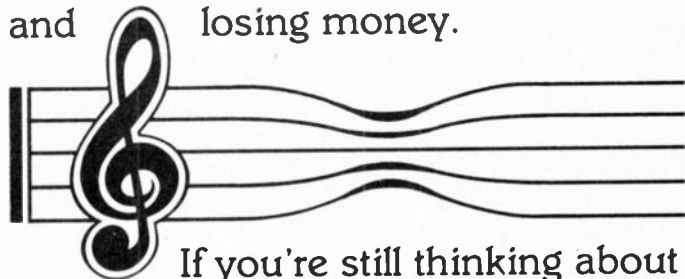
F#. With the 80-8, you have eight tracks to build your song.

When you're working with synthesizers, you can spend hours experimenting. Or seconds repairing an out-of-tune tone. Try creating your own special effects, bending and shaping other instruments to fit your ideas. Whether you have an 80-8 or 40-4, you have the capability to turn basic music into complex arrangements.

As a production aid, our Variable Speed Control becomes Executive Producer when that beautiful radio spot comes in at 32

seconds. Just rewind the tape, set the control and 28 seconds later you're right on the money.

For audio-visual soundtracks, slide or filmstrip audio tracks, Variable Speed Control lets you solve tough cueing and timing problems. Without re-recording, wasting time and losing money.



If you're still thinking about buying your 80-8 or 40-4, now is an ideal time because you have the option of taking it home with Variable Speed Control and new DC motor completely installed.

Let your Tascam Series dealer give you a hands-on demonstration. You'll hear how our new Variable Speed Control lets your 80-8 or 40-4 sing a new tune.

*Suggested list price, optional with dealer; installation required.

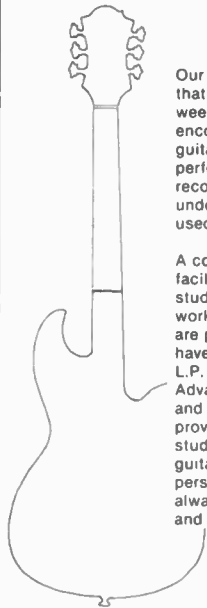


TASCAM SERIES

TEAC Professional Products

White Electronic Development Corp. (1966) Ltd.,
6300 Northam Drive, Malton, Ontario L4V 1H7 (416) 676-9090

the twelfth fret SCHOOL OF GUITAR



Our school is a new concept that goes far beyond the basic weekly guitar lesson to encompass all aspects of the guitar and bass, including live performances, studio recording and the professional understanding of equipment used.

A complete recording studio facility is provided for the students where monthly workshops and guest artists are presented. Students also have the opportunity to record L.P. Albums on a yearly basis. Advanced classes in arranging and synthetic modes are provided for career minded students, and, of course, the guitar makers and service personnel of the pro shop are always available for service and advice.

920 Kingston Road
Toronto, Ontario
(416) 694-8162

Did You Know . . .

that Toronto has the only percussion Conservatory in the world specializing in

DRUM SET PERFORMANCE?

Ontario College of Percussion

1656 BAYVIEW AVENUE

Individual tailored professional guidance in Drum Set Performance for the beginner, intermediate, advanced and professional player.

Special Programmes for younger children and mature adults

- Drum Set Playing Forums
- Percussion Clinics
- Rock and Jazz Workshops
- Drum Chart Workshops

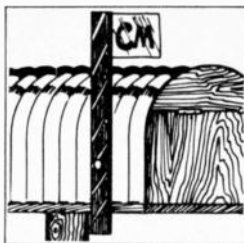
Complete Facilities . . .

- Record Library
- Recording Studios
- Tape Library
- Audio Visual Aids

"Enrolling students from around the world"

(416) 483-9996

8.00 a.m. to 8.00 p.m. Tuesday to Friday and all day Saturday



Feedback

Editor's Note: In this issue of CM, we are introducing two new columns, Songwriting and Sound Reinforcement.

Songwriting is written by Jim Hagan who is himself a prolific songwriter and a songwriting teacher in Edmonton. He is the founder of the Canadian Songwriters' Fellowship, a Canada-wide association for songwriters. He is also involved as a recording artist and music publisher.

Sound Reinforcement is written by Dave Bennett who is a partner in Westbury Sound in Toronto, a company specializing in concert sound reinforcement and sales and installation of PA equipment. Previously, Dave studied electrical engineering at Queen's University in Kingston.

Re: "A Musician's Introduction to Canadian Copyright Law"

Congratulations for publishing Mr. Spurgeon's article on copyright law. I am a lawyer who also practices in this area and I have some comments that I wish to make on this article.

First of all, Mr. Spurgeon has admirably covered a comparatively complex field of law and has not left out any of the essential legal ingredients while at the same time is explaining all of this in precise language. Mr. Spurgeon spends a substantial part of his article dealing with various techniques of proving ownership in the event that an infringement takes place and an appropriate inquiry before a judge takes place afterwards. He has left out some of the essential ingredients of this type of legal action. If you establish ownership, which really is not usually a very hard thing to do, you still have to prove two more things. The first of the two is that the material that you are alleging is an infringement is either a direct copy of your material or is what is called a "colourable imitation". The term colourable imitation means almost exactly what it says; something that appears to be based on your artistic endeavours that someone else has slightly changed and called his own. The copyright holder will of course be arguing this and the alleged infringer will try to convince the judge that what he has produced is not a "colourable imitation".

The second of the two things that has to be proved is that the person who has alleged to have infringed had access to the material owned by the copyright holder.

This is essential because two individuals in different parts of the world can write identical poems at the same time (or in fact at different times) and both individuals will own the copyright in what they have written. What a copyright allows you to do is to prevent the other person from coming up with something independently of you that is identical to what you own. That is why the classic defence in many infringement cases has always been "I never saw that information", or quite often in the music business defences are alleged saying that the alleged infringer may have heard the song once or twice but did not consciously use it.

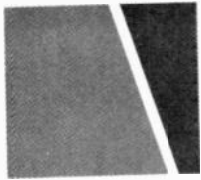
Secondly, I would recommend that your magazine publish an article about the mechanism of applying for American copyright. It is not very complicated; anyone who wishes can write to the Copyright Office, Library Congress, Washington, D.C. 20059. However, filling out these forms is a lot easier once you have done it a few times; or once someone has explained the meaning of the various instruction bulletins.

Finally, I would suggest that you publish an article when the Supreme Court of Canada finally decides a case entitled, "Bluecrest v. Canusa". This is a classic infringement action; the story is very interesting to anyone in the music business and no matter which way the Supreme Court of Canada goes the outcome will be of tremendous importance to everyone in the music industry. The arguments for this case were heard in Feb. '79 and it is expected that the decision will be handed down in the early Fall of '79. Thank you once again for publishing Mr. Spurgeon's article and my congratulations on your magazine.

Mark S. Dwor
Macfarlane & Company, Vancouver B.C.

I realize that you don't have a question and answer section in Canadian Musician, and I know all of your staff are likely too busy to answer letters, but I'm writing anyway just in case there is someone who might be able to answer.

I am seriously thinking of purchasing a monophonic or small polyphonic synthesizer. The units I have seen are the Micromoog, Minimoog, Yamaha CS-50, and the Roland Promars Compuphonic. I cannot afford any form of amplifier or speakers along with the synthesizer, but it



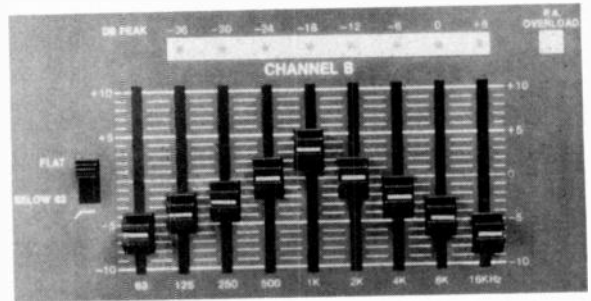
fact: finally! feedback's finished!

The new Shure PRO MASTER™ sound system is truly a giant step forward in versatility, reliability, and sound quality. Entertainers, speakers, and soundmen find that it solves all sorts of difficult sound problems, in settings as diverse as intimate clubs and lounges, irregularly shaped rooms, large auditoriums, churches, and outdoor applications. The ultra-compact, lightweight PRO MASTER system has a multitude of performance-proven features found *nowhere* else.

Case in Point...

The Revolutionary FEEDBACK FINDER™ Equalizer

Solved—the Number One problem facing every successful live performance: feedback! The exclusive Shure PRO MASTER FEEDBACK FINDER circuit pinpoints troublesome frequencies, displays them on highly visible LEDs, and shows exactly which sliders of the dual 10-band equalizers should be adjusted to solve the problem. In just seconds you can equalize for maximum gain from house or monitor systems. There's nothing else like the FEEDBACK FINDER; in fact, you'll wonder how you ever did without it!



400 Watts, Stereo or Mono— and Hi-Fi in the Bargain...

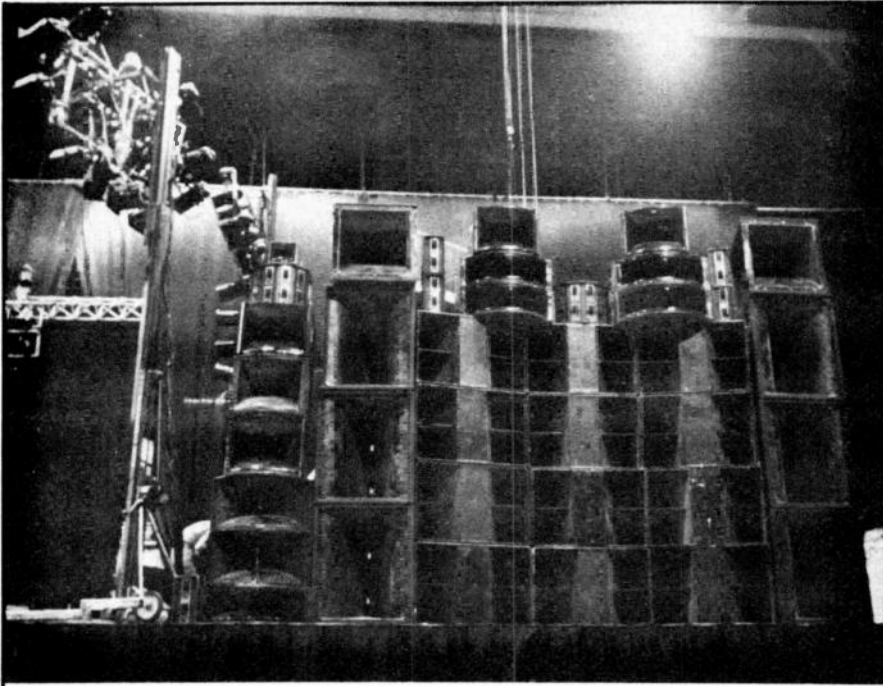
The PRO MASTER console is completely stereo, with pan pots on each channel, or, use the exclusive PATCH BLOCK™ rear panel to construct complex circuits with simple patch cords.

High-quality operational amplifiers and low-noise components make the PRO MASTER's circuits remarkably distortion free, delivering a clean signal over an extremely wide range. Total harmonic distortion is typically well below 0.25% from 40 Hz to 15 kHz! Compare our "hi-fi" low distortion bandwidth figures with anyone else's integrated PA system, if you can find them! (They're usually published at one frequency only: 1 kHz.) Veteran soundmen who've used it say the PRO MASTER system delivers a new standard of audio clarity and purity, with a full 400 watts of power—the control and flexibility you want, in a compact size... and a surprisingly modest price!

the revolutionary PRO MASTER™ sound system by



A. C. Simmonds & Sons Limited • 975 Dillingham Road • Pickering, Ontario L1W 3B2
Sales Offices: Vancouver, Calgary, Winnipeg, Ottawa, Montreal



CONCERT SOUND AND LIGHTING SYSTEMS

EQUIPMENT SALES RENTALS AND DESIGN

WESTBURY SOUND AND LIGHTING · 36 MALLEY ROAD, TORONTO, CANADA, M1L 2E2

has been suggested to me to play the instrument through a Hi-Fi stereo. Apparently all of the above mentioned instruments have a 1/4 inch output plug and this would be plugged into the auxillary microphone jack on a stereo receiver. (The receiver I would be using is a Pioneer SX-650 receiver, which does have a 1/4 inch microphone jack, and it works well when a mic. is plugged into it.)

Could you please tell me if there is any reason why a synthesizer could not be played through a stereo in this manner? I'm not expecting the greatest sound quality, but is it possible that the whole set-up wouldn't work at all? Any ideas that you or anyone else at CM might have will be greatly appreciated.

I wish you continued success with your publication. It makes for some very enjoyable and enlightening reading.

Yours most sincerely,

Cam Dix

Don Mills, Ontario

Any synthesizer can be used through your receiver providing you watch the input level. The sound quality will be fantastic. Just take it easy on the speakers.

Paul Denyes.

I have read many American magazines, and let me tell you there is not one that can top Canadian Musician. I am an amateur drummer hoping to be professional some day. When I read your magazine I feel closer to the music business. Your magazine speaks for the music of Canada, keep it up.

Yours truly,

Brian Pellerin

As a record dealer, musician, music nut and all round supporter of Canuck bands and artists, I write you to say many thanks for Canadian Musician mag, and the first super interview I've seen and enjoyed on Domenic Troiano. Also liked the Prism article, especially the equipment and live pics. Please have more on Canadian artists with pics. I hope you will publish my letter, as a collector I'd love to hear from any fellow collectors, musicians, or music nuts interested in trades of mags, books, records, tapes, etc. I'm looking for RPM mags from 60's and info on 60's bands etc. All help and assistance would be appreciated. Would appreciate articles of FM, Ugly Ducklings, Streethart, Paul Haan, Pointed Stix, re; their equipment, and full discography on each. One item as to Domenic Troiano; there's one LP in England titled; DOM on Phonogram Recs no. 6338 105. And the Bush LP is a classic. Thanks for Canadian Musician. I have all issues and will continue to purchase upcoming issues.

Best of All Wishes,

Wayne Little

Jemseg-Queens Co., New Brunswick

PRO*STAR

PROFESSIONAL GUITAR STRINGS
ARE BECOMING
CANADA'S
FIRST CHOICE



THE COOPER
BROTHERS
USE
PRO*STAR STRINGS

Your music deserves the best!
Buy PRO*STAR Strings now!
PRO*STAR Strings are available at better music
stores across Canada.

PRO*STAR Music, Toronto Dominion Centre, Box 293,
Toronto, Ontario M5K 1K2

all it takes is the right connection...

Cerwin-Vega's Professional Series MX-8 Stereo Mixing console combines product features not previously found on consoles in this price range. Low noise and distortion are achieved through the use of the most advanced BIFET integrated circuits currently available. An all-electronic analog delay circuit provides reverb quality and user control which has not been available in this type of mixer until now. The eight channel mixer can be strapped and expanded to 16, 24, or more channels, and a single unit is capable of up to four separate output mixes for monitor feeds or four channel recording. The rugged portable enclosure makes it an ideal P.A. mixer for musical groups, while its high performance and immaculate construction will put the MX-8 into the recording and professional sound reinforcement markets.



FOR MORE
INFORMATION AND
THE NAME OF YOUR
NEAREST DEALER, CONTACT:

Cerwin-Vega Canada Ltd.
2360 Midland Ave., No.21
Scarborough, Ontario
M1S 4A9

(416) 292-6645

 **Cerwin-Vega!**

World Radio History



Notes



Arctic Music and Musicians

by Sheldon O'Connell.

Caribou necklaces clatter as dancers swirl and stomp in arctic festivals where drum and step dances, throat singing and concertinas are the means by which the Inuit/Eskimo express their vitality and their culture. But there are other music forms which the Inuit have adapted as well ranging through the cold country wail of electric guitars to strobes and glitter costumes of Inuit rock groups and singles in performances of contemporary music.

Guitars are not recent instruments in arctic Canada nor in neighboring Alaska. Musicologist Thomas Johnston reported that back in the 1800's the framework of two metal guitars were found on the tundra about 50 miles from Point Hope, Alaska. The instruments had been hand-made from scrap metal sheeting and fitted with unfretted wooden fingerboards. Later in 1922 a one-string tincan lute was found with a peg, wooden bridge and sinew. It

A handcrafted violin made from a Swift Premium Ham tin provides music in Resolute NWT.

was tapped with a wooden stick.

Music is the form by which young Inuit strengthen views and various affirmative aspects of culture which until recently were the preserve of the storyteller. In the past few years there has been an outpouring of original music expression as many singers and instrumentalists claim it as a vehicle for reinforcement of traditional folk ways. Many of these artists are now heard on broadcast recordings which feature such performers as William Tagoona, Jopi Arnaituk, Tumassie Quissa and The Sikumiut, the people of the ice. All are much in demand on arctic tours which play to audiences in school gymnasiums and church basements or wherever facilities may be found.

New recordings released on LP as Heritage recordings include traditional music such as throat singers from

Povungnituk, or drum dancers from the western arctic. Throat singing takes the form of unusual humming duets performed by Inuit women. In the Inuit language which is called Inuktitut, it is called "katakait". This unique form of music expression is a competition between two women who stand face to face, close to each other. The aim of the contest is to exhaust in turn each member of the opposing team. The distinctive sounds are produced through guttural, nasal utterances that form part of an ancient tradition.

The various composer/singers join either of the two Canadian Performing Rights societies. In this way they earn royalties when material is broadcast. Most of the performers who compose their own music are influenced by the musical excellence they hear on radio, recordings and cassettes.

One widely respected performer approached through an interpreter was told that a broadcast organization was ready to organize a studio session, ready to offer recording assistance, ready to provide backup musicians if required. It was explained further that many financial and professional benefits were ready to be drawn upon, in his interests. "Yes," he replied, "You are ready, the people who will assist me to make the recording are ready, and all is in readiness. Even, as you say, the Inuit listeners are ready too. But you see, it is my music. They are my thoughts and feelings and I must tell you that my music, is not ready, not the way I want it to be. My music is not ready." This attitude suggests that a little known aspect of Canadian musical expression can be expected to become more prominent and recognized for qualities that win respect on its own terms.

New Folk Festival in Toronto

Plans have been announced for a new folk festival in Toronto; the Toronto Folk Festival. It will be a three day event in Toronto, June 20-21-22, at a site yet to be announced. This creation is due in part to the fact that Mariposa announced that they would not be holding their usual three day stint on the Toronto Islands and would be holding events at various locations throughout the year. The Festival is being organized by the Toronto Folk Foundation, a non-profit organization formed by Ray Woodley, Mitch Podolak and Richard Flohil. A board of directors, consisting of some 30 members of the folk music community is currently being organized.

The new festival will feature three evening concerts in addition to daytime activities. It is proposed that a wide variety of folk artists - including well-known contemporary performers in the idiom - will take part in the festival. So far, the organizers have checked a variety of sites in the city and the immediate vicinity - a final choice and application to the Parks Dept., which has traditionally been highly cooperative with the organizers of such events, will follow.

1980 ISME World Congress

Prof. Donald McKellar and his wife will escort a Canadian tour July 6-12 to Warsaw, Poland. This will include student performing groups and teachers. With enough interest from Canadians, Prof. McKellar says it may be possible to charter a plane. Receive information from: Don McKellar, ISME Tour, c/o Faculty of Music, University of Western Ontario, London, ONT. N6A 3K7 Tel: (519) 679-2481.

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-D² 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.



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

Canadian Rock History

Bill Munson of Toronto is preparing a history of Canadian Rock Music. Bill has been seriously researching the subject for several years and has already amassed a large collection of information and memorabilia. Biographies, histories, photos, discographies, records, tapes and any other information on Canadian groups past and present would be greatly appreciated. Contact Bill at 34 Westcroft Dr., West Hill, ONT. M1E 3A3.

Frank Ludwig Joins Ironhorse

Frank Ludwig (player/vocalist/writer (formerly of Trooper) has joined Bachman's Ironhorse. Frank will be a full-time writing, recording and performing member. At the same time he has been signed worldwide to MCA as a solo artist. Ironhorse's new single "Tumbleweed" shows Ludwig's efforts with the band, with harmonies and keyboards added to the album version. The second album by Ironhorse is at the three-quarters stage at Randy's studio in Lynden, Washington. Frank is contributing two songs and lead vocals on four songs.

Uncle Horsley's Recording Studio - on the other side of the tracks

Doc Adams (electron-microscopist by specialty) has this uncle, John Horsley. Doc's uncle has a lot of property in the lake country north of Montreal. A while back discovering the treasures of such a setting - wide open spaces and vacant homes - it was thought that one of them would make a "great little recording studio", and who wants to be a doctor anyway?

Uncle Horsley's is not a super slick, infinitely baffled, multi-track sound emporium. It's a relatively small room accommodating comfortably a combo, without roadies, groupies, etc. The control room is even smaller. There are two windows in the studio. One looks out on the woods behind the house, the

other on the woods in front. There is no visibility between control room and studio due to a big brick fireplace. However, the man at the knobs can eye your mic via cctv, and you can watch the birds outside if you don't know how to read music. Most visitors linger awhile at Uncle Horsley's dividing their time between meals, walks in the great outdoors, long naps, lake hopping in the seaplane, and the canoe and fishing rod. Some of the nearby houses are being spruced up for living in, while attending the recording duties. Uncle Horsley's is mainly music - be it jazz or jingles. If you need Marshall amps for earphones, the quiet up here will drive you crazy. And besides, you'll scare the birds.

Canadian Songwriters' Fellowship

The Canadian Songwriters' Fellowship, although a newly formed organization is already experiencing growing pains due to its rapidly increasing membership.

Jim Hagan, director of the Fellowship, who originally founded it as an outreach of the Edmonton Songwriters' Association which he heads, is amazed at the high degree of interest and response.

According to Mr. Hagan, the basic purpose of the Fellowship is to provide an opportunity for songwriters to associate more with each other for the mutual purpose of developing their talent and succeeding in the craft of songwriting. Through members' correspondence and personal contact, it is hoped that this will be achieved.

Another basic purpose of the Fellowship is to provide instruction so that songwriters can learn the essential principles and procedures for producing a commercially acceptable song, professionally presenting it to publishers and personally publishing, producing and promoting it, if so desired.

To achieve these aims, the Fellowship produces:

1. A comprehensive Songwriters' Correspondence Course which covers all aspects of the craft of songwriting.

2. Quarterly newsletters of the C.S.F. containing significant articles of practical assistance and inspiration.

3. Monthly newsletters produced in co-operation with the affiliated Edmonton Songwriters Association.

For complete information write: Canadian Songwriters' Fellowship, Box 7769, Station 'A', Edmonton, Alberta T5J 0W0.

Mariposa 1980

The Board of Directors of The MARIPOSA FOLK FOUNDATION announced that in celebration of its 20th anniversary the MARIPOSA FOLK FESTIVAL will be presented in an altered format. As part of Mariposa's greater and continuing involvement, the 20th year will be highlighted by a number of special events throughout the year in co-operation with other arts organizations.

1980 will mark a departure from the customary three day presentation of folk music and crafts that for the past 12 years has been held on Toronto Islands. The 20th annual will present a series of happenings in various locations throughout Metropolitan Toronto providing greater public access to the many traditions of folk.

Estelle Klein, Artistic Director of the MARIPOSA FOLK FOUNDATION will be announcing some specific events and dates for the anniversary year shortly.

For further information contact the Mariposa Folk Foundation, 525 Adelaide St. E., Toronto, Ont. M5A 3W4 Tel: (416) 363-4009.

1980 Georgian Jazz Workshop

The first annual summer 1980 Georgian Jazz Workshop will be held at Blue Mountain, Collingwood, Ont., August 23-30. It will be sponsored by the Canadian Stage Band Festival Association. There are only 100 places available for both students and teachers, so write immediately to the C.S.B.F. at 3216 Yonge St., Toronto, ONT. M4N 2L2, if you are interested.

West Coast Talent Search

by Shelley Fralic

When a Vancouver FM radio station went looking for some B.C. talent, they got more than they musically bargained for. CFMI launched their talent search last May, but didn't expect to attract the more than 500 entries, nor did they anticipate those entries to be of such a high calibre.

Announcer Bob Boving, who is one of the five adjudicators responsible for selecting the six winners, says the initial response was overwhelming.

"We thought we'd get a lot of amateurish tapes, but some of it was ready to be played on the air.

"I guess there's lots of basement studios around."

The entries received represented virtually every musical genre, from classical and C & W to jazz, folk and rock.

"It was just a full spectrum," says Boving.

And while most tapes were submitted from singers and musicians in the Vancouver area, Boving says a surprising number came from Victoria and other small towns in the province.

Six grants of \$5,000 each will be awarded to the finalists, chosen from 20 semi-finalists who were given until early November to re-submit improved tapes. The award is not a cash grant, but will be payable to a music school or a recording studio, as requested by each winner.

Bob Mutis, promotion manager at CKNW - which as CFMI's mother AM station is underwriting the \$30,000 - says the 507 entries were divided into seven musical categories and judged on technical ability, originality and continuity.

He says the station's intent was to "help people who need the financial support to progress further.

"It may pay for another six months tuition to Juilliard, or help to get an album recorded."

Sample tapes of the semi-finalists' efforts currently are garnering rave reviews from CFMI's widespread middle-of-the-road audience.

Fender Lead I & Lead II Guitars



SPECIFICATIONS

Size:

38 $\frac{3}{4}$ " L, 12 $\frac{1}{4}$ " W, 1 $\frac{3}{4}$ " D

Body

- Special Fender cutaway design
- Fender Thick-Skin™ high-gloss finish

Neck

- Detachable hard rock maple
- Curved fingerboard in maple or rosewood
- Completely adjustable truss rod
- 25 $\frac{1}{2}$ " scale
- 21 nickel-silver frets
- 6 individual machine heads
- 4 bolt neck

Bridge

- Close string space
- Thick bridge sections designed for maximum sustain
- Each section fully adjustable
- Fully locking design

Pickups

- (LEAD I)
 - 1 high-output humbucking pickup with coil-tapping and series/parallel capability
 - 12 adjustable pole pieces
- (LEAD II)
 - 2 adjustable and shielded wide-range, high-output pickups
 - 6 pole pieces on each pickup

Special Features/Control

- (LEAD I)
 - Master volume control
 - Master tone control
 - Coil selector switch
 - Full electrostatic shielding
- (LEAD II)
 - Master volume control
 - Master tone control
 - 3 position pickup selector switch
 - Phase reversal switch
 - Full electrostatic shielding

Standard Accessories

- Cord
- Polishing cloth
- Strap

Available colors

- Black or Wine Red

Fender®

CBS Musical Instruments Ltd.
One Westside Drive
Etobicoke, Ont. M9C 1B2



John Panchyshyn

BY KATHY WHITNEY



PHOTO BY BRUCE COLE

If you can't remember the name, just think of transmission. J.P. of course is an obvious dub, but they also call him the zany Ukrainian.

John attended Humber College for 3 1/2 years, in the music education course which involved him in the "B" band directed by Ron Collier. He left the course in March 1979 when he was offered the opportunity to travel with Billy Reed and the Street People. Still, playing tenor sax with Billy Reed, John has his own group (Sleeper) that performs every Sunday evening at the Hotel Isabella in Toronto. Billy Reed and the Street People play rhythm and blues while Sleeper leans more towards the laid back stylings of Herbie Hancock, in general, a fusion of progressive jazz and funk evident on the West coast. Certainly a most accepted form of musical expression and entertainment, the mood that Sleeper sets is a far cry from John's earlier influences by the James Gang and Edgar and Johnny Winter.

Born in Grimsby, Ontario 26 and a half years ago, John began studying alto sax at

the age of twelve. He kept it up until 1969. John now admits, "I hated the lessons, I felt like a frustrated drummer." In 1969, his family moved from Hamilton to Toronto at which time John says that he just seemed to pick up on the tenor. He wasn't involved in music in High School, instead John delved into technology, sheet metal and air conditioning. Always supported by his parents musically and emotionally, in 1973 John took a stab at full time work with the James Hartley Blues band. From there he went with Jeanette Bradley and then with Prairie Oyster.

At this point in John's search for recognition in the music industry, it became apparent that mastering your instrument wasn't the be-all-and-end-all of being a Grade A musician. Thus the course at Humber.

"I didn't want to be dragging my ass on the road at 35. Humber really got me together. I want mostly to do sessions and to produce sessions. Ultimately I want to be a heavy oneday, myself."

Presently, John is making his contribution to recording sessions in such studios

as RCA, Images of Sound, Captain Audio (primarily a jingle house) and Fanshawe College. Also to his credit he has "Doin' the Best We Can" - Billy Reed and the Street People's first album. In the works is their second with some material supplied by Danny Marks and Bill King, along with their own original compositions. John assists with the arrangements of the tunes for both bands, writing and composing the charts. He practices on the road using books on technique by Charlie Parker and Jamie Aebersold. For work on tunes, he uses one of the fake books. John practices with the section regularly as it is the same section as in Sleeper. With Billy Reed, their practice time is irregular, due to their tight bookings. When they do find time, they work from written charts. John finds his breathing exercises are not routine either, however if he encounters difficulty he applies simple logic and overcomes any problems in this way.

John comes equipped with a Selmer MK.VI 1956-57 tenor sax. Previously, John played a King. In the past, too, is a Guy Hawkins mouthpiece but today John uses a Dukoff with a plating on it that is suspected to conceal brass underneath. Occasionally, John uses La Voz reeds, however more often than not he prefers Rico Royales. He seems to double on as many instruments as there are variations of his name; soprano sax, flute, clarinet and percussion. As well, John offers healthy vocals in Billy Reed and Sleeper.

As a solo instrument and a prominent one in today's music, John expresses that the saxophone can be as aggressive as it can be romantic. He uses it as a soothing relief from aggression for himself and the sake of his dedicated listeners. This well rounded individual does his own repairs to the Selmer, handles his own minor car repairs and even fixes the fence and manicures the lawn at home. He spends time in the great outdoors as a fisherman and woodsman to help him unwind.

It's not hard to imagine John following in the footsteps of Michael Brecker and David Sanborn whom he admires for their ability to mix equal parts of expertise and emotion. He aspires to play with the so-called heavies and in his own words, "I think it will happen in time; everybody gets their turn."
cm

How serious are you about a synthesizer?



Even if you don't have an unlimited budget, you still want virtually unlimited expression from your synthesizer. Yamaha knows this. We also know what kinds of features and functions give you this expression. The professional musicians who evaluated our prototypes told us. And we listened. The result is a new line of affordable synthesizers from Yamaha. They are capable of many of the sounds of our larger, costlier models, and have all of the quality and reliability.

CS-40M. Polyphonic, programmable and highly portable describes this top model in the new line. It has four VCO's, two VCF's and two VCA's plus a Ring Modulator, an Attack/Decay EG for the LFO and Ring Modulator, and a unison mode which converts the unit to mono operation

by doubling up the VCO's for richer sound. The keyboard has 44 keys.

The CS-40M can store and recall, at the push of a button, up to 20 sounds that you've created, even after the power is shut off. Interface with a tape recorder requires just two patch cords.

CS-20M. Up to 8 voices can be stored and recalled in this model. The CS-20M has two VCO's, an LFO, a noise generator, a mixer (for the VCO's and the noise), a 3-way VCF and a VCA. It is a monophonic instrument with a 37-note keyboard.

Both models have keyboard trigger in/out jacks and control voltage in/out jacks for convenient use with any sequencer that has log voltage scaling. Rear panel jacks are provided for ON-OFF foot switching of Sustain and Portamento/ Glissando effects, and for continuously variable control of the volume.

CS-15. This compact, very affordable synthesizer has two VCO's, two VCF's, two VCA's, two EG's and one LFO. One-touch knobs and switches free you from complicated patch work. Sawtooth wave, square wave, white noise, and triangle wave give unique tonal characteristics.

MODEL	KEYS	VCO	VCF	EG	NOTES	DIGITAL MEMORIES
CS-5	37	1	1	1	1	N/A
CS-15	37	2	2	2	1	N/A
CS-20M	37	2	1	2	1	8
CS-40M	44	4	2	2	2	20



CS-5. This is our most compact monophonic synthesizer. It has 37 keys, but with the 6-setting Feet selector switch, the instrument's range is extended to a full 8 octaves. A Sample and Hold allows you to automatically play a continuous random note. There are many other features that make this model's very affordable price even more attractive.

Write Yamaha for more complete information on the full line. Or better yet, visit your Yamaha dealer for a demonstration of the synthesizers that take both your creative desires and your budget considerations seriously.

Because you're serious.

 **YAMAHA** Yamaha Canada Music Ltd., 135 Milner Ave., Scarborough, Ontario M1S 3R1

(416) 298-1311

*Put a little Romance
in your life*

INTRODUCING THE
INCOMPARABLE

HAMMOND Romance Series

WITH A \$50 OFF* SAVING
TO GET YOUR ROMANCE STARTED

Discover the incomparable Hammond sound in our new easy-to-play Romance Series organs. Plus something else that sounds nice. A special \$50 saving* on any new Hammond organ of your choice. Just bring this coupon to any participating Hammond Organ dealer — and get your romance started now.



MADE IN CANADA

HAMMOND® ORGAN

A MEMBER OF THE MARMON GROUP OF COMPANIES

Limit one coupon per customer. Offer expires March 31, 1980.

*Based on manufacturer's suggested list price.



Records

CANO
Rendezvous
A&M/SP 9037

Producer: Jim Vallance
Engineer: Hayward Parrot
Recorded at: Manta Sound, Toronto

Rachel Paiement has one of the finest voices found in today's popular music. There is no sign of sacrifice of quality for feeling in her music or from anyone in Cano for that matter. Everyone of the tunes is bright and melodic and at times romantically drifting. Although *Rendezvous* is not a live recording, the production clearly depicts Cano live in that the l.p. reveals the all encompassing sound at the precise levels. Whether the repertoire is English or French, the results are the same - satisfying.

PRIVATE EYE
Capitol/ST - 11980

Producer: Eddie Leonetti
Engineer: Steve Vaughan
Recorded at: Master's Workshop, Toronto

As a drummer, Paul Stamp's nickname *Boomer* is certainly à propos. "Your Place or Mine" and "Beneath the Wheels" strongly represent his solid drum sound. *Private Eye* is a quartet of bass, drums, and two guitars reaching for a healthy rock sound with a touch of ballad-itis. Hughie Leggat's vocals have matured to a point of raw finesse still clinging to the old "Hold On I'm Coming" and "Foxy Lady" phrasings of his yesterday. Not bad then, even better now. Somehow the production, clean but weak, hasn't captured the total energy of the band. The fault may lie with the arranging, not the overall playing.

THE STEPHEN BARRY BAND
Live

Fix it in the Mix/F.M. 001

Producers: Mitchell Cohen and Gordon Gibson
Engineers: Guy Charbonneau and Gordon Gibson
Recorded at: Hotel Iroquois, Montreal
Recorded by: Le Mobile Filtrosion

The Stephen Barry Band are ace blues specialists. Recently, the Eagles made a comment that they chose Joe Walsh because he was the only one who could go 15 rounds with Don Felder. Well, John

Reissner and Andrew Cowan (guitarists) fall directly into that compatibility ratio, matched by Stephen Barry himself on bass. "Mystery Train" is a perfect example of the *bluesmanship* of the group, in particular the bass run. Stephen Barry handles the majority of the vocals with the others occasionally taking turns at the mike. This album is a generous helping of eleven tunes; some covers, some originals, all basically blues.

OJJI
The Shadow
Ultra Records/URN 2-101

Producer: Rupert Harvey
Engineer: Rich Dodson
Recorded at: Marigold Studios, Toronto

The Shadow is an interesting mix of vocal oriented numbers and instrumentals. The album has a very thematic approach. For instance, a couple of cuts have already been scooped for television productions. All of the tunes except for one were written and arranged by Rupert Harvey and performed *au robust* by an endless list of competent musicians. Andre King, for one, stands out on bass on "Good Intentions", an up tempo swing-thing highly accented by his plucky bass. *The Shadow* has all of the impact of a Lalo Shifrin composition.

CHALAWA
Hop Skip and Jump
Generation Stereo/GEN 3009

Producers: Alex King and John Forbes
*Engineers: John Forbes/Rick Knight/
Bill Seddon*

*Recorded at: Kinck Sound & Sound
Springfield Sound, London;
"The Grange"*

"Tropical Borscht" flows evenly to a gypsy back beat with a little reggae punch now and then. At times, the melancholy moodiness of the tunes is abruptly shattered by the bite of the horn section. In most cases, the arrangements can hold their own and overcome this, however the spacy drum sound also shows a lack of technical planning. Alex King and John Forbes, who perform on a variety of instruments, are the backbone of *Chalawa*. They have taken reggae and added everything from rock to heavenly acoustic guitar to form a universal sound.

MENDELSON JOE
Not Homogenized
Boot/BRP 2104

Producers: Edward William Purdy and Mendelson Joe
Engineer: Dan Lanois
*Recorded at: Grant Avenue Studios,
Hamilton*

Who would have ever thought Diane Heatherington would be an appropriate accent, vocally, for M. Joe? "Those Who Do" might make you wanna reach for the nearest water pipe. *Not Homogenized* is so mellow you may not want to move to flip it over. In that case, an 8-track will be a saving grace. Nevertheless, if you do start with side one, don't miss side two and Edward Purdy and M. Joe on "I Blues" - organ and electric guitar, respectively. Mendelson Joe, or for those who remember him as Joe M., is a consummate blues artist - whether he's laying it down on canvas, between treble clefs, or up and down umpteen frets.

LYDIA TAYLOR
Falcon Records/FAL 80,001

Producers: Robert Leth and Richard Zwicewicz
Engineer: Robert Leth
*Recorded at: Springfield Sound - London,
Ontario.*

A strong debut for Lydia Taylor, "Tuff Chick" and "I'm a Woman" let loose the rough-tough-and-ready vocals Lydia projects. On the other hand "Try Again" brings out a softer, more reminiscent style. On drums, Kenny Trevenna (of Stutz) is a powerhouse throughout the album with thunderous rolls and tumbles in all the right places. Another notable to be reckoned with is veteran Steve Kennedy on sax. He is the life support of some cuts, such as "Bring it on Home" which not only suffers from a weak arrangement but is over produced. Kelly Jay sneaks in there with background vocals.

Canadian Musician welcomes any information on Canadian releases new and timeless. Also of interest would be any recordings done privately that are not attainable through the usual distributors. Send requests and/or material to Canadian Musician, 2453 Yonge St., Suite 3, Toronto, Ontario M4P 2E8.

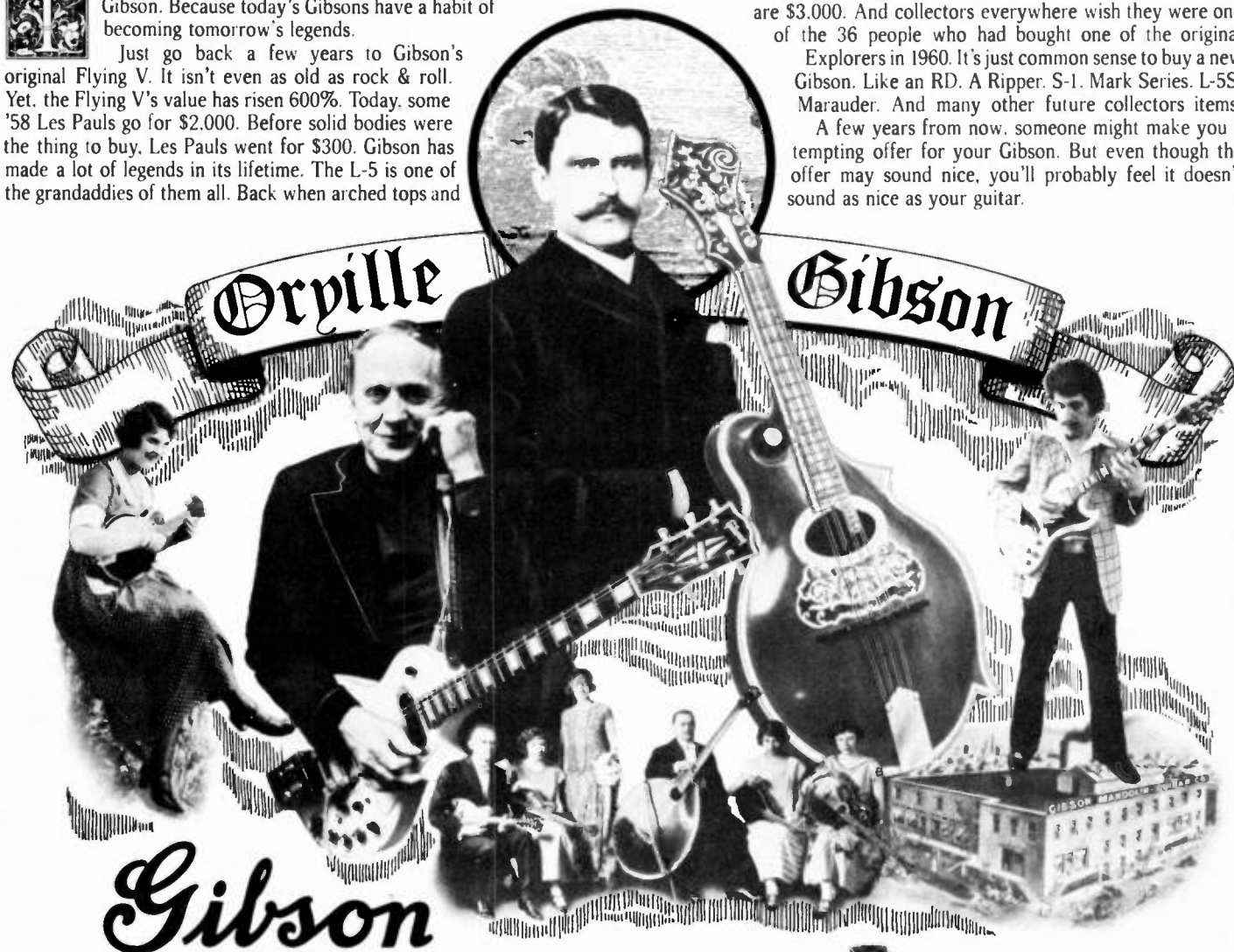
The best time to buy a legend is before it becomes one.

Instead of buying a new guitar, invest in a new Gibson. Because today's Gibsons have a habit of becoming tomorrow's legends.

Just go back a few years to Gibson's original Flying V. It isn't even as old as rock & roll. Yet, the Flying V's value has risen 600%. Today, some '58 Les Pauls go for \$2,000. Before solid bodies were the thing to buy, Les Pauls went for \$300. Gibson has made a lot of legends in its lifetime. The L-5 is one of the granddaddies of them all. Back when arched tops and

holes were only for violins, it went for \$150. Today, some are \$3,000. And collectors everywhere wish they were one of the 36 people who had bought one of the original Explorers in 1960. It's just common sense to buy a new Gibson. Like an RD, A Ripper, S-1, Mark Series, L-5S, Marauder. And many other future collectors items.

A few years from now, someone might make you a tempting offer for your Gibson. But even though the offer may sound nice, you'll probably feel it doesn't sound as nice as your guitar.



Gibson



Another Quality Product from Norlin
7373 N. Cicero Ave., Lincolnwood, Illinois 60646
51 Nantucket Blvd., Scarborough, Ontario Canada

Gibson®

World Radio History

For more information on these and other Gibson Guitars, send \$1.50 for postage and handling to Advertising Dept.

Quality. Prestige. Innovation. Yesterday. Today. Tomorrow.

TROOPER

CLIFF LORIMER



Trooper's success has not been an easy victory. Culminating in years of hard work, perseverance, determination and the ability to write, record and perform consistent rock, Trooper has survived the struggle for supremacy, emerging as one of Canada's top rock bands.

The nucleus of Trooper as we know them today is made up of lead vocalist Ra McGuire, guitarist Brian Smith, and drummer Tommy Stewart. Prior to their formation as Trooper in 1974, all members were previously active in other bands in the Vancouver night club scene. Following high school, guitarist Brian

PHOTOS BY FRANK SHEFFMAN - PLUM STUDIOS
World Radio History

Smith attended Vancouver City College where he studied art and merchandising.

Like the rest of the group, their love for music and performing began during their high school days. Ra and Brian were fortunate in having previous recording experience in 1968 in a local band known as *Winter's Green*. This resulted in two moderately successful West Coast singles, "Are You a Monkey," and "Jump In The River." Unfortunately, a six year recording drought plagued them until their contract with producer Randy Bachman, who had an established reputation in the Canadian music industry as co-founder of The Guess Who, and leader/producer of his highly acclaimed Bachman-Turner Overdrive.

Since the group began as a Vancouver based bar band, their original name "Apple Jack" was chosen from a bartender's manual. The name Trooper evolved out of a series of four shows on Hallowe'en Night in 1974, when someone claimed they were *real troupers*, in the true

vaudeville sense of the word.

Originally Trooper were a hard rock power trio, fronted by Ra McGuire's strong vocals. Singer/songwriter and keyboard player Frank Ludwig, a Vancouver music student, joined the group for the recording of their second album "Two for the Show," giving the group a more diversified direction.

In preparation for their first album Randy Bachman, as producer, selected songs suited to his hard rock style, from thirty songs submitted by the group. Ra recalls the group was so excited about having a recording contract, and being able to go into the studio with Randy Bachman to record an album, that they sacrificed all creative control. As the group became more experienced in the studio (and as songwriters) their sound quickly drifted from the B.T.O. sound. As more time was allotted for recording, and budgets were increased, the group obtained more creative control and input into their recordings.

Harry Kalensky, who originally played bass and occasional keyboards on the "Trooper" album, left the group following the recording of the second album due to musical differences. He was replaced by Doni Underhill, a Toronto musician, known for his work with Brutus and Fludd, among other Toronto bands. Doni appeared on the group's third album "Knock 'em Dead Kid." The most recent personnel change for Trooper came during their sold out Canadian tour last fall, when keyboard player Frank Ludwig decided to leave the band to pursue a solo career. He is reportedly working with Randy Bachman in Bachman's private studio as a session musician with Iron Horse. Frank was replaced by Rob Deans, a well known Vancouver session musician who has a degree in classical piano from the Royal Conservatory of Music at the University of Toronto. Deans is expected to add a new dimension to the group's

musical direction. Thus the present Trooper line up consists of lead vocalist Ra McGuire, guitarist Brian Smith, bassist Doni Underhill, drummer Tommy Stewart and keyboard player Rob Deans.

During the early days it was easy for Trooper (Apple Jack) to find club work in the Vancouver area. Fortunately, Trooper were managed by Sam Feldman, partner with Bruce Allen, who at that time managed Bachman's B.T.O. It was through this association that Trooper had the opportunity of meeting Randy Bachman, who was looking for a new band to produce during his spare time.

As entertainment co-ordinator in the

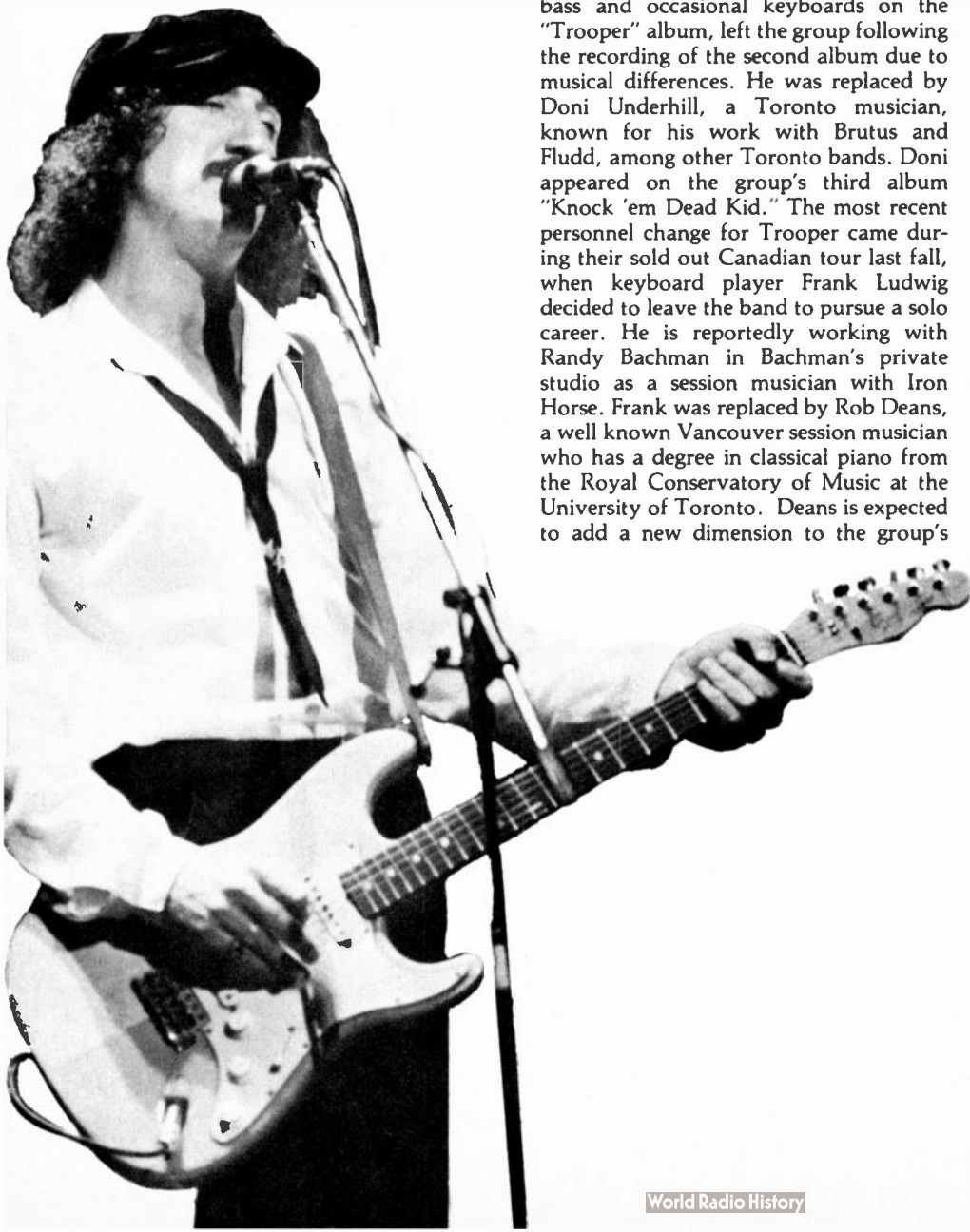
Trooper has survived the struggle for supremacy, emerging as one of Canada's top bands.

Mormon Church, Randy Bachman was asked to organize a dance, and hired Trooper to perform. He was so impressed with the band that he made an initial offer to produce two singles for them, and by the end of the night he was talking about an album. It was at this point in Randy's career that he was offered his own record label through M.C.A., and Trooper was the first band to release an album on Legend Records.

To date, Trooper have released six albums, five of which were produced by Randy Bachman. The group felt they wanted a change in production techniques and Howard Steel, a Los Angeles producer and engineer, was selected. He had worked with Randy Bachman on various solo projects including mixing Trooper's fourth album, "Thick As Thieves" and the singles "Ready" and "The Boys In The Bright White Sports Car", from their Hot Shots album and therefore was familiar with their music. Howard Steel was extremely tough and demanding of the group, extracting the very best performance out of each member, whereas Randy had concentrated on the feel and texture of an album. On occasion, Randy would contribute a guitar solo, which he did on *Two for the Show*, and *Watcha Gonna Do About Me*, plus playing various harmonies with Smitty, and also percussion instruments.

Brian notes, "it is extremely important for any band starting out to have the best P.A. system possible." Even during their early days as "Apple Jack", they had a system superior to that of any other Vancouver act. The group is self sufficient, and invested their own money in all the equipment and instruments. Now they can afford the luxury of renting a sound system for their tours from companies

Continued on page 38



PRODUCT INFORMATION

Complete and mail card directly
to company from which
you require additional information

SUBSCRIBE TODAY

Don't miss a single
issue of *Canadian Musician*

PLACE
STAMP
HERE

TO: MARKETING DEPT.

COMPANY _____

ADDRESS _____

CITY _____

PROV. _____

CODE _____

*Please place this card
with your payment in an envelope
and mail to:*

**SUBSCRIPTION DEPT.
CANADIAN MUSICIAN**
2453 Yonge Street
Suite 3
Toronto, Ontario
M4P 2E8

PLACE
STAMP
HERE

TO: MARKETING DEPT.

COMPANY _____

ADDRESS _____

CITY _____

PROV. _____

CODE _____

*Please place this card
with your payment in an envelope
and mail to:*

**SUBSCRIPTION DEPT.
CANADIAN MUSICIAN**
2453 Yonge Street
Suite 3
Toronto, Ontario
M4P 2E8

SUBSCRIBE TODAY

Don't miss a single issue of Canadian Musician

FEBRUARY 1980

Count Me In

Please enter my subscription for Canadian Musician magazine

1 year 2 years 3 years

Back Issues. (\$1.50 ea.) _____ Mar-Apr 79 _____ May-June 79 _____ Jul-Aug 79 _____ Sept-Oct 79
_____ Nov-Dec 79

NAME _____

ADDRESS _____

CITY _____

PROV. _____ CODE _____

Enclosed is my cheque or money order for \$ _____

Professional Musician Music Dealer
 Amateur Musician Recording Studio
 Music Educator Other _____

FEBRUARY 1980

Count Me In

Please enter my subscription for Canadian Musician magazine

1 year 2 years 3 years

Back Issues. (\$1.50 ea.) _____ Mar-Apr 79 _____ May-June 79 _____ Jul-Aug 79 _____ Sept-Oct 79
_____ Nov-Dec 79

NAME _____

ADDRESS _____

CITY _____

PROV. _____ CODE _____

Enclosed is my cheque or money order for \$ _____

Professional Musician Music Dealer
 Amateur Musician Recording Studio
 Music Educator Other _____

PRODUCT INFORMATION

Complete and mail card directly to company from which you require additional information

FEBRUARY 1980

Yes, I'm Interested

Please send me more information on your products advertised in Canadian Musician.

In particular _____

NAME _____

ADDRESS _____

CITY _____

PROV. _____ CODE _____

Professional Musician Music Dealer
 Amateur Musician Recording Studio
 Music Educator Other _____

FEBRUARY 1980

Yes, I'm Interested

Please send me more information on your products advertised in Canadian Musician.

In particular _____

NAME _____

ADDRESS _____

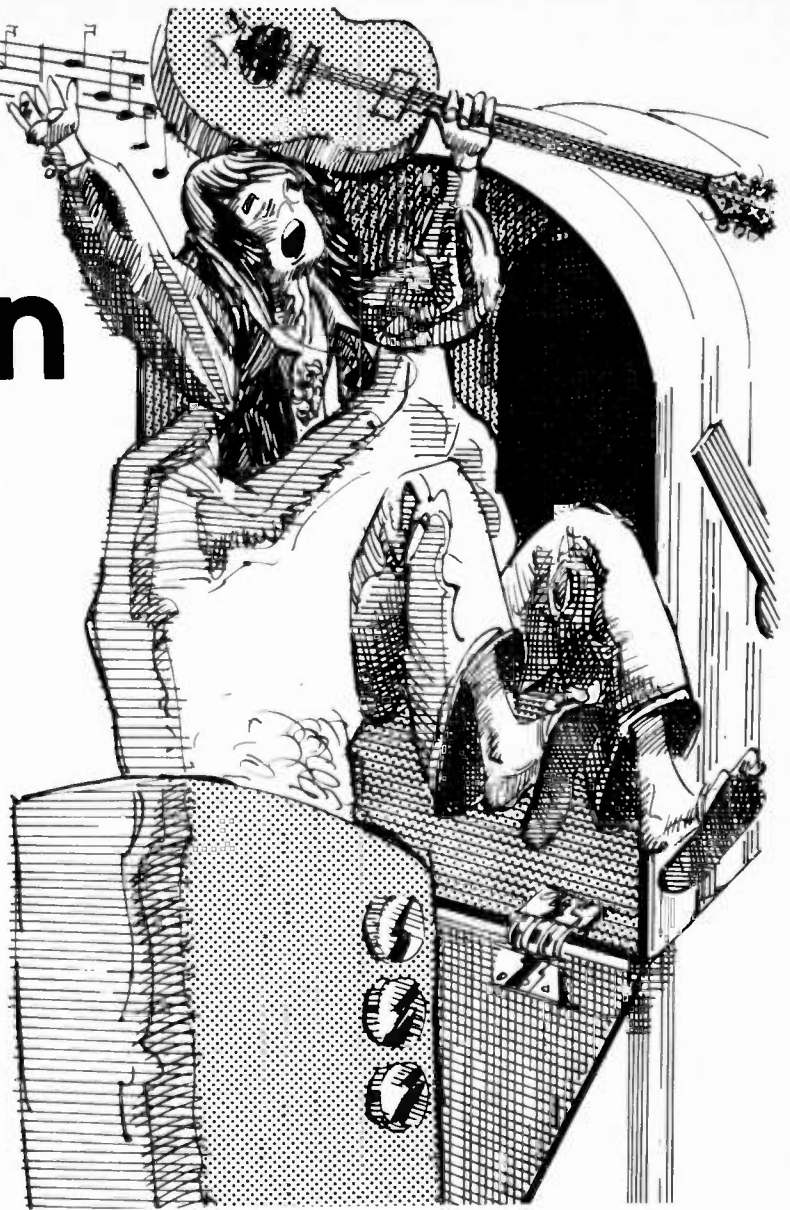
CITY _____

PROV. _____ CODE _____

Professional Musician Music Dealer
 Amateur Musician Recording Studio
 Music Educator Other _____

put a canadian musician in your mailbox

You won't
want to miss
a single
issue of
Canadian
Musician



Canada's ONLY Musicians' magazine!

Each issue contains articles on top artists, recording, musical equipment, the music industry and the business of music, as well as regular features on Records, New Products and Musical Events.

canadian
musician

World Radio History

Subscribe Today!

Mail coupon with your payment to:
Canadian Musician
2453 Yonge St., Suite 3
Toronto, Ontario M4P 2E8

RATES:	Canada	Outside Canada
1 year	\$ 7.00	\$10.00
2 years	\$13.00	\$18.00
3 years	\$18.00	\$25.00

COUNT ME IN!!

NAME _____

ADDRESS _____

CITY _____

PROV/STATE _____ CODE _____

Please check one

1 yr. 2 yrs. 3 yrs.

Enclosed is my cheque or M.O. for \$ _____.

Complete and mail today

Canadian Musician
2453 Yonge St., Suite 3
Toronto, Ontario M4P 2E8

The cover of Bob Segarini's new album, *Goodbye L.A.*, depicts a jukebox rising in full glory as a building dominating the Toronto skyline. Contrast this with last year's *Gotta Have Pop* where the jukebox - the ultimate Pop symbol - is shown sinking into the sea as an exhausted "washed up" figure scrawls the album's desperate title into the sand. There is no need for a lash-out attempt to revive Pop music like there was a year or two ago when Disco reigned, because now the genre has snapped right back into the public's consciousness, largely due to a lot of high quality Pop coming out of Britain like Ian Gomm, Bram Tchaikovsky, Nick Lowe, and others. As far as Canada is concerned, at least, no discussion of Pop music is complete without mentioning Bob Segarini.

Segarini's devotion to Pop music is not a consequence of his trendiness, for he has been refining the craft for nearly fifteen years as a member of Family Tree, Roxy, the Wackers, and the Dudes. Now, with the band that bears his name, Bob Segarini has just released his second album. *Goodbye L.A.* was recorded in Toronto last summer at Manta Sound and, mostly, Eastern Sound studios with engineers Gary Gray (Manta) and Ken Friesen (Eastern). As with *Gotta Have Pop*, released in autumn of 1978, Bob Segarini produced the album.

More than two years ago, I received an E.P. to review by Bob Segarini (A&M Records, AM452). I tried to place the vaguely familiar name while listening to the four overtly Beatlesque tunes on the disc that was apparently issued as a prelude to an album. It was nice that someone - particularly a Canadian - still had enough respect for the Beatles to fashion himself so closely after them but deciding it was just another cheap imitation, the record was soon tossed onto the top of a dusty heap of unplayed 45s. Opting to wait for the release of the subsequent album, I never did get around to writing the review. As it turned out, the promised album never did hit the stands, and I forgot about Bob and the Segarinis.

Late in the summer of 1978, a scorching full-page story in the *Toronto Star* revealed the horrors that local rock and rollers have to deal with to get the attention they deserve from radio stations and record companies. This violent pen-lashing condemned the Music Industry at large for its conservatism, and proclaimed that Toronto could well be the genesis of a whole new sound if it wanted to be, after Liverpool, San Francisco, and Los Angeles. The author was Bob Segarini. How did he expect to get away with biting the hand that fed him, I thought, putting his E.P. on the turntable for a second chance.

I didn't like the E.P. any better, but I groped through my record collection and pulled out an album called *Shredder* by the Wackers. Of course, there he was again: Bob Segarini. Just after Halloween

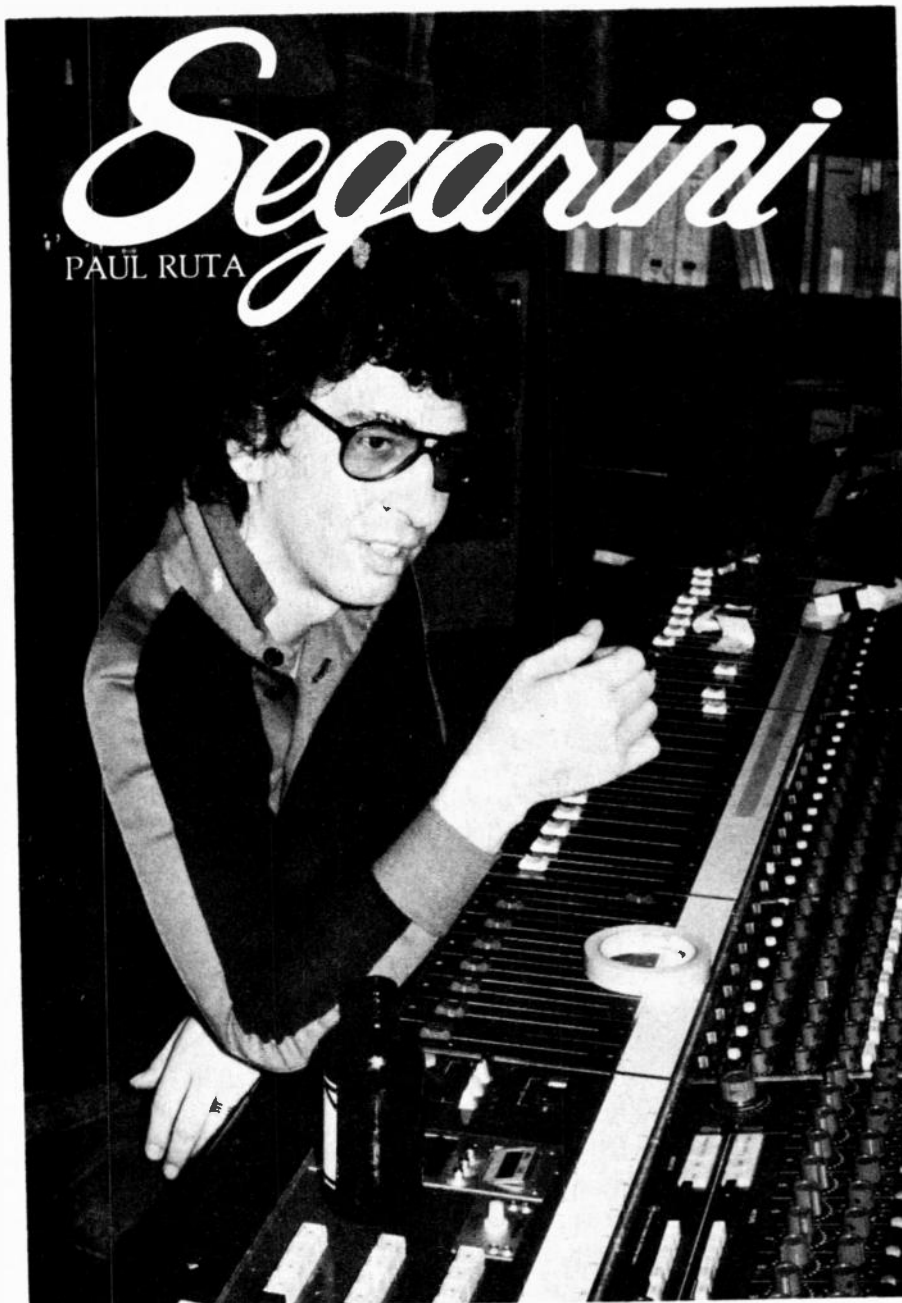


PHOTO BY RODNEY BOWES

of that year, I walked into a record store that kept playing a dramatic do-wop song called "Don't Believe a Word I Say" from a crazy bubble-gum pink vinyl album called *Gotta Have Pop*. I bought the album, took it home and thought that Bob Segarini wasn't just making a dying stab at the Music Industry in his newspaper article, he was actually doing something constructive about it. If this was what he meant by the Toronto Sound, it was O.K. by me.

Since the release of *Gotta Have Pop*, Segarini has maintained a hectic road schedule, focusing on the Toronto and Southern Ontario region with his "all-star no-stars" band, while making the occasional jaunt to the East or West. Though this touring band was assembled by the time last year's record was available, they did not necessarily comprise the nucleus of his studio musicians. Now that the present entourage has been playing together

for a year and have become an extremely tight outfit, it is only logical that they are also the musicians we hear on *Goodbye L.A.* They are: Mike St. Denis (lead guitar), Pete Kashur ("second" guitar), Phil Angers (bass), Drew Winters (keyboards), Mark Bronson (drums), and Bob Segarini (mainly rhythm guitar and lead vocals). As a result of the band's experience of playing together and their consistent sessions in the studio, one of the biggest improvements on *Goodbye L.A.* is that it sounds more uniform than last year's work.

Gotta Have Pop was not a large-selling album, even by Canadian standards ("It went Teflon," he would quip on stage). Much of that could be attributed to the small independent Bomb Records label that it appeared on. Although Bomb offered Bob all the artistic freedom he wanted, they simply didn't have the budget or manpower to promote the

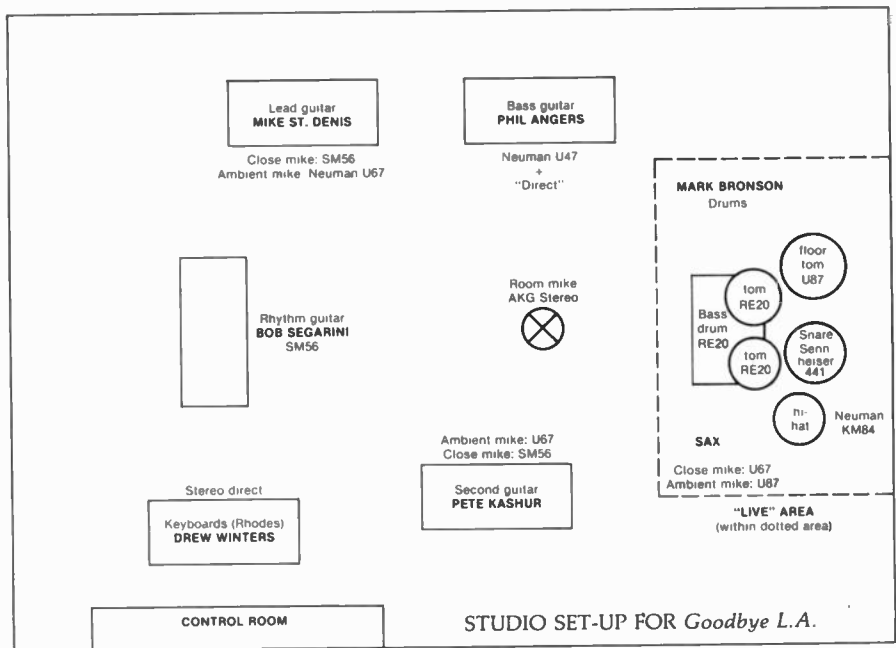
album beyond its regional success. At about the time recording was under way for *Goodbye L.A.* early last summer, Epic Records of Canada took an interest in Segarini and Bomb label-mates the (Battered) Wives. By the early fall, a contract was negotiated to include these two acts on the new Bomb-Epic label which, for the artists, meant a more prestigious label and nation-wide promotion. According to Bob Muir, Product Manager for Epic Records of Canada, *Gotta Have Pop* never received the push it deserved. Hence, they are releasing a re-mixed version of "Living in the Movies" (from *Gotta Have Pop*) backed with "Goodbye L.A." as the single to coincide with the release of the new album. As of press time, they hadn't decided on the follow-up single that would be issued two or three weeks after "Living in the Movies" peaks.

The first time I dropped into Eastern Sound to witness one of Segarini's recording sessions, I found a chair behind the 24 track Studer mixing console as the engineer was leaving the room to adjust some drum mikes. Just then Bob leaned over to me, motioned to the closing door and said, "That's Ken Friesen. He's the best engineer in the country and *we've* got him." Later Bob recited some of the "billions" of awards Friesen has earned for his work with Anne Murray, Gordon Lightfoot, and others, and expressed the tremendous commitment Ken showed on *Goodbye L.A.*

Ken Friesen is a quiet, modest man who speaks chiefly with his proficiency in the studio. He has little tolerance for anything but the utmost professionalism in the artists he works with. He got along well with the Segarini crew because they arrived well prepared, he said, with a minimum of rewriting and rearranging in the studio.

When I asked Ken what he felt was the biggest problem concerning the Segarini session, he laughed and said, "We didn't get a long enough dinner break a lot of the time...nah, there weren't any problems that I could speak of. It all went pretty smooth."

Last year, Bob Segarini was nominated for a Juno Award for Producer of the Year for *Gotta Have Pop*. He was up against some veteran competition, namely Jack Richardson, Terry Brown, Matt McCauley, and Gino and Joe Vannelli (who won), but Bob said he was thrilled that a new contender such as himself could be recognized in equal ranks. The nomination was also an encouraging statement to Canada's young Pop crowd. Record production is a relatively new game to Bob Segarini, for one of Mahogany Rush's first albums and the first Romantics single are virtually the only other production work he has done. The fact that he has declined offers to work with British Pop singers Ian Gomm and Roy Hill is an indication of how involved he has been with his own work over the last couple of years.



Although the band plays just about everything on the album, Wayne Mills and David Norris-Elye were called in to play horns. The only other non-Segarini member that appears on *Goodbye L.A.* is a singer/guitarist Garwood Wallace, who fronts the Toronto-based rock and roll trio called Twitch. Bob immediately fell in love with the band after seeing them perform at a battle of the bands-type presentation at a Yonge Street bar early last summer. It was one of the first gigs for Twitch, whose repertoire consists of about half Garwood's original tunes and half Buddy Holly and Eddie Cochran covers, Bob adopted them as his regular opening act.

Segarini certainly helped Twitch get off the ground. Within a spare hour of studio time one night, Twitch set up their equipment at Eastern Sound and played a bunch of Garwood's songs while the tape rolled in the control room. They suddenly realized that Twitch then had an album in the can in less time than it took the Beatles to record their first. (Since, they have accepted a contract offered by A&M's Mushroom label).

Symbiotically, Garwood has also had some influence on Bob, as his song "Rock & Roll Moment" was recorded by Segarini and was originally slated to be the single from *Goodbye L.A.* They later decided to release one of Bob's songs as the first single, especially since "When the Lights Are Out", the single from *Gotta Have Pop*, was a cover version of the Slade hit. A comment that Garwood made one day inspired Bob to write "I Like the Beatles (and My Baby Loves the Rolling Stones)", one of the songs on the new lp.

"I Like the Beatles" just *happened* in the studio one day - conceived, rehearsed, and recorded in one day. Moreover, Bob and Garwood performed all the instruments on it except bass, which was played by Phil Angers "because he happened to be there". Garwood played lead

and rhythm guitar (he uses a vintage left-handed single-cutaway Gibson Melody Maker) and one of the pianos, and Bob played rhythm guitar (the same one that he uses on stage, an early sixties SG-type Gibson Les Paul with vibrato), the other piano, drums, and sang all the vocals. Phil switches between a new Music Man bass and a pre-CBS Precision ("whichever sounded best that day") that he claims to have bought from a Montreal pawn shop for an unmentionably low price.

Not all the songs on *Goodbye L.A.* were composed during a coffee break, however (but Bob says the title track was written at a sound check). The band has been performing the Ducks Deluxe song "Please Please Please" on stage for a year, and when they finally laid it all down on tape, there was something wrong with it.

"With 'Please Please Please', I sat behind the control console for three days listening to the thing," explained Bob in an interview, "I hated it and didn't know why. Then it dawned on me that it was a great Pop song, but it was not performed in the Pop idiom. It almost sounded like a cheezy Eagles' version of a Pop song." So they destroyed the instrumental and vocal tracks, keeping only the basic drums and bass tracks, and built the song from the ground up again.

Now that I've described the two extreme conditions under which *Goodbye L.A.* was constructed, it is necessary to say that about half of the album was actually done off the floor; the bass, drums, and guitars were all recorded at once. When keyboardist Drew Winters was using his Rhodes (usually through an MXR phaser), he too would be recorded along with the rest of the band, off the floor. The Rhodes was recorded direct in stereo, while all the other instruments were miked. A lot of acoustic piano was used, but this was always overdubbed because they couldn't afford the sound leakage. Bob

Continued on page 40

You sing, play guitar and comedy is your ace in the hole. You've knocked on every door, know every agent in town and have played every sleazy club around. You practice - God, how you practice - because you have a dream. You're going to get there. Yes, right to the top. But as the months grind into years, the doubts begin to nudge their way in and the dream fades...just a little. When is it going to happen? How? There's got to be a way. What is it?

Well, as Ronnie Prophet sees it, the answer to this whole crazy business is being in the right place at the right time.

Sure talent counts. Being able to sing well, to play guitar skillfully with flashy technique, to do impressions with deadly accuracy. It all counts.

So does having the drive, the dogged determination to make it, the love of show business, the ability to entertain, *really* entertain. That all counts too.

As does being one of the nicest guys in the business. Having won a couple of Juno awards doesn't hurt either, but ultimately the breaks can hinge simply on being in the right place at the right time. And that's what really counts.

Take the time he was booked into Lake George, a summer resort in upper New York State, in the fall of '64.

"I'd been working in Montreal for nine years," said Ronnie. "Playing all the dingy bars, taking all the crap that goes with it. Not knowing where I'd be working from one week to the next, or even if I would be working. The last two summers I was there I worked Lake George and one night Dick Hoekstra, an agent from Fort Lauderdale, showed up. He came up to me after the show, asked me how I'd like to work in Florida and by January, I was playing the Camelot Lounge in Daytona Beach."

Or the time somebody in Nashville asked him to do a benefit for a hospital in Columbia, South Carolina. The hospital was St. Jude's, the host Danny Thomas. Prophet closed the first half of the show, bowed off after two standing ovations and six weeks later was co-starring with Thomas at the Sands Hotel in Las Vegas.

Then there was the time he was working the Carousel Club in Nashville in the fall of '71. Tommy Hunter walked in, saw the show and immediately invited Ronnie to be a guest on the Tommy Hunter Show on CBC-TV.

"The funny thing about that," said Prophet, "was that he'd never heard me sing in Canada - never. Years earlier I'd tried to get on *Country Hoedown*, a show he and Gordie Tapp were hosting at that time.

"Anyway, I came up and did the show," he continued. "Afterwards, the executive producer - I don't know his name, all I remember is that he had a bad rug - asked me if I'd like to do a summer replacement for the Hunter show. I

jumped at the chance. The first year we did six shows, the second year we did eleven. Then I went all out and tried to get a winter time show."

Predictably, CBC waffled. Wisely, CFTO-TV didn't.

"I did a pilot for CFTO and had Dolly Parton and Ferlin Husky as guests. I've got a copy of the pilot and looking back, I don't know why the hell they bought it but it's been on ever since."

CFTO knows why they bought it. Now in its sixth season, *Grand Old Country* draws close to 1 million viewers a week and has been the recipient of three RPM Big Country Awards for Country Show of The Year; one in 1976, a second in 1977 (the same year Ronnie was voted by them as Male Performer Of The Year) and the third was presented to them in 1979.

*"the
greatest
one-man
show
I've ever
seen"
says
Chet Atkins.*

Aside from two Juno awards as Country Male Vocalist Of The Year, Prophet has won ASCAP awards for *Shine On, Sanctuary* and *It's Enough* and last April his album *Just For Us* was certified gold in Canada.

Chet Atkins has described Ronnie as "the greatest one-man show I've ever seen." Gordie Tapp maintains he's one of the most versatile performers around today. "Ronnie is one of the most talented people I know," said Tapp. "He sings well, builds a rapport with an audience that you have to see to believe and he's one fine guitar player."

Not surprisingly - "I've been playing guitar since I was born" - Ronnie has a collection of guitars. "I've got two Fender Stratocasters, one I bought in Montreal in 1957, the other in Nashville in 1970, an Ovation and a flat-top Epiphone. I don't know the number on that one; it's made in Japan but distributed in North America. I've got some guitars that I don't even use."

For concerts he usually uses the Fender Stratocaster and the Ovation with an electric pickup built into the bridge because he does some classical as well as straight country.

"There are two portions in the show," he explained. "One is a sit-down with parts of the old night club act. Then I do a special effects using an Echoplex on the voice. I also use an Echoplex on the guitar for delay and echo return, and in parts of it I get instant harmonies.

"On the foot pedal," he continued, "with the guitar, I'm using a foot pedal that's got phase built into it, a fuzz phase-shifter and a fuzz and a wah-wah. I put everything together myself and did all the wiring from the pedals themselves to the plexus and to the amps.

"The Fender is normally wired so that you either have the first pickup or the second pickup or the third pickup working, but none of them combined. I rewired them so I can get the first and second together, or the first and the third together, or the second and third together or the first, second and third all together.

"Then you have your tone control that you can take and rewire it so that you can run the pickups in phase or out of phase which gives you other variations of tones. Everything is wired so that it can be packaged, put in one box and shipped on a plane without being damaged."

He uses strings manufactured by Bill Lawrence in Nashville who also makes the Bill Lawrence pickups which are gradually becoming popular in Canada.

"Some of the boys that play rhythm guitar on *Grand Old Country* also use Bill Lawrence pickups. The Echoplexes are made by Market Electronics out of Ohio. I've been using their echo units since about 1968. I use a blue thumb pick that's quite soft and pliable. The amps I use are pretty much stock except that I do a lot of testing of equipment for a number of companies."

Born in Calumet, Quebec, Ronnie actually started playing guitar when he was twelve, is self-taught - "it took me two years to learn how to tune it" - proclaims he can't read music "at least not enough to hurt my playing" and started working professionally in Montreal when he was seventeen.

By the time Dick Hoekstra discovered him, he was more than ready to make a move and a three month booking in Fort Lauderdale followed by another three in the Grand Bahamas was to change the course of his life.

"When I came out of there," he said, "I'd made more money than I'd saved in nine years in Montreal and I decided that somewhere, somehow, I must be doing something wrong."

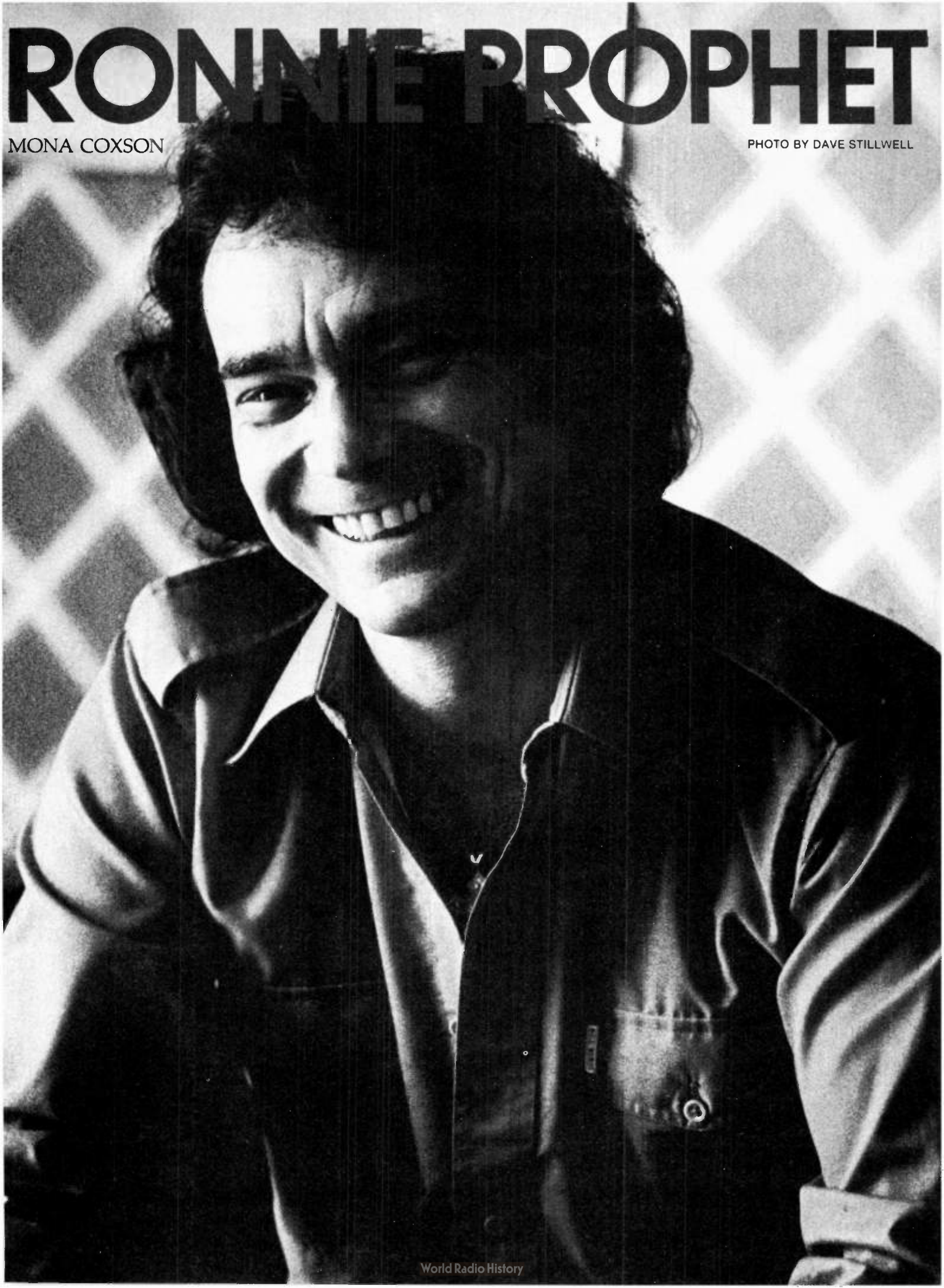
So it was back to Montreal and into the American Consulate to take out papers as a registered alien. Within two weeks he

Continued on page 42

RONNIE PROPHET

MONA COXSON

PHOTO BY DAVE STILLWELL



ANDREW DAVIS

GERALD LEVITCH

With his lengthy apprenticeship over and the trek through the wilderness of provincial and amateur orchestras completed, Davis has arrived on the international conducting scene.

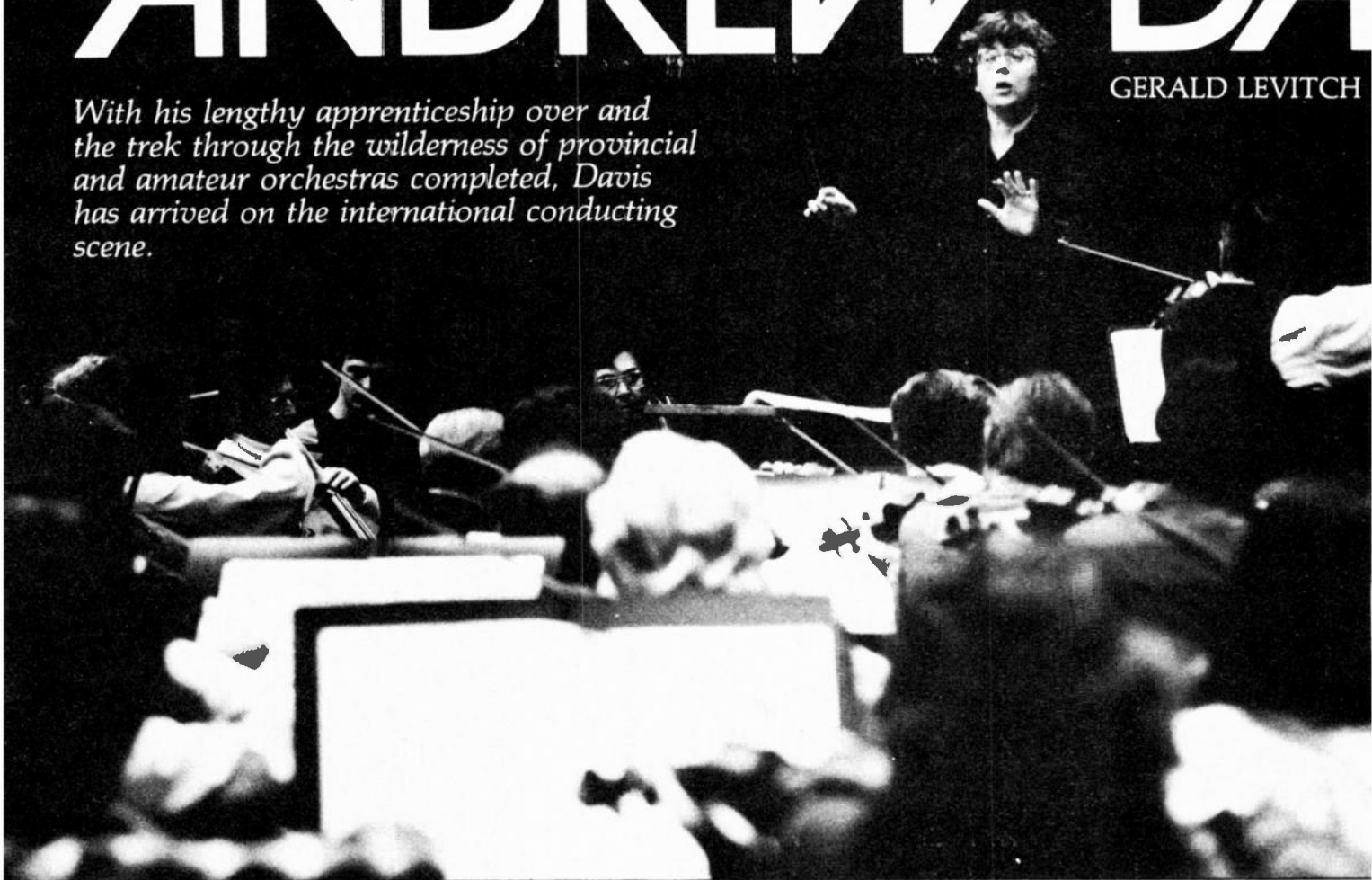


PHOTO BY BRUCE COLE

Andrew Davis rhythmically snorts as he conducts the climactic passages in a Beethoven symphony, and he sniffs loudly as his arms scoop through the air. The Toronto Symphony rehearsal is going well; and aside from a slight cold, Davis is clearly enjoying himself. Then he hears a cello part that doesn't suit him, and he demonstrates what he wants by singing along in an off-key nasal baritone. His voice carries far in an empty Massey Hall, while he slips back onto his stool without missing a beat.

A compactly-built, sandy-haired Englishman, the thirty-five year old Davis is wearing baggy grey slacks, a soft black shirt open at the neck, and black Oxford lace-up shoes that are scuffed at the sides from constantly gripping the high legs of the rehearsal stool. Without ever losing the attention of over ninety musicians, he manages to give the impression that he knows exactly what he wants and that there is no doubt in his mind about how every note should sound. He also manages to give the impression that he is an even-tempered, good-humoured bloke

- not at all the quick-tempered Mittel-European martinet of past concert hall legends; and in response, the orchestra members seem relaxed and confident in his presence.

If some symphony conductors tend to grimace and make faces while conducting, as if suffering the pains of great aesthetic torments, Davis mostly grins. When he hears something he doesn't like, though, he stops the string section. "That's a horrible sound," he complains. "It must have some substance." They start again, and he turns to the basses and urges them on. He cues the horns, jabs his baton at the timpani, and whips back suddenly at a loud *fortissimo*. Then he drops to a slightly bent stoop for a softer passage, glances at the clarinet, nods to the flute, and turns his attention again to the cellos. A French horn flubs a note, and he lets it pass. It's unimportant.

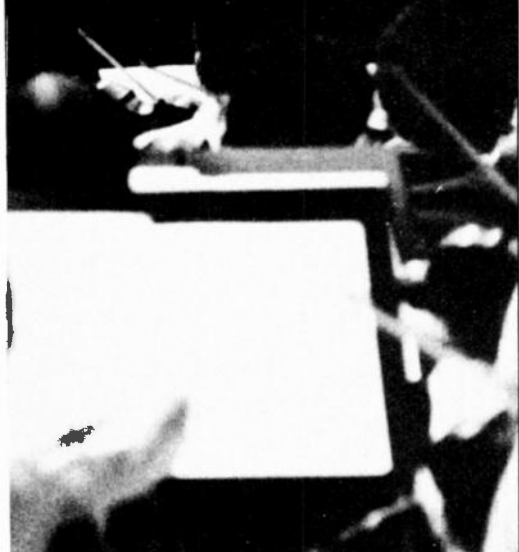
"The first violins, at letter O, use a little more bow. That's the tune." He starts them, then stops. "That just sounds louder. Keep the bow moving. A very flowing sound." They try again, and he

lets them play on until they reach a staccato passage, when he reminds them, "A little more incisive. Tah, tah, tah, tah, tah!". When it seems necessary, he becomes agitated in an understated way. But if anything, Davis shows more agitation and mobility during the rehearsal than in concert.

Before an audience, Davis's podium style seems low-key and undemonstrative. For anyone whose idea of a symphony conductor begins and ends with Leonard Bernstein's TV shows, Davis's economy of gesture makes a stark contrast. He doesn't quite conduct with a stiff upper lip (he still uses a baton), but his manner is precise, tidy, and somehow very English. And despite his current jet-setter status as a rising international star who's performed with ten world-class orchestras over the last twelve months, Davis steadfastly remains a very English musician whose background belies the glamour of his profession.

He was born in Watford, a suburb of London; and his father worked as a printer's compositor. His mother played

MS



the piano a bit as a child, and his father sang in the church choir; but no one else in the family seems to have shown any special musical aptitude. Andrew recalls that he sang before he talked, and he started piano lessons when he was six. He also sang as a boy soprano in the church choir.

Nothing so far suggests that he was being groomed as a typical child prodigy. "No, no, no, no," Davis insists. "Nothing like that. From the age of six to eleven, I went to the piano teacher up the street. Her name was Ivy Weston." When he was eleven, he started attending Saturday morning sessions at the Royal Academy of Music in London. Entry was competitive, and only about fifty students were admitted. Until he was seventeen, he continued with these Saturday lessons, studying piano, and for a short time, oboe.

Even as Andrew was practicing his scales, his younger sister was sent up the same Watford road to the same piano teacher, but she rebelled and resisted. One budding musician in the family was

enough. Andrew also has two brothers. One is a draftsman, and the other is a horticulturist. "They enjoy music," he says, "and they come to my concerts sometimes."

When Davis' voice broke at the age of thirteen, his career as a choirboy ended; but the organist invited him to become his assistant. "I then fumbled around with my feet," Davis recalls, "and sort of taught myself for eighteen months or so. And then I had lessons with Peter Hurford. He was, at the time, organist of St. Alban's cathedral, which is near where I lived. And so, I went to him for two years."

Later, Davis won the organ scholarship for King's College, Cambridge. "I was, in fact, assistant organist because David Wilcox was the organist there. And so, I helped train the choir, play for the services, and got up at 7 o'clock every morning to put the choirboys through their paces. For four years." Davis looks relieved that that's over.

The course of study at Cambridge was primarily academic rather than executive, and students concentrated more on the history and theory of music, rather than the act of playing it. But Davis nonetheless managed to keep up his playing on both the piano and harpsichord. "Although that had nothing to do with the actual Music Tripos course," he adds. He took his B.A. in three years and finished his Bachelor of Music degree in his fourth year. The music degree involved playing and composition. Although he still wasn't working full-time as a professional musician, he was fortunate in getting the chance to make a number of recordings with the celebrated choirboys, as well as with the Academy of St. Martin-in-the Fields, for whom he played harpsichord continuo. He likewise worked with the English Chamber Orchestra, an affiliated group; and when he left Cambridge, he continued to find work and make recordings with both organizations.

Davis' conducting career began rather off-handedly. "I hadn't done any conducting until I went to Cambridge. Somebody was putting on a concert, wanted a conductor, and said, 'Would you like to conduct?' And I said, 'Yes, fine. Why not?' And then, I decided that's something I seem to have a talent for.

"Obviously," he continues, "when I first picked up the baton, I couldn't have been very good. But you do know whether you can communicate something or not, and I seemed to have that." From that first concert, Davis went on to become assistant conductor of the university music society orchestra. He remembers the first major orchestral piece he conducted. It was Schönberg's *Five Pieces for Orchestra* - not exactly five easy pieces. And he laughs at the thought of it. "It was crazy," he says. "Then I did Berlioz's *Harold in Italy* and the Berg *Violin Concerto*." None of it was music that could conduct itself, but Davis found

that he liked what he was doing.

"I went to Cambridge," he says, "thinking that I would probably be a cathedral organist at the end of it. But I got bored with the church music repertoire. I still love it," he quickly adds, "but I realized I couldn't spend my whole life with that." What changed his mind were the possibilities of conducting. "After I'd been doing it for a bit, I thought, well, yes, I knew that I could do it. I knew I had it in me to make a career out of conducting. That sounds terribly egocentric, but there are some times when you feel those things. You feel that this is what you're around for.

"Then I realized I really should try to study conducting somewhere. While I was still at Cambridge, I took two summer courses at a place called Canford. They were simply two week courses, but then I decided that I really wanted to spend some time doing it." It was a choice between going to Vienna and studying with Swarowski, who had taught Zubin Mehta and Claudio Abbado. Or go to Rome and Franco Ferrara, another famous teacher. "In the end, I went to Rome because I could study there for a year. If I went to Vienna, I would've had to stay there at least three years. I was twenty-three when I left Cambridge, and I didn't relish the idea of studying until I was twenty-six. I don't know. I just wanted to earn some money. You know how it is."

Davis received an Italian government scholarship to go to Rome. "It was fabulous in Rome. And I came back to London twice to make some records with the Academy of St. Martin-in-the-Fields. Then, when it was over and I returned to London, I did very little conducting the first year. I only conducted one concert with an amateur orchestra that I'd been conducting before.

"I basically earned my living for the next two years, until the fall of 1970, playing the harpsichord; a little piano, but not much; I was assistant organist at two London churches; and I proof-read for *Schott's* (a music publisher)."

Meanwhile, he was invited to conduct another amateur orchestra called the Salomon Orchestra, which was largely composed of Oxbridge undergraduates. One of these concerts was attended by the head of music for the BBC. "I think he was impressed," Davis says, and continues. "The next thing that happened was in the summer of '69, when I took part in a seminar for young British conductors. There were four of us. The Royal Liverpool Philharmonic Orchestra sponsored it. They did that for about five years, and then they had to stop doing it because of a lack of money. But it was very useful for me. It gave me the chance to work with the orchestra for two weeks and do concerts at the end of that time. They invited me back - first of all in the following season to do half a program, and after

Continued on page 44

Managers

What you always
wanted to know
but were
afraid to ask.

MONA COXSON

*Someday I'm gonna make it
Gonna be a super duper star
Just like Cinderella
When she couldn't go to the ball
A voice said "I'm your fairy manager
You shall play at Carnegie Hall"**



"An artist should select a personal manager with an even greater consideration than when selecting a spouse." Says Les Weinstein, manager of The Irish Rovers, Hagood Hardy and Dame Vera Lynn.

"In this modern day and age," he continues, "a spouse can be divorced with relative ease. A personal manager who has a good solid contract, which he is entitled to, is not as easy to divorce."

He's right. Like mismatched partners in wedlock, the wrong artist with the wrong manager can create havoc, leaving bitterness, anger and disillusionment in its wake but not necessarily grounds for divorce.

On the other hand, the right artist with the right manager can create an ideal union that may well take each to the top. So much so, that in some instances the manager's name becomes almost synonymous with that of the artist's, as evidenced by Brian Epstein with The Beatles, Gordon Mills with Tom Jones and Tom Parker with Elvis Presley. Irrefutably, each of these managers played a major role in the career of his artist.

If you seriously want to pursue a career in the entertainment industry, there is little doubt that you need some form of management. Management as defined here meaning planning, organizing and attending to all of those details that help fur-

ther an artist's career. Without some sort of management, the artist is apt to simply drift along - often into obscurity.

There are several routes to take, the first being self-management which may be the only choice the artist has, or wants at the beginning of his career. Some acts, such as Fleetwood Mac, have never had a personal manager and have survived very well, thank you.

Cliff Hunt, manager of Zon, feels that an artist probably doesn't require a personal manager until he is ready to present good demo tapes and go for a recording contract. "The artist is better off at first," he says, "to tie up with a good booking agency, get established and then look for personal management."

Weinstein agrees. "Generally speaking," he elaborates, "an artist requires a personal manager at the stage when he has decided to make a career out of performing professionally. This isn't always practical of course, since at this stage it's unlikely that he will find a manager who is able and willing to invest the time and energy necessary for the development of a new artist.

"In lieu of having proper personal management," he continues, "the artist is well advised to make an arrangement with a good local booking agent for the purpose of securing engagements. Once the artist has proven himself in the market place, he may warrant some consideration by a personal manager. Until then, he can opt for self-management."

The obvious advantages to self-management are that it's less expensive and the artist has more freedom in making decisions.

The disadvantages are self-evident. Lack of experience and expertise, lack of time, concentration on business instead of music, and probably the greatest disadvantage of them all, lack of contacts. One of the most important assets a manager can have is strong contacts within the industry.

In some instances, the booking agent will try and sign the artist exclusively and sometimes will offer to act as personal manager as well, in which case, by American Federation of Musicians' rules, he is entitled to another 5% over and above the allowable agent's commission.

Having an agent as a personal manager can be less than ideal, especially if he handles a roster of artists who are competing with one another, which many do. Before ever considering signing a personal management agreement with a booking agent, understand thoroughly the difference between an agent and a manager.

The prime function of a booking agent is to find work for performers which, if properly done, is a full-time job in itself. Moreover, quite often an agent's first obligation will be to the club owners and promoters that he deals with, not to the artist. A personal manager's first obligation should always be to the artist.

*From Success Story © 1975 John Entwistle published by Track Music Inc.

The Role of the Personal Manager

Certainly the role of the personal manager is one of the most difficult to define since the manager's responsibilities will depend on the needs and desires of the individual artist. Generally speaking, his role consists of anything that will enhance or further the artist's career.

Broken down into specifics, the areas that can be considered a personal manager's responsibilities are creative guidance, marketing the talent and (if total management is involved) administration which might include legal work, accounting, overseeing business investments and secretarial work.

Creative guidance can range from assisting the artist in the creation and development of a proper format for the artist's talent through to developing the right image for the artist.

The personal manager should oversee all contract negotiations thus getting the best possible deal for the artist whether for clubs, concert work, television or recordings.

He may assist in researching and developing material that will best serve the artist. The manager may become involved in staging (such matters as performance techniques, costumes, lighting, special effects and sound equipment) and should most definitely be involved in all matters pertaining to publicity, public relations and advertising for the artist.

Marketing the talent simply means that it's the manager's responsibility to make contact with suitable agents for the purpose of securing employment for the artist and to negotiate and supervise all activities with the agents, in order that the artist enjoys maximum efficiency and proper exposure.

One of the main functions of a good manager is to make sure that the agency is representing the artist properly and that bookings are in reasonable geographic proximity. Nothing is worse for an artist than being booked in the wrong place or having to make unreasonably long jumps from one booking to the next. A good manager will also see that the artist is not overexposed in any one area.

If the manager is to assume total management of a group, he may first analyse their business state and advise what form of business they should be working under: sole proprietorship, partnership or corporation.

The manager should ensure that the name the group has chosen is protected. As case histories show, often when a group breaks up, members will form new groups, each using the original name. Without some protection this could lead to costly litigation.

The manager would be wise to make certain that the artist has proper insurance coverage which might include car, equipment, disability and life insurance policies. He should see that the artist has an adequate bookkeeping system and may

want to consult an accountant or professional tax planner on the artist's behalf.

If the artist is a single act, the manager may assist in the hiring of other personnel such as a road manager, backup vocalists, musicians and arrangers.

Once the artist is recording, the manager will work closely with the record company at all levels.

In short, the personal manager oversees any activities that will not only result in income and publicity for the artist but will also result in furthering the artist's career.

Finding the Right Manager

Finding the right manager depends largely on the artist.

"Some artists," says Weinstein, "may be looking for personal management service which would require the total development and guidance of the artist's career, covering the full spectrum of both the creative and business aspects of his career."

"The other extreme," he continues, "would be where the artist is desirous and perhaps even capable of supervising his own creativity and needs a personal manager to tie the loose ends together and oversee the business, legal and other administrative aspects of the artist's career."

Once you have decided what your management needs are, you should then determine, as closely as you can, your goals - where you want to go with your career. Are you after a recording contract? Television appearances? Concerts? More money? Or all of them put together.

Careful thought to what direction you want your career to take should give you some indication of the type of management needed. If an artist is into rock and has no recording contract, for example, he will want a manager who is knowledgeable of, and has contacts in the rock field. One who can help him get the right producer and ultimately a recording contract.

At the same time, the artist should ask himself what constitutes a good manager. How do you tell if he's good? What qualifications should he have?

There are a number of requisites with honesty and integrity heading the list and the manager's track record running a close second. An artist should examine these carefully and verify same with other artists, union or guild people, lawyers, accountants, bankers, record company personnel and any other trade associated persons who have had experience with the particular manager the artist may be considering.

If you don't know any managers, quite often these same people can recommend competent personal managers.

The artist should then look for the personal manager who appears best able to look after his personal needs and agrees with his goals. He should look for a personal manager whose standard of ethics coincide with that of the artist, a personal who the artist feels can best represent the

image that he wants to portray. The manager should relate well to other people since he will be acting on behalf of the artist and above all, he should believe - truly believe - in the artist's talent.

The manager must have contacts within the music industry and, depending on how far the artist wants to go, these contacts should extend beyond Canada. As Michael Godin, A&R coordinator at A & M Records in Toronto points out, "You must consider that Canada only represents 3% of the world market."

Both Len Rambeau of Balmur Ltd. (who manage Anne Murray, Bruce Murray, John Allen Cameron and Frank Mills) and Neil Dixon of Dixon & Propas (who manage The Raes, The Good Brothers and Chilliwack) feel that one manager can only handle three artists each, four at the outside. Anymore than that and one or more of his artists are going to suffer. There is a myriad of details to attend to and one man can only do so much.

In some instances, a manager is retained because a good friend or relative wants to do it. Fine, but this person should receive the same objective analysis as any other potential manager.

Summing up, in choosing a personal manager, know what his reputation is within the industry, find out who his clients are and what he's done for them, confirm that he does have the contacts he says he does and assure yourself that both your goals and personalities are compatible.

The Management Contract

Before a contract is drawn up between manager and artist, the general understanding of what their relationship is going to be should be thoroughly discussed including the manager's duties, the type of management (personal management, business management or both), management compensation, reimbursement of expenses to manage, exclusivity, length of contract and performance clauses or options.

Managers normally charge a fee ranging from 10% to 25% of the artist's gross earnings, although the final agreement depends on the negotiating position of both parties. Some have been known to go as high as 50%. (All managers interviewed for this article would only give "ball park" figures. Artists ducked the question entirely).

Where the artist signs with a booking agent using a standard A.F. of M. Booking Agent/Personal Management Agreement, the fee is controlled and would vary between 20% and 25%, depending on whether the work has come from a steady engagement (two or more consecutive days a week) or one classified as a miscellaneous engagement (single miscellaneous engagements described as one-nighters, each for a different employer in a different location.)

Each includes the agent's commission,

Continued on page 45

Traynor

BY YORKVILLE SOUND



Stacked With Quality

Traynor is Quality and Performance . . .
Units range from 15 to 250 Watts in the
TS15, TS25, TS25B, TS50, TS50B/TS215, TS200/TS98 and
Mono Block II/2150. Units feature master volume controls for
increased sustain and 4 Band EQ. on TS200 and
5 Band EQ. on Mono Block II.

**SEE YOUR LOCAL DEALER AND SEE FOR YOURSELF . . .
TRAYNOR IS QUALITY AND PERFORMANCE.**

YORKVILLE SOUND · TORONTO, CANADA · BATAVIA NEW YORK

VINTAGE ORGANS

KATHY WHITNEY

Hammond Organs of Yesteryear

At the age of fourteen, Laurens Hammond approached the chief engineer of Renault Motor Car Company in Paris with his idea for an automatic transmission. The year was 1909 and the automobile industry simply wasn't ready. At the time of his retirement in 1960, Hammond had been granted as many as 90 patents. Among them were patents for, a "tickless" clock, the first pair of 3-D glasses (for the Ziegfield Follies), the first A box radio, an electric bridge table and the Hammond organ. In January of 1934 Laurens Hammond applied for a patent for his invention of the electric organ. Shortly after the patent was granted, Henry Ford placed the first order for six organs.

Outlined here are The Player Organ, the M Series, the Nova Chord, the CV, the Solovox, and the S6 Chord Organ.

1950 S6 CHORD ORGAN

Hammond's Regional Sales Manager had his ears and eyes open for an S6 specifically, and in 1973 was fortunate in purchasing this one from an Ontario dealer. With the S6 Chord Organ, by holding down a chord button you could automatically achieve the chord, plus with the added use of the bass pedal it would automatically play the root and fifth of that chord. This obviously opened up a new market with its ease of playing.



PHOTOS BY ROGER YOUNG · PLUM STUDIOS



1938 PLAYER ORGAN

It was constructed with a higher case to accommodate the roll playing mechanism. This feature was made available through an agreement with Aeolian Skinner Co. of Boston. At the time of production in 1938, the Player Organ retailed for \$2,000. Hammond (Canada) bought this model from a Toronto dealer in 1976 who had picked it up in New York. With it they were fortunate in securing forty classical music rolls. There were only one hundred of these particular organs manufactured adding to the appeal of the collection which Hammond lends out occasionally to dealers for display purposes. Bruce Mitchell of Hammond affectionately compares them to the Craven A collection of vintage cars.

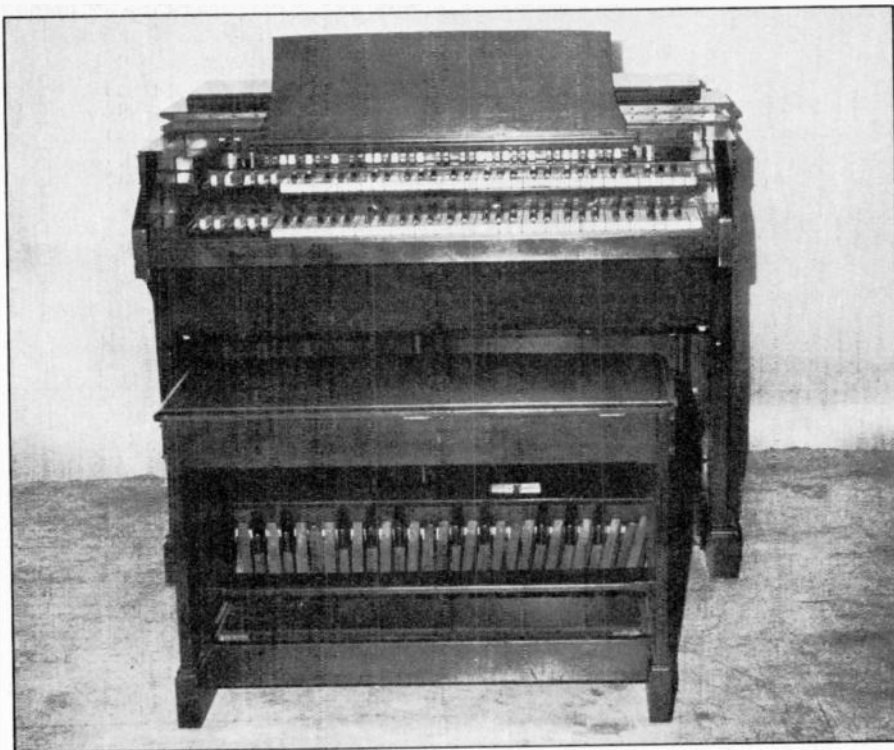


1939 NOVA CHORD

The Nova Chord was the first purely electronic organ, introduced at the New York World's Fair in 1939. Housed in a large walnut cabinet, it made use of the big *antiquish* vacuum tubes that seemed to take forever to light up. This Nova Chord was previously owned by the CBC and Hammond bought it from a dealer in Toronto in 1970. Due to the monstrous size of the Nova Chord, the people at Hammond had a difficult time getting it into their showroom; it was accomplished only after de-hinging the doors. Makes you stop and wonder how it was accommodated way back when.

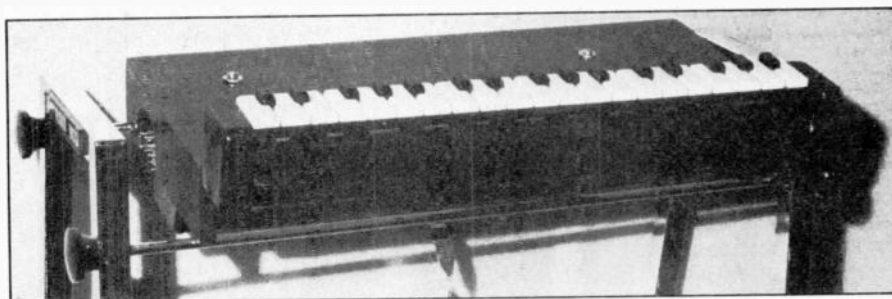
1946 CV

The CV introduced true vibrato where only tremolo had been available. It also offered fluctuation in pitch. It was built into a walnut cabinet and marketed to both home owners and churches.



1940 SOLOVOX

The Solovox was the first synthesizer keyboard. It was designed to augment the piano with organ and orchestral sounds. The three octave keyboard was arranged to be played in six octaves, featuring twelve tone selectors that produced a broad range of sound effects. It was played one key at a time projecting sound through its own speakers.



1949 M SERIES

This was the first self contained spinet organ for the home owner. The sales for the M exceeded all previous sales of all of the Hammond models combined in six short years. Even six years after the introduction of the spinet, customers were going into their local dealers with 50% down and no promise of a delivery date. Prior to the M Series, there were only console organs. Hammond obtained this one in 1974 from a dealer who had accepted it as a trade-in.

cm



TROOPER

Continued from page 24

who specialize in this.

Brian Smith has accumulated numerous guitars, cabinets, and amps over the years. He uses a 1972 Les Paul standard, a 1962 Strat, a 1972 Strat, and a custom made Lewis guitar, made by a friend of his in Vancouver. This is a small solid body guitar. He also owns Marshall cabinets acquired over a period of six years. Added to this, Brian has a 1975 Les Paul custom and a Telecaster. In the studio, the group uses different instruments in order to achieve different sounds. For example, they use acoustic guitars, an Ovation, a Guild Acoustic, a V.25 and a 1969 Telecaster. Brian has a 1958 Princeton amplifier for use in the studio and at home, while bass player Doni Underhill uses a 1959 Concert amp. The group uses very few pedals, but do have a Phase 100 which Doni uses, and a Phase 90 for Brian as well as an L.P.B. power booster. For the most part, they refrain from a lot of special effects and gimmicks. Ra recalls that recording with Randy allowed the group the opportunity of using Randy's large stock of guitars and equipment, enabling them to achieve whatever guitar sound they wished on record.

Bass player Doni Underhill uses a collection of instruments. On stage he uses

four basses - a 1971 Fender Jazz, a limited edition 1965 Precision, a 1970 Precision, and a B.C. Rich. As far as amplifiers are concerned, Acoustic, Marshall and Ampeg suit Doni and give him the sound he wants on stage. The Acoustic amplifier has recently been equipped with a Bomont speaker purchased last Fall on their most recent Canadian tour.

All members of the band contribute to the songwriting as individuals as well as collaborating on some songs

Drummer, Tommy Stewart has two complete sets of Slingerlands. On the road Tom has devised his own set with several brand names which suit his style of playing, rather than using one complete set made by the same manufacturer. His kit includes Pearl drums with Sonor and Slingerland pedals. The cymbal stands along with the snare drum are made by Ludwig, while the bass drum is a Rogers, with the cymbals being Zildjians and Paistes. Tom also incorporates electronic drums, Syncussions by Pearl similar to Syndrums, giving the drummer a wide range of electronic effects.

Keyboardist Rob Deans uses four top of

the line keyboards on stage. He uses a Mini Moog, a Yamaha electric grand piano, a Hammond C.3 organ, and a modified Solina string machine. When the group is in the recording studio they use their own equipment and amps and if necessary, rent various other pieces of equipment to suit their requirements.

As chief songwriters for the group Ra McGuire and Brian Smith have recently started their own publishing company. Prior to this, their writing had been published through Bachman's various publishing companies, however now they have severed all ties with Randy. All members of the band contribute to the song writing as individuals, and interacting with each other to collaborate and come up with different songs. Most of their song writing is done at home, in Vancouver. They seldom write while on the road, having written only three or four songs on the road during their entire career. This does not mean that ideas for lyrics are not jotted down in Ra's notebook which is always with him. Likewise, Brian records various guitar riffs and melodies for songs on cassette, and keeps a number of these cassettes from which to draw ideas for new material. "Sports Car", a top single for the group was originally a poem inspired by a T.V. commercial. Ra concentrates on the lyrics, and looks for strong melodies with good lyrics. He is influenced by the lyrics of Bruce Springsteen. Brian explains,

RYDEZ

SYSTEMES
D'ECLAIRAGE
LIGHTING
SYSTEMS



Lighting your way to success . . .

Rydez Lighting Systems is a young company aimed at providing full services for all facets of the lighting industry.

We manufacture high quality, portable lighting systems for sale or rent. In addition, we provide custom system fabrication and we are authorized distributors for several product lines.

Whether it be club, theatre, concert, or merely an interested individual, we welcome your inquiry on our services and lighting products.

RYDEZ LIGHTING SYSTEMS

354 rue Inspecteur, Suite RC710, Montréal, P.Q. H3C 2K7
Tél.: (514) 861-6203

Songwriters' Market Guide

In the May/June issue of Canadian Musician, we will be featuring the Songwriters' Market Guide. A free listing is available for producers, record companies, music publishers, managers, artists or anyone seeking material from Canadian writers.

For Information Contact
KATHY WHITNEY
Canadian Musician
2453 Yonge St., No.3
Toronto, Ont. M4P 2E8
(416) 485-8284

"sometimes a song will stay pretty close to the way it was originally conceived. It is important for a songwriter to be as flexible and objective as possible concerning his work, since you might limit yourself in developing a better style." Songs often go through a number of changes from the original idea once the band begins rehearsing and arranging them. Once they are in the studio, a song may change again before the final recording. The group has achieved their own identity and musical style, and have never tried to sound like anyone else. Their biggest influence has been, *The Beatles*, the case with most rock bands.

Trooper's jacket concepts have all been designed by James O'Mara along with the band. The Morrelli family of Langley, B.C. allow the group to use their son's rehearsal facilities in the country where new ideas and arrangements are born.

Trooper are very proud of their success thus far, having received numerous awards including quadruple platinum status for "Hot Shots". Their success has enabled them to also appear on numerous television shows.

Trooper's tours have consisted mainly of headliners in Canada. They were fortunate in getting a lot of exposure in the U.S. fronting many large B.T.O. tours. Their six albums are released here in Canada, the U.S., Australia, Japan, England and Germany, and hopefully they will have the opportunity of touring these countries in the future.

Trooper's light show now is a combination of one hundred and fifty lamps, under the capable direction of light director Joe Jackson, whose creative genius and tremendous energy is always developing new ideas to improve the stage presentation. Dave Elmer their sound man has worked with the group for years, and is a key factor in the success of their live performance.

The five members of Trooper are supported by a large staff upwards of thirty people. Their entourage on tour consists of fifteen to twenty people, including roadies, light and sound men and many more. It is extremely costly to tour, but now the group is reaping the benefits of their sold out concerts. **cm**

Trooper Discography

Trooper MCA 2149
 Two for The Show MCA 2214
 Knock Em Dead Kid MCA 2275
 Thick as Thieves MCA 2377
 Hot Shots MCA 5101
 Flying Colors MCA 3173.

IDENTIFY YOURSELF

WITH A

canadian musician

T-SHIRT

\$5⁹⁵

(plus 50¢ postage and handling)

LIGHT BLUE LETTERING ON BLACK

50% Cotton
50% Polyester

PLEASE ALLOW FOUR TO SIX WEEKS FOR DELIVERY

SIZES:
 S-M-L-XL

Order Yours Today!



Name _____
 Address _____
 City _____
 Prov _____ Code _____

SPECIFY SIZE AND QUANTITY

S _____
 M _____
 L _____
 XL _____

Ontario Residents Add 7% Sales Tax.

Please make cheque or money order payable to:

Canadian Musician, 2453 Yonge St., Suite 3, Toronto, Ontario
 M4P 2E8.

Segarini

Continued from page 27

really doesn't like the Rhodes, for its uses are limited in pure Pop music, and says, "We just have to live with one live until we can go out and purchase a Yamaha baby grand or something."

Recording off the floor was especially true with "Teenage Love", a remake of the old Wackers tune called "Teenage Vegetable" that has become a standard in their live repertoire - and they know it inside out. Bob's been trying to get that tune on vinyl since 1971 and, being the album's all-out rocker, it was definitely off the floor if anything was.

Laced throughout *Goodbye L.A.* is the searing lead guitar work of Mike St. Denis, a southpaw who uses a right-handed Stratocaster modified with a Gibson humbucking in the centre position. His upside-down axe is further personalized by a home-made cutaway, improving access to the high frets. When all the album's basic tracks were down, it was time to record the vocals and lead instruments. It seemed as though Mike, perhaps, had it easiest in the studio at this point, if only because he's so good at what he does.

A typical day in the latter stages of the recording would find Mike arriving at the studio practically unnoticed. Without a word, he would plug in his Strat, save the

day with an incredible lead in one or two takes, and then slip out the door as quietly as he came in. He almost never gets caught up in the patterned lead syndrome, for he doesn't have time to do anything but improvise.

Bob, Mike, and "second" guitarist Pete Kashur (with an SG) make up the essence of the Segarini Sound that is based around this army-of-guitars formation. The only guitar used on *Goodbye L.A.* not also found in their touring collection was a Rickenbacker 12 string electric played by Bob as one of the guitars on "I Hardly Know Her Name", another old Wackers tune.

Segarini, the band, has been making a name for itself mostly by going on the road. Since their live sound is very familiar with people, they tried to combine this with a studio sound. If they simply wanted to recreate their live sound, they would have put out a live album. But, as Bob put it, "Live has very little bearing on records. If it did, there would never have been any Beatle records from *Revolver* on."

In order to combine the live and studio auras, Mike's and Pete's guitars were recorded with both close and distant mikes (while the bass was recorded direct and close miked). Mark Bronson's drums were recorded onto seven tracks instead of the usual five because of the additional distant (ambient) miking overhead. This enhanced the effect of Mark's work,



which comes straight from the Max Weinberg school of power-house drumming. (Actually, this style can be traced back to the opening beats of the Ronettes' "Be My Baby"). Graphic equalizers were also used on the snare and bass drums. Sax and horns were close miked and shared the drums' distant mike in what engineer Ken Friesen refers to as the "live area" of the studio, centered around the drum kit. All vocals were recorded with an AKG Stereo room mike.

Upon first listen of *Goodbye L.A.* (and *Gotta Have Pop*), there may seem to be a greater use of electronic effects than there actually was. Use of these "toys" was, in fact, kept to a minimum. They used a lot of different speed two-track tape slap

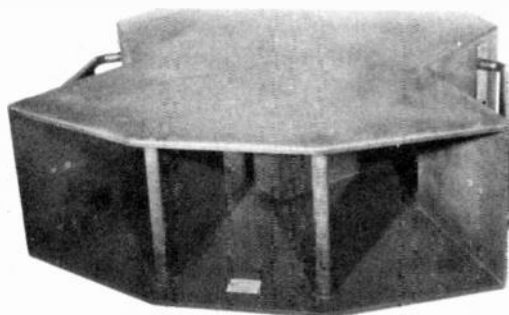
Clydesdale

CUSTOM CASE CO. LTD.
86 Sinnott Road,
Scarborough, Ont. M1L 4M7
Tel (416) 755-6543



Dealer inquiries invited

Butterfly Series by Tube Audio



Introducing a series of outstanding professional sound reinforcement enclosures for those performers whose needs go beyond the ordinary.

Butterfly Bass Typical performance for 2 units stacked at 400 watts input, measured at 1 meter with A.T.C. -12" long coil bass speakers.

"130 db or better from 68 to 500 HZ"

For further information and supporting test results on the full line please contact us through...

Recording Media Services.

2271 Kingston Rd., Scarborough M1N 1T8
Phone 1-416-264-2355

PRODUCT INFORMATION

Complete and mail card directly
to company from which
you require additional information

PRODUCT INFORMATION

Complete and mail card directly
to company from which
you require additional information

PLACE
STAMP
HERE

TO: MARKETING DEPT.

COMPANY _____

ADDRESS _____

CITY _____

PROV. _____ CODE _____

PLACE
STAMP
HERE

TO: MARKETING DEPT.

COMPANY _____

ADDRESS _____

CITY _____

PROV _____ CODE _____

PLACE
STAMP
HERE

TO: MARKETING DEPT.

COMPANY _____

ADDRESS _____

CITY _____

PROV. _____ CODE _____

PLACE
STAMP
HERE

TO: MARKETING DEPT.

COMPANY _____

ADDRESS _____

CITY _____

PROV _____ CODE _____

PRODUCT INFORMATION

Complete and mail card directly
to company from which
you require additional information

FEBRUARY 1980

Yes, I'm Interested

Please send me more information on your products advertised in
Canadian Musician.

In particular _____

NAME _____

ADDRESS _____

CITY _____

PROV. _____ CODE _____

Professional Musician

Amateur Musician

Music Educator

Music Dealer

Recording Studio

Other _____

FEBRUARY 1980

Yes, I'm Interested

Please send me more information on your products advertised in
Canadian Musician.

In particular _____

NAME _____

ADDRESS _____

CITY _____

PROV. _____ CODE _____

Professional Musician

Amateur Musician

Music Educator

Music Dealer

Recording Studio

Other _____

World Radio History

PRODUCT INFORMATION

Complete and mail card directly
to company from which
you require additional information

FEBRUARY 1980

Yes, I'm Interested

Please send me more information on your products advertised in
Canadian Musician.

In particular _____

NAME _____

ADDRESS _____

CITY _____

PROV. _____ CODE _____

Professional Musician

Amateur Musician

Music Educator

Music Dealer

Recording Studio

Other _____

FEBRUARY 1980

Yes, I'm Interested

Please send me more information on your products advertised in
Canadian Musician.

In particular _____

NAME _____

ADDRESS _____

CITY _____

PROV. _____ CODE _____

Professional Musician

Amateur Musician

Music Educator

Music Dealer

Recording Studio

Other _____

("just like the old days") but they relied on little else other than the conventional uses of reverb, tremolo, and phase shifting. Any effects that were used, stated Ken Friesen, were done to "embellish" the music, "not to make the song into something it wasn't."

The Aphex Aural Exciter was employed, as it was with *Gotta Have Pop*, and a vocal stresser was also used in the final mix. The album took about a month, in total, to complete, but it stretched over much of the summer of 1979 because the band was often off playing the various clubs in Toronto for two or three days at a time. Bob estimated that although they spent about sixty-six hours mixing the album (an average of six hours per cut), the recording time consumed up to three or four hundred hours.

Bob Segarini views his role as producer in perhaps a different light than do many producers. First off, he also happens to be the principal composer and musician involved in the project, which is obviously going to affect his directions and decisions. This fact immerses him even further into the creation of the music than would be the case for an "outsider" producer.

Still, Bob looks to the other individuals who comprise the elements of making a record: "Everybody in the room that cares about the music has input. My only capacity as a producer is to filter through all the input, choose what I like and what I think works for the songs, and apply

that input. I have my ideas about how things should be done, but everybody who works on a record has the *right* to express their opinion. The hardest part of my job is accepting the responsibility for making the final decision."

The main reason that Segarini's production work might seem more involved and complex than it actually is lies in a very simple formula. The formula is that he has no formula. He stated rather matter-of-factly that nowhere does there exist a set of rules for making records. His "trial and error" approach may be a little more time consuming than it would be for someone with a pat procedure, but the exceptional results speak for themselves.

For example, Bob does not always record the instruments and voices flat and then put the tracks through special effects. When it seems appropriate to, say, tape a guitar lick with reverb, he'll do it. If it doesn't seem quite right at the time, he'll hold off until later or leave it as is: "Just whatever works," he shrugs. Bob enters the studio knowing how he wants to build a song *thematically* and where the instruments should make their entrances and exits. From there on in, he's putting confidence in the suggestions of his band, the engineer, and anybody else who cares to make a suggestion.

As a result, it's usually a very spontaneous approach, feeding off the circumstances of the moment and the environment. I remember dropping in one

evening when Bob, Garwood, and Ken were alone in the studio trying to fit a last minute guitar lick into a song (I think it was the rockabilly number "Who's Loving You"). The two guitars were being taken direct, as they reclined on the comfortable chairs in the control room. Garwood eventually found a catchy four chord run. Just as Bob joined in, Garwood stopped, examined his chord structures and said, "Let me figure out what I'm doing here." But before he had the chance to give names to the chords he was inventing, Bob said, "I don't care what it is you're doing - just keep doing it!"

Bob summed up his essential approach to producing in one line, "It doesn't matter *how* you achieve it, it only matters that you *do*." cm

Bob Segarini Discography

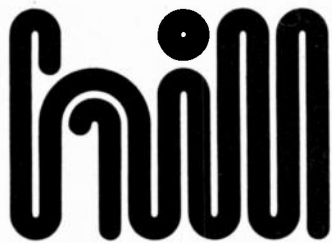
WITH FAMILY TREE
Miss Butters RCA 3955

WITH ROXY
Roxy EKS 74063

WITH THE WACKERS
Wackering Heights EKS 74098;
Hot Wacks EKS 75025;
Shredder EKS 75046

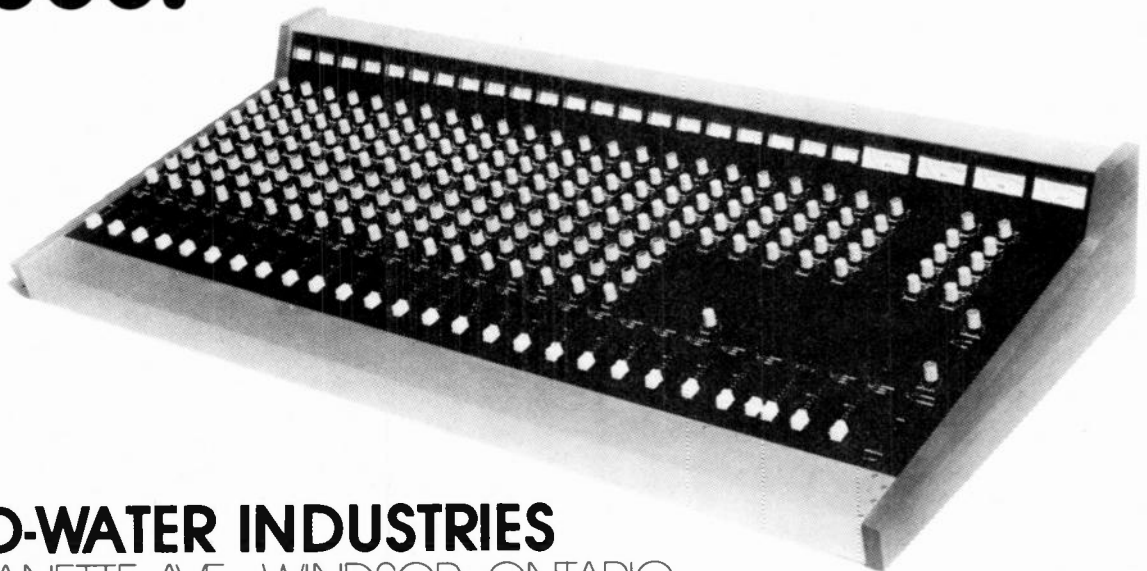
WITH THE DUDES
We're No Angels PC 33577

SEGARINI
Gotta Have Pop Bomb 7027;
Goodbye L.A. PEC 90576



SIMPLY THE BEST...

Road and Studio Mixing Consoles
Amps, Crossovers Road Systems 1kw to 20kw



HEAD-WATER INDUSTRIES

1049 JANETTE AVE., WINDSOR, ONTARIO

1-519-256-2454 — CALL OR WRITE

PICTURED 18 x 4 x 2

Ronnie Prophet

Continued from page 29

had his green card. "I sold every stick of furniture we had," said Prophet. "I didn't want any reminders of what I'd been through there, got in the car with my wife and two kids and headed for Fort Lauderdale. Four years later we moved to Nashville."

On the road an average of 240 days a year, doing mostly one-nighters, Prophet keeps to a back-breaking schedule. A typical tour can start off in West Liberty, Iowa, put him on a plane for Timmins, take him all through Northern Ontario, then to Ottawa. From there he'll work right across the prairies, do British Columbia then fly back to Toronto to tape four shows for *Grand Old Country* before starting another tour.

On his Canadian tours he works for the most part with three bands. *Whiskey River* does all of his Ontario dates, *Sheila Ann And The Dream Makers* back him in Manitoba, Saskatchewan and Alberta and in British Columbia he uses *The Silver Dollar Band*.

For *Grand Old Country* alone, he tapes 24 shows a year, four each session, which keeps him from practicing guitar as much as he once did. "No I don't practice as I should any more because I'm too busy

singing. Taping that many shows each year involves learning new material before each session. I do three songs in every show, an opening, a closing and a feature song. That means I've got to learn twelve songs in two days because we have two days rehearsal and four days to tape. So that's my practice time and it's mostly vocal practice."

Debbie Fleming, lead back-up singer on the show, says that Ronnie sets the whole tone of the show. "He's excellent to work with. He's really a very modest man, not on an ego trip at all and doesn't hesitate to ask for help with lyrics if he runs into a snag. He's a super guy, extremely professional."

On guitar, Prophet has been most influenced by country stars Chet Atkins and Merle Travis. Vocally, he used to be a real fan of Ferlin Husky (alias Simon Crum alias Terry Preston) and has always liked the Beatles. Today's music? He hedges a little. "George Jones, Larry Gatlin, Crystal Gale, Tammy Wynette...everyone has something to offer. Quite often I like the songs more than I like the singers."

Not a song writer himself, "there are too many good writers around", Ronnie is barraged with tapes from writers. "God, am I ever. Tapes and tapes and tapes." He listens to every one saying simply, "I can't afford not to. That's how I got *Everybody Needs A Love Song* from Ian Cooney.

When I lived in Montreal, Ian's father owned a small guitar shop and I used to go down there all the time to work on my guitars.

"Ian was just a little redheaded kid running around the shop in those days, half the time with a cold. He started sending me songs about six years ago, came along with *Everybody Needs A Love Song* and I liked it."

When Ronnie does get back to Nashville, it's not to rest. Nights he works the Carousel Club (now renamed Ronnie Prophet's Carousel Club) where he has a lifetime contract. It's a sweet deal.

"I come and go as I please," he explained. "Last year I worked there 60 days, the year before about 90, the year before that about 150. There's always a house band but I do all my shows solo. I might go in on a Monday and work only on the Monday. I might only work on a Tuesday and Wednesday. I now have a contract there for as long as I want and I call the shots."

According to Bill Johnson, broadcaster at country station CHOO in Ajax, "You haven't seen anything until you see Ronnie work that club. It's really as Chet Atkins says, a one-man show. Singing, playing and great comedy routines. Down there he's country's Don Rickles and the audiences love him."

Days in Nashville are spent at his office going over books, answering fan mail (he has fan clubs in Canada, the States and



Fresher

BUILT-IN 5 EFFECTS

Phase Shifter • Auto Wah
Sustain • Distortion • Boost

New Horizons for the Creative Artist

Creativity at your fingertips with the flick of a switch. Also available in Ip style. Try it at your dealer today.

For the name of the dealer in your area contact.

Art White Music Service

LIMITED
11 Progress Ave., Unit 22
Scarborough, Ont. Canada M1P 4S7



found the time ("God only knows when," said an associate) to build a recording studio in his home.

"It's a small four-track studio," he explained. "The control room is about 8' by 12', the studio about 25' by 20' with a drum booth with everything in it. The board handles ten microphones. It's a Tascam board with a Teac half-inch four-track with a Revox stereo two-track mastering recorder."

When he wasn't on a major label, he started his own, cutting a number of albums in his basement studio, all of which are sold by mail order through his office (along with Ronnie Prophet T-shirts and Ronnie Prophet books). "I've got one instrumental album, *Prophet Pickin'* and all the tracks are played by yours truly. I played the rhythm, the lead, the harmonies and all the fills.

"On one tune," he continued, "*Ghost Riders In The Sky*, I've got a thunderstorm in the background that I recorded one night in Chatanooga, Tennessee - live! It took me months to cut that album. I'd cut it in the afternoon or if I got an idea, I'd be cutting it at three o'clock in the morning sitting in the studio in my underwear."

It was here too that he cut *Faces And Phases*, a vocal album and *Harold The Horny Toad*, one of his best comedy routines.

The driving pace appears to agree with

Prophet. He's fit, trim, and youthful, plays a little golf when there's time, and to relax?

"I travel," he said, "and now that the European market is opening up I'll be travelling even more, or at least in different directions."

The European market opened for Ronnie in 1978 when he appeared as a guest at the *Tenth International Festival Of Country Music* at Wembley, England and did two national TV specials on the BBC followed by a three week tour of England, Scotland and Ireland with Billie Jo Spears.

Last year he was official host of the Festival and again toured the United Kingdom, only this time as the headliner, finishing off in Germany and Holland. This year, he will do a mini-series for the BBC, a proposed tour will stretch out to include France, Switzerland and Sweden, then possibly on to South Africa and Australia.

Anything else? "It's a big world out there," he answered. "I'd like to see it all." There seems little doubt that he will do just that.

Looking back on 23 years in the business, Prophet feels there have been no low points in his career, "it's just been one long grind uphill", that one of the highs was getting out of Montreal and that being in the right place at the right time still counts.

Believe him. He's been there.

cm

England), listening to demos, choosing costumes and conferring with manager Don Keirns.

With the exception of Keirns, Prophet is less than enthusiastic about personal managers, describing the majority as "squirrels who know nothing about the business."

"Managers should really have credentials in the same way that an artist should," he stated. "Who is he? Who has he handled and where did he go with that artist? What can he do and what connections does he have? Don managed Charlie Pride for five years which isn't a bad credit. At the moment, he only manages me. I've got enough work to keep him and the office busy."

Prophet thrives on work. Somehow he

BOOKS FOR MUSICIANS

Good music books are often hard to find, but now you can order directly from us.

PAUL ROBSON PERCUSSION SERIES

A101 Volume 1 - Introduction	5.95
A102 Volume 2 - Elementary	5.95
A103 Volume 3 - Intermediate	5.95
A104 Volume 4 - Advanced	5.95
A105 Teaching and Learning Guide	5.95
A106 Four volumes and Teaching and Learning Guide	24.95

B101 Piano Tuning by J. Cree Fisher	3.95
B102 Theory and Practice of Piano Construction by William B. White	3.50
B103 Hear Me Talking to Ya' by Nat Shapiro and Nat Hentoff	4.95
B104 Psychology of Music by Carl E. Seashore	6.95
B105 Science and Music by Sir James Jeans	4.50
B106 On Studying Singing by Sergius Kagen	2.50
B107 Music, Physics and Engineering by Harry F. Olson	6.95
B108 The Theory of Sound by J.W.S. Rayleigh (Two volume set)	12.95
B109 The Reproduction of Sound by Edgar Villchur	2.95
B110 Music, Sound and Sensation by Fritz Winckel	3.95
B111 Advanced 5-String Banjo Technique by Neil Griffin	6.50
B112 Learn to Play Bluegrass Guitar by Tommy Flint	2.95
B113 Harvard Brief Dictionary of Music	3.95
B114 Practical Band Instrument Repair Manual	9.95
B115 Make your own Musical Instruments	7.50
B116 The Guitar Book by Tom Wheeler	26.95
B117 Guitar Repair	12.95
B118 Classic Guitar Construction	15.95

Please send me the following books:
(Enter number only)

Total amount payable _____ Add 10% for shipping and handling

Enclosed is my cheque or money order for \$ _____

Name _____ Address _____

City _____ Prov _____ Code _____

Mail with your payment to:
CM Books, 2453 Yonge St., No.3, Toronto, Ontario M4P 2E8

Andrew Davis

Continued from page 31

that, they asked me back every season. In fact, I was principal guest conductor there for three years, from 1973 to 1976.

"What finally got me out of my proof-reading job, though, was the BBC Scottish Symphony Orchestra, which had one of only two posts in England for an assistant conductor. And in fact, it's much more like being a second conductor. I went there on contract to do forty concerts a year. In reality, I did fifty concerts, for two years, with very little duplication of repertoire. Those broadcasting orchestras, you know, don't repeat that much. I got that job by winning an audition. There were eight of us, and we each conducted the orchestra for thirty-five minutes. It's crazy really. I mean, I'm not complaining. That was my first full-time job. It also included the very dubious pleasure of training the BBC Scottish Choral Society, which is about the worst choir you've ever heard. Every Monday night, it was torture. For which I was paid the princely sum of \$2000 a year."

Shortly before he left for Glasgow, he was, on two days' notice, asked to take over a concert with the BBC Symphony Orchestra in London's Festival Hall. "I did it, and it was quite successful. After that, people knew about me at least; and I had these two years in Glasgow to really build

up a repertoire. At the same time, I was invited to conduct other English orchestras." Davis started his climb up the ranks, beginning with out-of-town concerts at Eastbourne, Brighton, and eventually to the Hallé Orchestra, and of course, the Royal Liverpool Orchestra.

Reminded of the tradition of conductors who've gotten their start by filling in for ailing older conductors on the eve of an important concert, Davis says, "I think it's true because obviously conducting is a branch of the musical profession in which it's difficult to get started because you

The orchestra members seem relaxed and confident in his presence.

need an orchestra. Otherwise, nobody can tell what you can do. And so, young conductors do need that kind of break."

In a sense, now, the lengthy apprenticeship is over, the trek through the wilderness of provincial and amateur orchestras has ended, and Davis has finally arrived on the international conducting scene. He now owns three sets of tails, and two other tuxedos. While he spends twenty weeks of the year as Music Director of the Toronto Symphony, that time is broken up by appearances in New York, Boston, London (three times with three different London orchestras), Berlin, Stockholm, Los Angeles, Cleveland, and

a few other places that he can't recall off-hand.

He owns a comfortably renovated town house in the Cabbagetown section of Toronto. There's a grand piano in the livingroom, while the diningroom is furnished in early Canadian pine, including an antique Quebec armoire. On the livingroom walls are framed Eskimo drawings. That's a taste he's acquired since coming to Canada. In one corner of the floor lies an old music box that he bought in Shanghai. As far as Davis knows, it was made around 1870 in Switzerland for the Chinese market. He winds it up with a loud creaking noise, and it begins to play unidentifiable tunes, while tapping on wooden drums and ping-pong on tiny bells.

Davis also collects antique silver spoons, and he shows off an expensive handful, including an Elizabethan spoon that cost him £650 in a London auction room four years ago. He's no less enthusiastic about medieval stained glass; but since it's less readily collectable, he satisfies himself by exploring old churches in Europe and buying hefty French reference books on the subject.

Is there more? Beyond the travelling, the recording sessions, the antique silver and the stained glass, the world of music and musicians, what does he do at the end of a long day and exhausting concert? "I watch television. My favourite is *The Rockford File*. That actor in it, what's his name, is really very good." cm



BRODIE SCHOOL OF MUSIC AND MODERN DANCE

1210 EGLINTON AVE. WEST
TORONTO 10, ONTARIO, CANADA
TELEPHONE 783-7958

LESSONS FOR BEGINNERS TO PROFESSIONALS

WOODWINDS

- * FLUTE
- * CLARINET
- * SAXOPHONE

STRINGS

- * VIOLIN
- * CELLO
- * FOLK & CLASSICAL GUITAR
- * BASS

PIANO * THEORY * HARMONY
PERCUSSION

MODERN DANCE CLASSES
AND CHOREOGRAPHY

Director of Music - Paul Brodie
Director of Dance - Rima Brodie

BOOSEY & HAWKES RIGHT FROM THE START



Boosey & Hawkes

279 YORKLAND BLVD., WILLOWDALE, ONTARIO M2J 1S7 416-491-1900

Managers

Continued from page 33

so in effect the artist is paying 5% for personal management. The agent is making the bulk of his fee on agent's commission.

A manager is generally reimbursed for all direct expenses made on behalf of the artist in addition to his management commission but this can be controlled by the artist in that approval must be given first. Again, negotiable.

Although almost all contracts provide that the artist is signed exclusively to the manager, the manager has the right to perform the same services for other artists. Since the manager may be entitled to a substantial sum under your agreement, the artist should be certain that the manager he signs with, is going to be the one that will be handling the artist.

If the manager must delegate his services of advising and counselling to someone else because of other commitments, the artist may want to provide in his contract that he shall have the right of approval of such other person. The artist should also be certain that there is no conflict of interests with any other artist that the manager may be handling.

The term or length of the contract can be a vital issue.

Bernie Solomon, Toronto's top enter-

tainment lawyer, feels that a contract should run for at least five years, since it could conceivably take that long to get the artist's career going in the right direction.

He points out that the artist can be protected by having performance clauses in the agreement, which in effect say that if certain levels of performance haven't been reached by certain target dates by the manager and/or artist, the agreement can be terminated.

On the personal management agreement provided by the Union (for personal management only, as well as the booking agent's personal management agreement), the International Executive Board advises that contracts should not exceed three years. Few, if any, personal managers appear to use these contracts (with the exception of agents), preferring to have their own drawn up.

Often a contract provides for an initial period of one year, plus four or five additional one year options exercisable by the manager. In this case, the artist would be advised to have the contract modified in order that he can terminate the contract if the manager hasn't been able to further the artist's career.

Solomon is quick to point out that an artist should never sign a contract without taking it first to a lawyer preferably one specializing in the entertainment field.

Some contracts give the manager power of attorney which allows him to collect all

monies and sign any agreements on behalf of the artist. Think long on this one.

If the manager is looking after the artist's business affairs, the artist should allow in his contract a provision giving him the right to examine all books upon written notification. By the same token, if the artist keeps the books, the manager should have the same right.

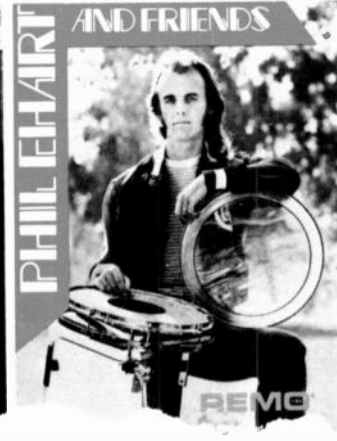
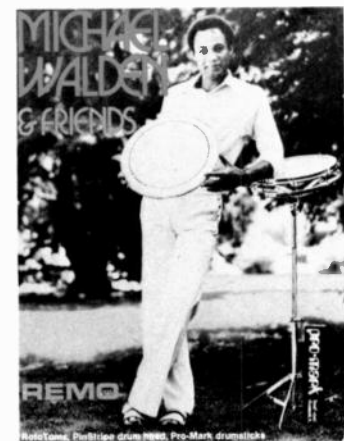
The list could go on and on, since so much depends on the individual artist and his goals. For example: who has the final approval in the event of disagreements? Will the manager be paid weekly, monthly or quarterly? What happens in the event of the manager's death? Is his estate entitled to any monies from contracts negotiated prior to his death? Should there be an arbitration clause in the contract to cover any disputes that arise?

Herein is where the lawyer's expertise will prove to be invaluable to the artist.

Signing with the right personal manager can be one of the most important decisions an artist makes and many, as Bernie Solomon says, "shop more carefully for a guitar than they do for a manager." But a good artist/manager relationship is a two-way street. A good manager will give as much thought to signing an artist, as an artist should to signing with the manager.

And just as there are good artists, so too are there good managers. May you find one another and live in peace.

The industry needs you both. cm



REMO and FRIENDS

Thanks to these superstars for choosing and using our percussion products . . . and to the thousands of friends the world over who have made Remo the most asked-for name in drum heads!

REMO^{USA}

We help you sound better!

Remo, Inc. 12804 Raymer St., North Hollywood, CA 91605

Send \$2.00 for set of 6 posters, 9" x 12", as shown. Send in this ad, \$3 and your size for new \$6 value Remo/Pro-Mark T-shirt. Dark Brown only. Limit 1 per ad.



Guitar

BOBBY EDWARDS

Listening to Guitarists

I'm writing this column, not only for the experienced player, but for the beginner. It deals with listening to guitar players and their records and absorbing their excellence.

One thing for certain, Canada possesses premium guitarists who are sought after by international artists. Jazz, rock, classical, country and folk records must be listened to so as to surround yourself with all forms of music. Adopt all of this knowledge to your own style and become a complete musician.

For Canadian guitarists, our most prized possession is Ed Bickert. I have heard and seen many guitarists cross over and have inflections of another guitarist's style, but to date, I have yet to hear anyone use guitar voicings that are as spontaneous and ingenious as Ed Bickert's. Ed's playing can be heard on the late Paul Desmond's albums. Three available are Pure Desmond - CTI label; Paul Desmond's Quartet (albums 1 and 2). These are live from Bourbon Street. One is on the Artists' House label and the other is on the Horizon label. There is also a solo album of Ed Bickert entitled "I like to recognize the Tune" on CTL records. All are a must for listening.

In this attempt to present other guitarists to you I know I'm leaving out other great players. For this I apologize.

Other international guitarists to listen to are Lenny Breau, George Benson, Larry Coryell, Kenny Burrell, Jim Hall, Django Reinhardt, Gabor Zabo and Sonny Greenwich.

For the rock guitarist category, it is difficult to select only a few because many are players in groups and may not be identifiable to the general audience. One of the most popular is Domenic Troiano. He's the hero of the Toronto rock group scene. For years players have heard him with powerful groups such as the Mandala and come away exhausted by his drive and funky style. Now he's available on his own solo albums and is one of Canada's hottest rock guitarists.

Influential American rock guitarists to listen to are James Burton (formerly with Elvis Presley, and Rick Nelson) and without a doubt Jimmy Hendrix still has guitarists behind close doors trying to figure out how he ever created his electronic effects. For a more jazz oriented form of rock playing, I suggest listening to some of Quincy Jones' latest albums to hear players like Phil Upchurch and Wa-Wa Jackson.

Folk playing is often a cross over of rock and country, but there are a few guitarists who really have had a big influence on hundreds even thousands of singers and players. Again, Canada has one of the champs, Red Shea. He developed his style with Gordon Lightfoot in the mid '60's and was responsible for sophisticated folk playing. Other beautiful players in folk are Bruce Cockburn, Joni Mitchell and Paul Simon (particularly the earlier Simon and Garfunkel material).

Classical guitarists I leave to the last. They are a special breed all by themselves. It is probably the most demanding form of all guitar styles. The practicing and dedication required to walk on stage and flawlessly execute a two hour repertoire is inconceivable to most guitarists. My favourite, for reasons far beyond his actual performance, is Andre Segovia. Sit down and try and understand what he went through, with help from no one, in the initial stages, in presenting the guitar as a sophisticated, important instrument. His playing really has a head start on the other famous players. One is his obvious age; 86. There is mileage there that can't be replaced by all the lessons and studying. Most important is his heart for the guitar, his warmth when he plays. Technically three giants who are staggeringly brilliant are John Williams, Julian Bream, and Christopher Parkening. Liona Boyd is the first classical guitarist from Canada to achieve international acclaim.

If you have not heard any of the players mentioned here, try and obtain their records. Then you will be listening to sensitivity, dedication and class necessary to be a great guitarist. Good luck.

ORGANIZE ME!!!

Please send me _____ file(s) at \$4.95 (plus 50¢ postage & handling).

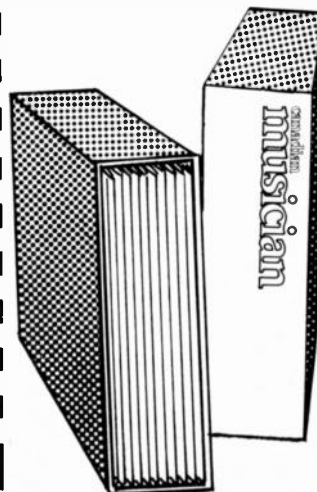
Name _____

Address _____

City _____

Prov _____ Code _____

Please make cheque or money order payable to:
Canadian Musician, 2453 Yonge St., Suite 3,
Toronto, Ontario M4P 2E8.
Ont. Residents add 7% sales tax.



NEATNESS COUNTS

Keep CANADIAN MUSICIAN at your fingertips with these easy-to-use files. Organize your back copies, approximately twelve per file, in a rich brown case with attractive gold lettering. The file is \$4.95 plus 50¢ for postage and handling.



Keyboards

BRIAN HARRIS

Broadening the Scope - Part II

In the last issue, we looked at the concept of part writing and how we could apply it in a rather basic way to keyboard playing. In this issue, we'll expand on that basic topic by increasing the individuality of each part and by exploring harmonic progressions that go somewhat beyond the basic example we looked at in Part I.

In the following example, some non-diatonic, but related chords are introduced in inversion to provide more harmonic interest. Note that unlike the example in Part I where the four parts used essentially only half notes, here the four parts have some individual rhythmic and melodic characteristics of their own.

The soprano is rather melodic;

The alto prefers longer notes in the background, only occasionally coming to the foreground to be heard individually;

The tenor is, like the soprano, fairly melodic, and likes to be heard in the foreground;

The bass is content to descend the chromatic scale in half notes, providing an interesting contrast to the other voices.

(EX A)

(only basic chord symbols indicated)

In the next example, chords which are less closely related are used in a sequence. In the first three bars, the bass goes down the chromatic scale, while the basic chords alternate between major (root position) and major (first inversion). Again, note the individuality of each of the lines.

(EX B)

(only basic chord symbols indicated)

The following example uses chords distantly related to the basic key, but the use of inversions again helps to make the harmonies 'lead' one to the other. Again the lines take on some individuality of their own.

(EX C)

(only basic chord symbols indicated)

Suggested Assignment:

1. Write 3 short selections (about 8 bars each) in (a) 2 parts, (b) 3 parts, (c) 4 parts. Make each part interesting and individual.
2. Learn a pop, soft rock, or jazz tune. Develop some interesting melodic factors in the bass and in the inner parts.
3. Write a piece on each of the following chord progressions. Try to make all parts interesting.

Listen to many different types of music and see how much you can really hear at once. They say a top-notch quarterback can see the whole football field in front of him, knowing exactly where all his men are, and where all his opponents are -all in the space of a second or so. Similarly a fine musician can listen to music and know exactly where all the parts are at any given time.

I hope you have some fun working with this concept. Please let me know how it works out. I'll try to answer any questions you might have if you'll drop me a line c/o Canadian Musician.

In the next issue, we'll be taking a basic look at "blues" piano and how it can be applied to many other styles of music. Take care and we'll see you then.



Bass

TOM SZCZESNIAK

Scale Patterns (cont.)

Presented below are two octave versions of major and minor scales. Each scale has a different fingering pattern.

The remaining twelve scales will be presented in the next issue. Good luck and if you have any questions, write to me in care of Canadian Musician.

D \flat Major

B \flat Harm. Minor

B \flat Mel. Minor

B \flat Major

E \flat Harm. Minor

E \flat Mel. Minor

B Major

G \sharp Harm. Minor

G \sharp Mel. Minor



Percussion

PAUL ROBSON

Odd Time Signatures

Different nations use a wide variety of time signatures which may be unfamiliar to us, notably in Eastern, Indian and African music. To improve your drumming vocabulary, listen to records available of these types of music.

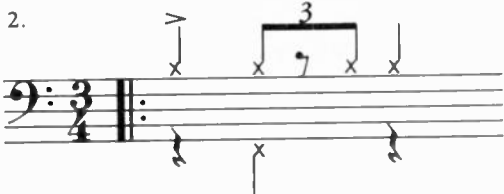
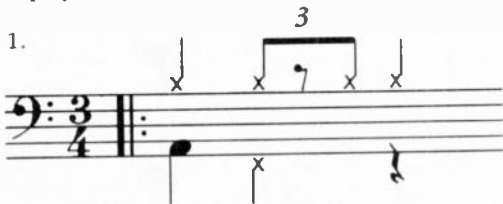
Classical composers have experimented with various time signatures in order to produce different musical effects. Provocative composers and instrumentalists of this century have applied the same concepts to jazz.

The 3/4 time signature or waltz is one of the more common ones used. In this signature, the first beat of the measure is the strongest with the remaining two weaker.

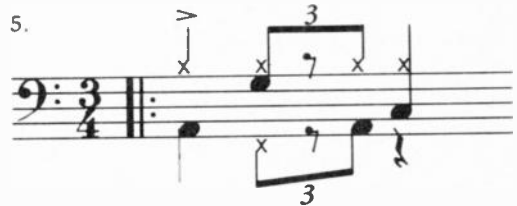
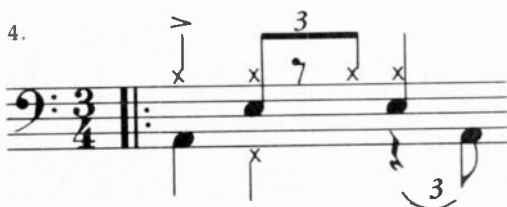
I.E.



If the same signature is played with a jazz feel (jazz waltz), it might be played in either of these two manners:

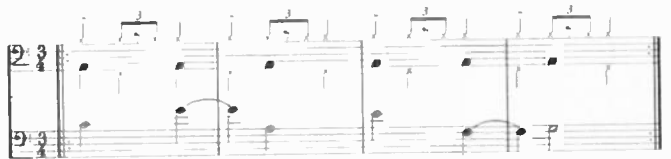


It is sometimes desirable to produce a less restricted feeling, in which case the snare drum, tom toms, bass drums or hi hat may be placed in various parts of the measure:



A common, yet more difficult method of playing in 3/4 time is with a two beat feeling (examples 6, 7, 8, 9). A bass part has been added to each section so that you can clearly see how the two instrument parts relate. Once you have learned these sections, you might ask a bass player to accompany you. He can play the part as written or alter the pitch of the notes and/or change the keys as he sees fit. However, it is recommended that he not alter the rhythmic structure so as to prevent confusion of the feeling intended.

6. Two beat feeling in 3/4 time



7. Two beat feeling in 3/4 time



8. Two beat feeling in 3/4 time



9. Two beat feeling in 3/4 time



Depending upon your technical skill, it is possible to play as many as four time signatures simultaneously (polyrhythms). In the next issue we will present several examples of combining different time signatures to produce a variety of feels.



Brass

DON JOHNSON

Shared Learning: The Awareness of Other Instruments

Some Brass Players tend to be too narrow in their appreciation of the musical value of other instruments. This tendency often borders on snobbery in the "Brass Community." At its worst, such snobbery can develop into an almost total ignorance of any musical idiom other than one's own.

Much of this exaggerated respect for his own particular instrument arises from a lack of imagination on the part of the brass player. A moment's thought would tell him that good music can be presented on any instrument and in any idiom, and that his general knowledge of music will increase proportionately to his awareness of these other instruments and idioms.

One of the most rewarding study sessions I experienced as a member of the symphony was spent with a French Horn player of magnificent ability who had been imported to play for the season. I was so impressed with the man's general musical knowledge and playing expertise that I studied phrasing with him during his stay with the orchestra.

It meant little that we played different instruments. The exchange of knowledge and technique could have been accomplished just as easily with any player of equal musical ability on any instrument.

I strongly believe that any instrumentalist, upon reaching a level of technique beyond the actual stage of learning the instrument, can reap enormous musical rewards by studying with experts on other instruments. In retrospect, I wish I could have taken a few lessons from the late William Kinkaid, who was such a powerful influence in the flute world.

Two of the most comprehensive musical lectures I have ever attended were given by Oscar Peterson and Ray Brown, neither of whom are brass players. Because of the wide range of their musical knowledge, varied experience in all areas of performing, and almost incredible excellence of technique, both men were able to deliver lectures of immeasurable power and scope which were applicable to any instrument and of great benefit to any instrumentalist.

Quite understandably, because of the love we have for our chosen instrument, most of our record collections will be overloaded with works by our favourite players on our own instrument, whatever the idiom. If we analyze our own record or tape collections carefully we will form a clear indication of the broadness or scope of our present musical awareness. My point is that many brass players (and musicians in other idioms too) do not have a balanced representation of the total musical experience in their collections.

Having been a dedicated trumpet player all my life, my own collection contains records by Harry James, Blue Mitchell, Doc Severinsen, Adolph Herseth, Thomas Stevens, Freddie Hubbard, Al Hirt, Conrad Gozzo, Manny Klein, Raphael Mendez, Maynard Ferguson, Clark Terry, and dozens of other superb trumpeters. Naturally, the musical style of some of these men might not be your cup of tea (or mine either), but nevertheless one can still appreciate their technical wizardry and wide-ranging musicality on the instrument and derive benefit from listening to them.

In addition to a large collection of trombone records (an instrument for which I have great affection), I also have many dozens of recordings by great artists on all instruments.

Certainly we must constantly listen to the great performers on our own instrument but we must also listen to good players on other instruments, and especially to fine singers, for the human voice can be the most glorious instrument of all.

For example, who cannot feel the musicality of a great saxophonist such as the late Paul Desmond on the early Brubeck recording of "Audrey," or of Stan Getz (with strings) on "Didn't We," or the moods and colours of Paul Horn's flute on "Taj Mahal"?

To listen to the voice production and breath control of the world famous tenors, Jussi Bjoerling and the current favourite, Luciano Pavarotti, or the technical magic of Heifitz's violin; to be able to absorb the artistry of singers such as Johnny Mathis with his phenomenal breath control, the lyrical quality and phrasing of a Tony Bennett, Jack Jones, or Sinatra; to be aware of Barbara Streisand's approach to intervals in her recording of "The Summer of '42", or her unique phrasing and warmth of delivery in "People" - all of this should be a part of us as musicians so that we may constantly sharpen our musical perception and thereby enhance our own capabilities.

In a brass class recently I wrote a simple melody on the blackboard and asked each student to play it in a musical manner. The results were stupefying! In a class of more than thirty students only two or three played the melody with any musicality whatsoever. Too many young players today are so concerned with high notes and technique they neglect their true function as instrumentalists - which is to make *music*.

And too little time is spent these days in lyrical playing and ballads. My students recoil in shocked disbelief when I tell them, even though I was an advanced player at the time, I once studied with a teacher who insisted I play the first pages of the St. Jacome book (which consisted of whole and half-notes) for three long months in order that I might grasp forever the basics of the horn's sound.

A few months ago, in an article in CM "Realistic Thoughts on the Art of Practicing," I listed as Item No. 10 a "Lyrical Approach," suggesting that a melody or a ballad should be included in the daily practice routine. This lyrical exercise takes us into the very heart of what playing is all about: the ability to sing on your instrument. All the practice time and exercises are designed for no other reason that to refine our product - our playing - and to be able to express ourselves musically.

All of the artists mentioned above in this article have the ability to express themselves in their own style in a lyrical manner.

There are many aspects of technique which must be mastered in learning to play a brass instrument but the ability to make sound flow in a lyrical manner should be first among your list of priorities.



Woodwinds

PAUL BRODIE

Saxophone Studies and Repertoire

I am often asked about materials for saxophone students and this entire article will deal with this subject. Whether a saxophonist is interested in jazz or classical music, the following lists should not be overlooked.

Jazz Books and pieces

Aebersold *Jazz books and LP; Vol 1 New Approach Improv.; Vol 2 Nothing but Blues; Vol 3 11-V7 Progression; Vol 4 Movin On; Vol 6 All Bird; Vol 7 Miles Davis; Vol 8 Sonny Rollins; Vol 10 David Baker; Vol 12 Duke Ellington; Vol 13 Cannonball Adderly; Vol 14 - Benny Golson; Vol 15 Lee Konitz; Vol 16 Turnarounds*

Adderly, C. *Fake Book*

Arr. Harley Rex *Killing me softly; Girl from Ipanema*

Baker, David *Ear Training for jazz; Techniques for Improvisation; Vol 1 developing Impr.; Vol 2 11 V7 Progression; Vol 3 Turnbacks; Vol 4 Cycles; Advanced Improvisation; Jazz Improvisation; Arranging and Improvising*

Collections *Hits from Lookout Farm; Hits from Weather Report; Hits from Brecker Bros.; Hits from Chuck Mangione*

Coker, Jerry *Improvising Jazz; Jazz idiom; Patterns for jazz*

Coltrane *Combo arrangements*

Corea *Chick Corea tunes*

Guiffre, Jimmy *Jazz Phrasing Eb, Bb Specify*

Harris Eddie *Reed Mouthpiece on TRPM; Intervallistic Concept; Cliche Capers; Skips; 20 Years Original Songs*

Haerle, Dan *Scales for Jazz Improv.*

Hancock, Herbie *H. Hancock Tunes*

Henderson, J. *Artistry of Joe Henderson*

Collection *Huge Jazz Fake Book*

Konitz, Lee *Jazz Lines*

LaPorta, John *Developing Sight Reading; Guide to Improvisation; Bb, Eb specify; Guide to Jazz Phrasing; Bb, Eb specify*

Lateef, Yusef *Improvise Soul Music; Transcribes Solos;*

Levey *Basic Jazz Improvisation*

Miedema *Jazz Styles and Analysis*

McGhee, Andy *Improvisation for Sax*

Mehegan, John *Jazz Rhy. and Improv. Lines*

Most, Abe *Contemporary Exercises; Jazz Improvisation treble; Jazz Flute Conception*

Nelson, Oliver *Patterns for Improvisation*

Niehaus, Lennie *Jazz Conception - Basic; Jazz Conception - Intermed.; Jazz Conception - Advanced; Jazz Conception - Duets; Jazz Improvisation*

Mariano, C. *Tribute to Charlie Mariano*

Parker, Charlie *Be-Bop for Alto Sax; Solos for Bb Insts.; C. Parker Complete; Super Sax Arrangements; 5 sx/trp/trb/rhy sec. ea; Blue 'n' Boogie; Cool Blues; Groovin' High; Lover Man; Salt Peanuts; Be-Bop; Night in Tunisia; C Parker Originals*

Ricker, Ramon *New Concepts in Linear IMP; Pentatonic Scales*

Russell, George *Lydian Chromatic Concept 2*

Russell, Ross *Bird Lives (book) 1*

Seckler, Stan *Take the Lead*

Viola, Joe *Technique of the Saxophone; Vol 1 Scale Studies; Vol 2 Chord Studies; Vol 3 Rhythm Studies*

Etudes and Study books

Allard, Joseph *Advanced Rhythms; 3 Octave Scales and Chords*

Ameller, Andre *Etudes Expressives*

Andersen *24 Etudes for Flute*

Bach/Corroyez *Etudes Concertantes*

Bassi/Iasilli *27 Virtuoso Studies*

Berbiguier *18 Exercices (flute)*

Bozza, Eugene *12 Etudes Caprices*

Caravan, Ronald *Paradigms I*

Dorn, Ken *Multiphonics - Volume I*

Douse *Double & Triple tonguing*

Ferling *48 Etudes (Leduc); 18 Etudes; 144 Preludes and Etudes Vol. 1 & 2*

Gates, Everett *Odd Meter Etudes; Odd Meter Duets*

Hegvik, Arthur *Modern Course for saxophone Bk. 1 & 2*

Karg-Elert *25 Caprices and sonata Vol 1 & 2*

Klose *Method Complete; 25 exercises journaliers; 25 etudes Mechanisme; 15 etudes chantantes; 20 studies for saxophone*

La Banchi *33 conceret etudes Bk 1-2-3*

Lacour, Guy *24 etudes atonales; 50 etudes faciles vol. 1 & 2; 28 etudes on modes; 100 Dechiffrages vol 1 & 2*

Lang, Rosemary *Beginning altissimo studies*

Londeix, J.M. *Saxophone en jouant Vol. 1-2-3; Exercises Mechaniques Vol. 1-2-3; Les Gammes; Le Detache; Gammes et modes Vol.*

Massis *6 etudes-caprices*

Moroscco, V. *6 contemporary etudes*

Mule, M. *24 etudes apres samie; Gammes et arpeges Vol 1-2-3; 18 exercices; excersises-Terschak; 30 grand exercices Soussman vol 1-2-3; etude variees*

Nash, Ted *Studies in high harmonics*

Pares *Saxophone scales*

Rascher *Scales for sax; 158 saxophone exercises; Top Tones for Saxophone*

Rousseau, E. *Saxophone High Tones*

Ruggiero *16 etudes perfection*

Salviani/Iassi *Exercises in all keys*

Small *27 Rhythmic studies*

Snavelly, J. *Basic sax technique*

Teal, L. *Art of saxophone playing; Saxophone workbook; Daily studies; Time division studies*

Voxman, H. *Selected studies*

Wood *Upper note studies (Flute)*



Synthesizers

JOHN MILLS-COCKELL

Synthesizers in the Theatre

In the past issues of CM, I have touched upon the use of synthesizers in various instrumental settings and in the recording studio. One of the earliest outlets for synthesizer pioneers has been the theatre; not so much in musical comedy or opera, although this is now changing, but in incidental scores for plays. Music making of this kind may not seem of great importance to musicians, and it is seldom lucrative, however it can be exciting and rewarding. It provides the synthesizist with a special opportunity of finding an audience. In the past year or two, this trend has begun to change as the theatrical use of synthesizers has become almost commonplace. It is an excellent venue for electronic music and more particularly for synthesizers.

Very often a production's director will require music which sounds somehow different or unfamiliar to his audience. Moreover the kinds of musical gestures required will often be unusual and extreme, making them difficult to perform on other instruments (e.g. a rapid arpeggio over 10 octaves played pp). Before synthesizers became available to producers, percussion was widely used in the theatre; often unusual percussion instruments and even ones invented specifically for a particular production. It is interesting to note that many instruments that are now accepted members of the symphony orchestra first made their way to "official" recognition through their use by composers of theatre music, opera and ballet. In any case, music for the theatre makes special demands on the composer's sonic resources.

A director often wishes to use musical effects which have no previous connotations for his audience. It is often more effective to use something that sounds like trumpets than to use the real thing. A director, whose imagination may be unhampered by a knowledge of music, can demand for example, "the baying of hounds, suggesting a melancholy tune" or whatever. Electronic music is perfect for such an effect and if live music is desirable (sometimes producers prefer pre-taped scores) synthesizers will be the solution.

There are certain other features of electronic music which are of interest in the theatre. I might as well mention a rather controversial one first. I always feel a strange combination of discomfort and power when a director tells me he'd like to use synthesizers because with one musician he can give his production music of strings, brass, voices, etc. The discomfort is twofold. If he really wants the sound of strings, there is only one way to get it. Synthesizers can only suggest the effect of other instruments (which is sometimes preferable as I mentioned).

And of course A.F. of M. regulations clearly state that synthesizers are not to be used to replace other musicians. This is an important point and having been an A.F. of M. member for many years, I wish to respect their interests. Nevertheless, it is not an easy issue. Is it better to employ one musician for a one month run or to utilize stock recordings for which the musicians receive no further payment? The question is not only economic. Which is better for the production at hand? The live musician is usually more able to adjust to the idiosyncrasies of each performance than a soundman operating a tape recorder. On the other hand, the theatre, having already depleted their budget by commissioning original music may only have funds for one or maybe two musicians. Another interesting advantage of synthesizer music is that the sounds only become audible through amplification and reproduction by loudspeakers. What this means for the theatre is that music can be used in widely varying dynamic ranges and levels can be precisely controlled. Not only is tremendous volume of sound available but so are extremely low sound levels. This point is perhaps too often overlooked by synthesizists. To achieve a consistent ppp on a piano at a rapid tempo takes almost superhuman control, whereas for synthesizers it becomes merely the setting of a volume knob. In connection with this, the sounds can be placed anywhere in the auditorium and spatially modulated without the musicians having to move bodily.

Finally, there is the amazing ability of synthesizers to bridge the gap between sound effects and music. The theatrical director is thus able to precisely modulate between a raging thunderstorm and singing sea spirits; horses' hoofbeats can become an ominous bass riff and then disappearing hoofbeats again, and so on. One's imagination determines the limits of possibility.

One stumbling block which the electronic music composer and synthesizist frequently encounter is a director's or producer's idea of what electronic music sounds like. Often I have been asked to compose a score without synthesizers because they sound cold or "inhuman" or too modern. (This can be confusing because frequently one is required to use synthesizers for these very qualities). Even though the employer's concept of his musical needs may be right, his experience with synthesizer music has misled him into thinking that warmth of tone, human expression, and traditional musical values are alien to this type of instrument. This attitude is no doubt due to the abuse of synthesizers, but is by no means valid. I find this one of the greatest obstacles to the exploration of electronic music in the theatre, and only through the sensitive use of synthesizers by composers and players can it be overcome.



Vocal Technique

ROSEMARY BURNS

Exercises To Make You A Better Kisser

What is wrong with your love life? Boring kissing, I bet. The answer is that you must exercise those lazy facial muscles. By doing some simple exercises you will develop a more interesting technique that will spice up your love life and, as an added bonus, turn you into a better singer.

Practice the following exercises in front of a mirror and exaggerate the movements of your mouth to see which muscles are working. These are the important kissing and singing muscles that will be working when you are enjoying the music of passion and the passion of music.

The first exercise is designed to strengthen the lips. Repeat the following phrases six times:

"NEE NUU NAW NO NAW NUU NEE NO."

Now do the exercise with a pencil tip between your teeth and spread your upper lip to show off your top teeth. The more often you repeat this exercise, the better control you will have to turn on your partner with kisses and your audience with clear unwobbly tones.

Next, try the exercise in front of a lit candle using the "tush tuck-in" breathing technique discussed in previous articles to see how long and how much air you can blow out in a steady stream without extinguishing it. Use the leg and stomach muscles to support the diaphragm to control the flow of air.

The next exercise is also designed for the lip muscles. Holding the pencil in your teeth try saying the following:

"Singer Centre Summer Sailor"

"Singer Centre Summer Sailor"

There are very powerful muscles in the jaw, but they are not easy to control. You must learn which positions of the jaw produce the right sound for each vowel that is sung. One rule for all vowels is that the jaw must never drop below the position it is in when your mouth is closed and your head is upright. The jaw therefore is parallel to the floor. When the mouth is opened, the head must tilt back slightly and this uses both the jaw and neck muscles. When control of the jaw and neck muscles is combined with control of the lip muscles it is an easy task to learn to sustain long perfect straight tones as well as the vibrato tones.

Now for the tongue, the laziest part of the mouth. In singing it has a very important purpose: to articulate the sounds of the

vowels and consonants. The vowel exercises require attention to the shape of the mouth as well as the tongue and these exercises were outlined in the last article. The consonants are more difficult for the tongue because each consonant is formed differently. Since consonants are sounded very quickly, it is not unusual to form the wrong sound. For instance, the word "chatter" can come out sounding like "chadder" and "mister" like "mis'da". Be attentive to where the tongue touches the inside of the mouth for each consonant. Some consonants require more movement of the tongue and usually these are the ones that are neglected in lazy speaking and singing. To give the tongue greater flexibility to pronounce all the consonants correctly, start by singing "Ah" followed by each consonant of the alphabet. Do this slowly paying attention to the placement of the tongue.

"Ah, Bah, Cah, Dah, Fah, etc."

Now isolate some of the consonants that are often mixed up such as:

"Tah, Dah, Thah, Lah, Rah"

Repeat these exercises, keeping the jaw in the rest position and tilting the head back to open the mouth. This exercise with practice will increase the flexibility of the tongue.

The final exercise is to strengthen the tongue muscles so that it will not tire out when you have to say or sing those famous "tongue twisters". Stick out your tongue and count out loud, "One." Quickly pull the tongue back into the mouth, then count "One, Two" (with the tongue out). Then retract the tongue, and start out again, "One, Two, Three" (with the tongue out). Retract the tongue and continue on again, "One, Two, Three, Four," every time retracting the tongue after the last number. When you reach fifteen, immediately count from one to fifteen with the tongue in the mouth. Counting as fast as you can you will find that you will be able to articulate much faster and clearer. You will also find that the muscle in the tongue will be sore and you will feel muscles in your face you haven't felt before.

By jogging the muscles of the face and tongue you will strengthen them for singing, speaking and kissing like a pro.

NEXT: BEGIN IN THE MIDDLE AND GO LEFT AND RIGHT.

back issues

Keep your collection of Canadian Musician complete

- March / April 1979 — Burton Cummings, Murray McLachlan, Shopping for a Synthesizer, Recording Studio Design, Notables' Stereos.
- May / June 1979 — Rush, Valdy, Randy Bachman, Making a Demo, Summer Festivals, Drummer's Choice.
- July / August 1979 — Gino Vannelli, Sylvia Tyson, Phil Nimmons, University of Toronto Jazz Ensemble, Copyright Law, Street Musicians.
- September / October 1979 — Domenic Troiano, Prism, The Irish Rovers, Moe Koffman, Canadian Recording Studio Guide, Keyboard Combinations.
- November / December 1979 — Anne Murray, Max Webster, Minglewood Band, Maynard Ferguson, The Nature of Arranging, Guitar Collections, Profile: The Nylons.

\$1.50 each (including postage and handling)

Send me the following issues:

Mar./Apr 1979 _____ May/June 1979 _____ July/Aug 1979 _____
Sept./Oct 1979 _____ Nov/Dec 1979 _____

Enclosed is my payment for _____

Name _____

Address _____

City _____ Prov. _____

Code _____

Send to:

Canadian Musician
2453 Yonge St., Ste.3, Toronto, Ont. M4P 2E8



Songwriting

JIM HAGAN

The Great Piano - Chin Controversy

As this is my first column I must begin by thanking my 16 year old son, James, for giving me a hand with it.

The strange title for this article arose from two main sources.

The first source was Harry Warren, well-known composer of *September in the Rain*, *I Only Have Eyes for You*, *You Must Have Been a Beautiful Baby*, and many other great standards. In a Foreword to Ian Whitcomb's book, *Tin Pan Alley*, he wrote, "I'm not a great man for words. I never wrote lyrics either. Piano music not chin music for me."

I remember puzzling over the phrase "chin music" for a brief moment until it dawned on me that he meant "lyrics."

The second source for the title was my Evening Songwriting Class. I was into the area of "listening" and how different people hear different things in a song. Some hear the words more than the music, and some hear the singer more than the accompaniment. Anyhow, the discussion led into the relationship between lyrics and melody, and I was into the Great Piano-Chin Controversy head first.

You see it happens that I am one of those rare Cole Porter types who writes both words and music. Sometimes the words precede the music, and sometimes the inevitable vice-versa, but since the time I wrote my first song twenty years ago which appeared from nowhere with both words and music, I've never really been in the position of experiencing the conflict. However, feelings were really moving along in the course that evening. I tried to compare the relationship to the male-female one but that went over like a lead balloon. The situation reminded me of the observation made by some chauvinist wit who stated, "A successful marriage is a 50-50 proposition in which the man has the largest fifty per cent."

Anyhow, the proportions in the class were two-thirds piano and one-third chin, so you can probably guess the outcome. I felt like a referee at a World Championship fight. Some of the punches thrown were, "Well, melodies sound O.K. by themselves but not lyrics," and "Songs aren't songs without singers and that means words are more important." We didn't resolve the issue but some kind of peaceful co-existence settled on the question.

The reason I have chosen to deal with this subject first is because less than five per cent of songwriters produce both words and music. I assure you that equal time will be given to both aspects of song-writing in future issues.

Now for an illustration of the relationship that existed between the lyricists and composers who produced many of the great standards. For want of a better term, I have called it The Songwriting Chain.

Joe Burke (Composer) wrote *Tip-Toe Through the Tulips with Me* with Al Dubin (Lyricist) who wrote *September in the Rain* with Harry Warren (Composer) who wrote *You Must Have Been a Beautiful Baby* with Johnny Mercer (Lyricist) who wrote *Too Marvelous for Words* with Richard Whiting (Composer) who wrote *Till We Meet Again* with Raymond Egan (Lyricist). These last two thought so little of their song's commercial potential that they junked the manuscript in a wastebasket. Mrs. Whiting, however had other ideas. She hauled it out and presented it to Publisher, Jerome Remick for consideration. Remick published the song and it went on to become one of the only two songs that have sold over six million copies of sheet music. Even before the publisher had the sheet music off the presses, the song won a war-song contest sponsored by a Detroit movie theatre. Three things may fairly be concluded from this information. First, there was a high degree of collaboration that was going on. Second songwriters are not always the best judge of their own material. Third, it helps if someone is supportive of your songwriting efforts.

By the way, the other six million seller was *Let Me Call You Sweetheart*.

This brings me to the statement that, with few exceptions, songwriters need other songwriters as collaborators. But good collaborators are hard to find. The case of our national anthem, *O Canada*, is a good example.

Calixa Lavalée, composer of *O Canada*, although a Canadian by birth, ran away from his Montreal music studies at fifteen, joined a theatre troupe, and served as a Northern Army bandman in the American Civil War. He later returned to Montreal and taught music, only to go to New York and become a conductor and artistic director at the New York Grand Opera House. Then he went to France to study piano and composition in Paris. In 1880 he returned to his native land and composed the melody for *O Canada*. The first set of lyrics written for it were the French ones by Sir Adolphe Basile Routhier. The song was first performed on June 24, 1880 in Quebec City. It was not until later that English lyrics were added. Forty-five sets were produced but the one set that has survived was written by Robert Stanley Weir. Obviously, with that many sets of lyrics, and the globe-trotting Mr. Lavalée, there was a tremendous amount of collaboration required to finally produce our national anthem as we know it today.



Arranging

JIM PIRIE

Combining Strings with Winds

I am sure that with our last column, you thought that we had finally reached the denouement, the bourne, the terminus finitus even, of our confrontation with the string section. Well you see, I have fooled you again.

The glorious sound of a well orchestrated string ensemble is, to my mind, simply unparalleled. However, occasions will arise where the demands of a particular score will require the arranger to alter a pure string sound by combining it with various wind instruments.

Because of the great disparity in acoustical weight between wind and string instruments (one woodwind equals approximately sixteen violins), the arranger, when combining the two, must be careful to voice his ensemble in a way which will create a balanced blend, free of distortion. In trying to achieve a homogeneous blend, the intensity of each instrument must be carefully considered and placed so as to lend itself to the formation of the best overall sound.

With today's sophisticated recording equipment, any artificial orchestral balance is achievable. For instance a single alto flute, playing in the low register, could be made to sound as full and weighty as an entire brass section, providing that the two elements are isolated by the allocation of separate tracks to each element. These tracks could then be balanced and mixed in the aforementioned manner. This would obviously be an unnatural effect, one which would not be possible in a live performance and would, for most purposes, be undesirable because its inherently unnatural character disturbs the ear and the musical mind.

Except for unique situations in which a special electronically manipulated balance may be desired, the greater majority of your voicings should be natural sounding and acoustically attainable. This is not to say that I am totally against electronically adjusting any aural balance, but I do feel that your main goal should be to achieve an acoustically valid balance during the actual performance of the score.

The addition of a single flute to the lead violin line of a string ensemble thickens the string tone considerably, sacrificing purity for extra body and intensity. Combinations of this kind are normally used when the arranger wants to give the line a little extra emphasis, especially when the volume is "mf" or louder. To compensate somewhat for the difference in tonal weight, I indicate a lesser volume marking for the flute than I do for the strings.

Piccolos playing in unison with extremely high violins will add a clarity to the violins while not overpowering the basic string sound. Flutes can also be used within the structure of a string ensemble voicing. For instance, two flutes voiced in thirds underneath a high unison violin line will form a triad which can be useful when you feel you need to voice a certain phrase and you do not have sufficient violins to do so. Keep in mind however, that to add woodwinds in the upper register in this manner detracts from the string colour.

Clarinets can be used to thicken string lines and string ensemble voicings. Let us examine a situation in which you wish to voice a wide spread chord for your string section. You have the violins soaring above the staff, and you wish to voice your bottom strings in open harmony. You will find that there is a very large gap between the violins in the upper register and the low strings. There is nothing in the middle register. This can be corrected in two ways: raise the harmony parts an octave which will sound weaker; or add woodwinds. The woodwinds can be written in the middle register; or divide your lower strings and reinforce them with woodwinds.

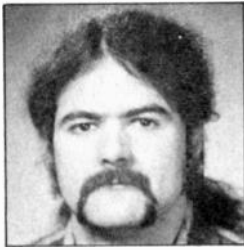
For example:

The effect in the last two bars will be weakened somewhat because of the divisi in the violas and cello. However, it will still have a rich string sound and be especially good for "p" or "mp" passages.

Here, as in all mixed voicings, the principle of internal resonance is very important. Each of the two elements (woodwinds and low strings) is voiced in a way which will enable it to sound complete within itself while still fulfilling its function as a component of the overall ensemble chord. In any large mixed ensemble in which strings, reeds and/or brass are combined, the strings are acoustically the weakest element. In order to maintain as much string tone as possible in a concerted chord, the strings should be voiced as simply as possible.

A unison viola or cello line in the low to middle register can also be effectively thickened with a single clarinet, adding a noticeably "woody" flavour to the melody. A bass clarinet or bassoon can strengthen a low register cello or arco bass passage. A French horn adds considerable body and thickness to a unison cello line. This sound was a particular favourite of composers Wagner and Strauss. It creates a great deal of emotional intensity.

A section of three or four French horns voiced in lower-middle register chords can be effectively combined with strings in mixed voicings or alternated with violas and cellos to provide a nice change of tone colour. It becomes apparent that a detailed examination of the woodwind family is essential, since the possibilities of different combinations are extensive indeed. We will address ourselves to this topic in the next issue.



Sound Reinforcement

DAVE BENNETT

Feedback

We'll begin our discussion of P.A. systems by assuming that you have all used a system before, and in so doing have become acquainted with the phenomenon known as "feedback". Feedback is annoying (and sometimes painful) to the performer as well as to the audience. What is it, and how can we minimize it?

Feedback (howling, howl-back, squealing, etc.) is a loud noise that comes out of the speakers if the "volume" is turned up too far. A more technical description would be the oscillation sound that a microphone-mixer-amplifier-speaker system develops when its total system gain exceeds unity. This is caused by the system being turned up so far that the sound level coming out of the speakers comes back and enters the microphone again at a louder level than it entered in the first place.

It is then re-amplified, comes out the speakers again at an even louder level than previously, re-enters the microphone once more at a higher intensity, is amplified again and so on, until finally it comes out of the speakers at a VERY loud level.

It takes only a matter of seconds for this process to repeat enough times to get the resulting sound to the maximum level of which the amplifier-speaker combination is capable. As this level is generally quite loud, you can see why feedback is sometimes painful.

By way of analogy to this feedback process, imagine filling a bath-tub to one inch below the edge of the tub, then pulling the plug. At the same time, turn the tap on, allowing water to flow into the tub at the same rate at which water is leaving it through the drain. Turning on the tap is the same as turning up the gain (volume) of the P.A. system to the point just below that at which feedback will begin. This level - the point of "unity" gain - is called the "threshold" of feedback. If you were to turn the tap on even further, the tub would eventually overflow. This is feedback!

After getting feedback in your P.A. system a few times in a row as you keep trying to turn up the gain, you will generally discover that the frequency (pitch) of the resulting sound is the same each time. This indicates the frequency at which your system is most sensitive to feedback and is a result of both the

total system frequency response (more on frequency response and equalization in the future) and the characteristics of the room or stage - each environment reflects certain frequencies back towards the microphone more easily than others. These room reflection characteristics vary from room to room due to different room sizes, wall coverings, temperature, humidity, carpets and the number of people in the audience.

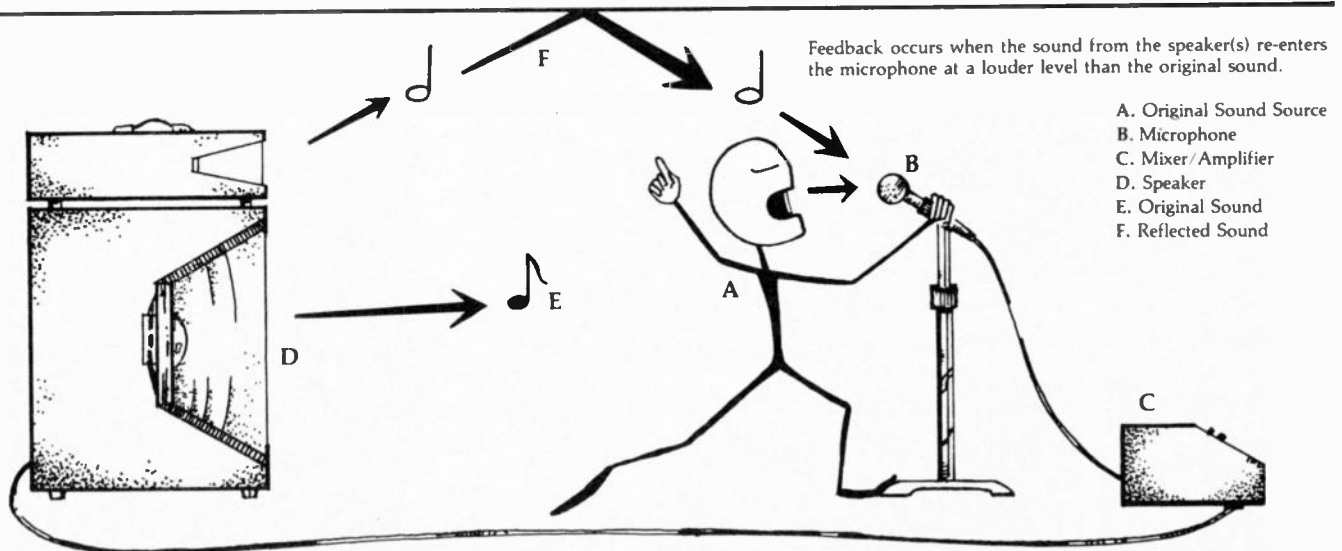
Now that we have discussed the principle behind feedback, we will talk about methods that will allow you to increase the volume of a system to a point greater than that originally encountered.

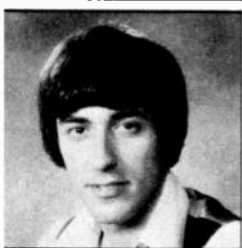
Everyone knows that sound intensity decreases as you get further from the source. We witness this law of physics every day. Things further away don't sound as loud. Likewise, we can use this law to allow us to increase the gain of our system. If we move the speaker further away from the microphone, the sound emanating from the speaker will drop in intensity before it arrives in the vicinity of the mike. In other words, the level of the water in the bath-tub will begin to drop. We can then increase the gain of the system until the sound coming from the speaker is as loud at the microphone as it was before we moved the speaker. Since we have increased the gain, the intensity of the sound coming from the speaker will have grown louder.

It should be apparent that the same reasoning holds true if the speaker and microphone are aimed away from each other. The sound will be lower in intensity when it eventually finds its way - by reflection from walls, ceiling, etc - back to the microphone.

We will continue to discuss methods of minimizing feedback problems and of increasing the available gain-before-feedback of a system in future columns.

You will notice I have said "minimize" feedback, rather than "eliminate" it. Every system has a point at which feedback will occur. The trick is to raise this point to the level where the sound is loud enough for the desired effect and coverage, and at the same time to allow a safety margin so that your system won't begin to feed back in the middle of a performance as conditions in the room begin to change.





Recording

PAUL ZAZA

Rapport

Many times when a recording session is considered unsuccessful or a "disaster", it is because of a lack of rapport between the musicians and the engineer. The breakdown of communication, sensitivity, empathy and general awareness on both sides of the glass usually destroys any musicality that may have been possible. Going on the principle that a little knowledge is a dangerous thing, conversely then, a larger amount of knowledge has got to increase your chances of a safe and smooth session, and the musician as well as the engineer wants this over and above anything else.

Consider the prime mover in these musical encounters called "sessions" - the *ego*. Because we're talking about two basically creative processes; playing and engineering, we have two egos that can abrasively rub each other in the wrong ways. When this happens, you have a "we" against "him" situation in the studio, and no good can come of it.!

It is my belief that a fuller knowledge of both positions will yield more understanding and sensitivity on both parts, and will result in a higher level of creativity with a minimum of problems. (It has also been my experience that the musicians and engineers who cause the most trouble, are usually the most insecure about their positions).

Let us examine the two view-points individually:

The Musician

Not only must he be able to hear all the other parts of the band, but he has to hear his own instrument and be able to place in perspective with the others. He must be able to compliment the group "tastefully and musically" with respect to volume, intensity, tone, space and inflection. He must hear himself naturally" so that his style is not in any way infringed upon. To many musicians, the visual aspect is equally important, the argument being that if they can see one another, they can play tighter" and more together as "one". The use of echo and equalization can help a soloist "get into" the track, it can make him feel good about where he sits in the track, and if he feels good, he'll play well. The musician must be "physically" comfortable, perhaps with a minimum of baffling and padding, have good chairs and music stands, and the right lighting in the room. The studio should not be too warm either in the summer or winter months, and there should be the right amount of humidity in the air (to keep many of those acoustic guitars, violins, pianos, etc. in tune over long periods of time). Also, an air cleaner or smoke remover is good in the ventilation system so that clean air is always being pumped in, (good for the musician's concentration).

Especially, in overdub situations, when a player is ready to "take one" he wants to do it quickly without having to wait for long periods of patching, re-assigning or fiddling with buttons. This tends to make him fidgety and restless, and sometimes ruins the creative flow he was into. Musicians also like to be kept informed of what is happening at all times. It is those long five minute pauses where no one is talking to the band from the control room that creates friction. The players like to be told things like "I need a minute, guys, to balance the earphones for

you" or even "I'm having a problem with the bass drum, just give me two minutes and I think I can solve it." Those two minutes could be used by the other guys to correct a part, or ask a question, or grab a coffee or whatever. It's when they don't know that at any moment, the engineer might want to "go for a take" that every moment seems like an hour.

In general, the more "natural" and at ease the musicians feel, the better they'll perform and the happier they'll be.

The Engineer

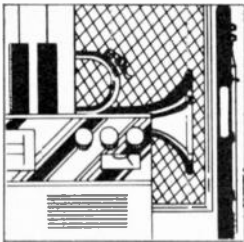
The common lament of the engineer is that a lot of musicians have the impression he is a second class citizen, or a "technical" type with little or no sensitivity towards music. The sound engineer must look at how an entire band blends as a unit, rather than a collection of soloists all playing at the same time. He must make decisions to raise or lower certain instruments based on his conception of the piece and how it should sound. He must do sometimes up to four mixes all at the same time. Example: Two separate cue mixes for the floor, a monitor mix for his clients in the control booth, and a mix for the tape recorder which needs critical attention if distortion and tape hiss are to be avoided. While all this goes on, he must attend to any requests from the musicians themselves, as well as demands placed upon him by the producer/client.

Remember, if the musicians have been called in at 1:00 p.m. for a session, the engineer really started at 11:00 a.m. aligning machines, labelling track sheets, setting up and planning mikes, chairs, headsets, patching special effects, checking gear, filling out billing sheets, putting alignment tones on master tapes, marking fader levels, etc., etc.

An engineer must be able to anticipate and prevent against inconsistencies by guitar players, trumpets, etc. (If distortion appears on tape, it is always the engineer's fault, never the musicians'.) He must know what kinds of music are likely to be tricky on certain instruments, make decisions about what balances are right for more than one instrument per track.

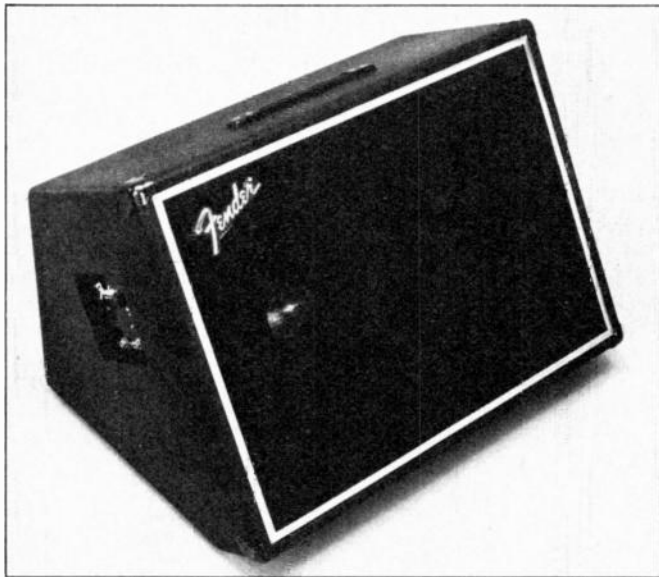
Any engineer will agree that he'd rather be asked "Is it possible to have more bass in the phones?" as opposed to "There's no damn bass in these cans at all, I can't play like this!" It's also interesting that in playback situations where all the guys come into the control room to listen, everyone always wants "more of themselves, never "less". How many times have I seen an engineer blamed for a player's "bad technique" or even bad judgement. All musicians have to do is ask and chances are they'll receive. Every collection of players is different, every style is different, and what works well for one may not work at all for another.

To conclude, if both engineer and musician are more aware of the complexities and intricacies of what each are doing, we'd probably have many more hit records, successful jingles, film scores, demos, etc. One reason for this is that maybe the time saved on arguing and ego-tripping could be well used to line up new work!



Product News

Fender Stage Monitor 112M



The Fender 112 M stage monitor speaker is designed to provide controllable dispersion of high sound pressure levels for maximum flexibility. Each unit consists of a single 12" speaker and a single Heppner 4X10 horn/driver assembly. The design of the cabinet places the horn next to the speaker as shown in the photo. This, in conjunction with the angular cabinet, allows the 112 M to produce a dispersion pattern of 60° x 120° that can be positioned to produce four different patterns. The adjustable level control in the crossover allows the user to select the proper degree of high frequency content to prevent unnecessary and undesirable feedback.

For information, contact: CBS Musical Instruments, 1 Westside Dr., Etobicoke, Ont. M9C 1B2.

Electronic Guitar Kit

Great West Imports introduces electronic guitar kit AB611K retailing at \$199.95 in Canada. The kit consists of a neck and body of the solid body electric guitar using a standard body shape. The

body and neck are finished in terms of shaping and only require painting and/or oiling. The pick-ups, pick-guards, frets, machine heads and basic electronic tone controls are included. For further details contact: Great West Imports, 788 Beatty St., Vancouver, B.C. V6B 2M1, (604) 684-5364.

Cerwin-Vega Mixing Console

Cerwin-Vega's Professional Series MX-8 Stereo Mixing Console combines features not previously found on consoles in this price range. It features low noise and distortion and uses BIFET integrated circuits. Also offers an all-electronic analog delay circuit, ability to expand to 16, 24 or more channels, capability of up to four separate output mixes. For information on other features contact: Cerwin-Vega Canada, 2360 Midland Ave., No.21, Scarborough, Ontario M1S 4A9, (416) 292-6645.

Roland Digital Delay

The SDE-388 is a computer controlled multiple time processor with eight pre-set

operating modes: Flanger 1, 2; Chorus 1, 2; Delay (short) 1, 2 - (long) 1, 2. Separate delay times can be memorized for each mode. Output phase (invert or non-invert) can be preset. Maximum delay times are: 640 milliseconds (20Hz-7.5kHz) and 320 milliseconds (20Hz-15kHz). Delay time can be selected in steps of 0.1 millisecond or 0.2 millisecond. Numerical display shows selected delay time. Feedback control is provided for digital echo and reverberation effects. Resonance effects can be added to the Flanger and Chorus modes. Includes both balanced and unbalanced inputs and outputs. The bypass function may be controlled with manual switch or external foot switch. Information from: Great West Imports, 788 Beatty St., Vancouver, B.C. V6B 2M1, (604) 684-5364.

Heppner Intros New Musical Instrument Speaker



Heppner offers the bass guitarist the B-1. The B-1 Speaker has a magnet structure weight of 76 oz., 3" high temperature voice coil, and 250 watts power capacity and a frequency response of 35-3kHz. For more details contact: Axiom-Acoustics Canada, 670 Progress Ave., Unit No.8, Scarborough, Ontario M1H 3A4, (416) 431-6840.

Altair Microphone Cable Tester

The CT-3 is a new concept in microphone cable testers. It is six inches long, 3/4 inch in diameter, is made from epoxy fiberglass and weighs four ounces. The CT-3 has an XLR-type connector in each end and is switched on by pushing in on the cable's female connector. There are no buttons to push, so both hands are free to wiggle the cable and connectors to check for loose, intermittent connections. All three of the cable's conductors are tested simultaneously and continuously. A failure in any one of them will cause one of the two light emitting diodes to go out. One stays on to let you know the cable is being tested. The CT-3 checks for all the common wiring faults: shorts, open circuits and cross wiring (including reverse phase). With the CT-3 1/2 Remote Testing Accessory, provided with the CT-3, a mic cable can be tested after a sound system has been set up, without moving the cable. Permanent studio wiring can likewise be tested. For more details: S.F. Marketing, 5980 Westbury Ave., Montreal, Québec, H3W 2W9.





Celestion Ditton 121

The Ditton 121 is a two-way bookshelf system with dimensions of 15 1/2" x 10 1/2" x 9". This two-way sealed box design features Celestion tweeter and woofer units with Barium Ferrite magnets -woofer features neoprene roll surround for long linear axial movement. Frequency response 60 - 18kHz \pm 6db; power handling capability of 40 watts. For more information: Rocelco Inc., 1669 Flint Rd., Downsview, Ontario, M3J 2J7, (416) 663-5302.

D'Addario Announces New Series of Strings

James L. D'Aquisto Strings for guitar and bass are designed for the professional musician. The new strings bear the name of the famed luthier and creator of handmade D'Aquisto guitars. The new string line includes 13 string types for the acoustic guitar, electric guitar and electric bass. For more information write or call: J. D'Addario & Co., 210 Route 109, East Farmingdale, N.Y. 11735, (516) 454-9450



Silver-Eagle Designs Genuine Snakeskin Strap

"LaCulebra" guitar straps feature South American snakeskin. Other features are: 3" width, "pick-pocket", suede covered buckle, reversible. For further information: Silver Eagle Designs, 14850 Oxnard St., Van Nuys, CA 91411, (213) 988-1334.

JBL 2441 Professional Series Compression Driver



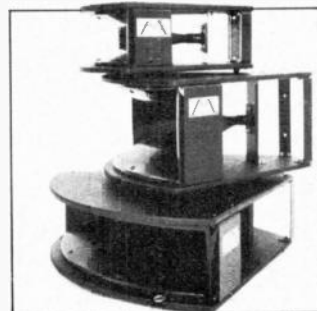
James B. Lansing Sound Canada Ltd. announces the 2441 professional series compression driver, offering extended bandwidth and improved power capacity. The suspension of the driver employs a new JBL-developed surround pattern (patent pending) consisting of three-dimensional diamonds. The diamonds reduce binding stress and provide predictable frequencies for the second and third Eigentones, in addition to the basic suspension resonance. As a result, frequency response of the 2441 is extended approximately one octave beyond that of its predecessor, the 2440.

For information, contact: James B. Lansing Sound Canada Ltd., 109 Montée De Liesse, St. Laurent, P.Q. H4T 1S9. Tel: (514) 342-4441.



Ashford Radial Horns

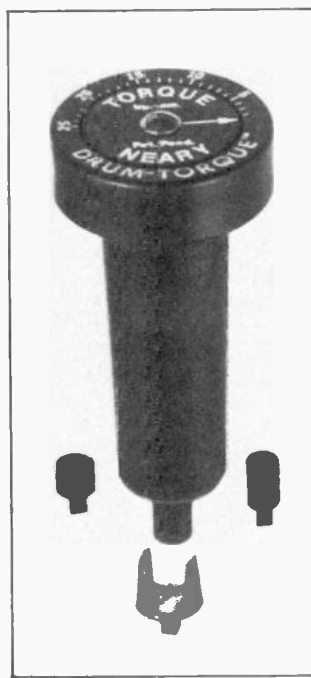
The fibreglass radial horns are designed for use as high frequency sound projectors. They are hand laminated and encased in a road case shell. Model 1-1490R features high frequency horn, 800+ Hz, 90° x 40° horizontal/vertical dispersion. Model 1-1890 R offers 500+ Hz and model 2-2290 R offers 500+ Hz with 1.4" or 2" diameter throat. Obtain more details from:

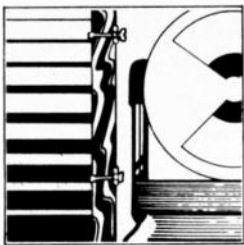


S.F. Marketing, 5980 Westbury Ave., Montreal, Que., H3W 2W9.

Drum Torque

The Drum Torque is a drum tensioning device with three sockets that fit most snare drums, bass drums, and tomtoms. This device enables drummers to initially tension their drums, and thereafter to compensate for daily changes due to changes in temperature, humidity or slight fatigue of the materials of the drums themselves. Lab work has shown that the tension across the surface of a drum head is directly related to the torque applied to the tensioning bolts. Therefore, drums may be tensioned and tuned using the Drum Torque device. For information: Peate Musical Supplies Ltd., 8355 Rue LaBarre St., Montreal, Quebec H4P 2E8, (514) 733-5367.





Market Place

Equipment for Sale

Ampex MM-100 \$17,500, **ATR 100** \$6,900, both loaded. Very low time. Mint condition...**3M M-79** 16 track w/auto locator and vari speed. Excellent condition. \$15,900...**Soundcraft 28 x 16** studio console. Complete facilities. All balanced. \$33,000 new. \$14,900...**AKG B x 20 E** like new. \$3,000. (902) 466-3565.

Musicians' Services

Graphic Design Centre -Advertising and Promotional. Creative ideas and concepts through to final artwork and typesetting for record jackets, sleeves, labels and promotional material. **Graphic Design Centre**, 215 Carlingview Dr., Rexdale, Ont. M9W 5X8. Call Roger

Murray (416) 675-1997.

Make Your Own Leadsheets!!! This manual shows what materials to use, where to get them and how to use them to get professional looking leadsheets. \$1.50 to Kenvad Music, Box 2331, Orlando, Florida 32802.

Publications

Canadian Musician - back copies. Mar/Apr 79, May/June 79, Jul/Aug 79, Sep/Oct 79, Nov/Dec 79. \$1.50 each. **Canadian Musician**, 2453 Yonge St., No.3, Toronto, Ontario M4P 2E8.

Musical Supplies

SUPER-SAVINGS. Guitar Strings, Accessories, Effects pedals, Microphones, etc. Free Catalogue. **Super-Save Music**, P.O. Box 387, Boca Raton, Florida 33432.

Music Dealers

Seagully Sound. The music store with a difference. Guitar Instruction. Complete line of guitars, amps, recording and P.A. equipment. 6 Brentwood Rd. S., Toronto, Ont. (416) 231-7800.

Drum World. Sales, Rentals, Rebuilding, Customizing, Parts, 1656 Bayview Ave., Toronto, Ontario M4G 3C2 (416) 483-9112.

Instruction

Private lessons in music theory and composition. Preparation for Conservatory exams or contemporary arranging. **Jim Jones** (416) 656-9231.

Flute lessons encompassing both classical and jazz idioms.

Experienced teacher, reasonable rates. **Sara Jordan** (416) 767-2380.

Private piano lessons by one of Toronto's most experienced musicians. Complete instruction in all music styles. **Jimmy Coxson**, (416) 233-4700.

Recording Services

Zaza Sound. 24 track and 8-track Studios. 33 Scarlet Rd., Toronto (416) 762-0292.

Earthbound Sound. 4 track demos, commercials, A.V. sound tracks. 1391 Harwood Ave. N., Ajax, Ont. L1S 2C1 (416) 686-1277; 683-1926.

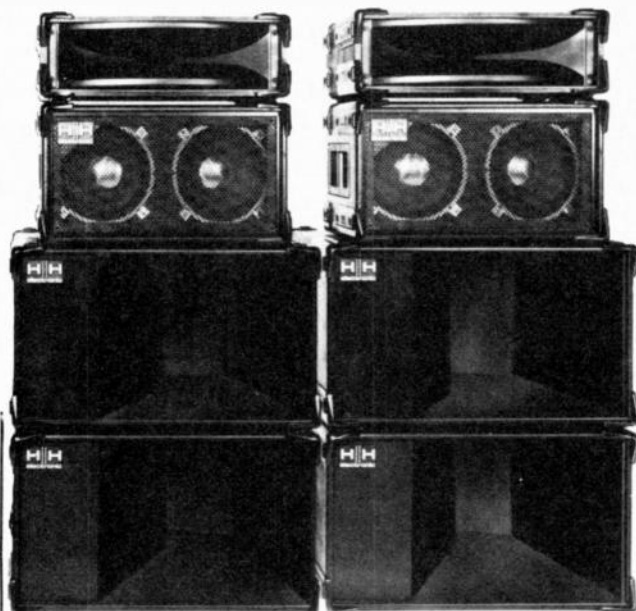
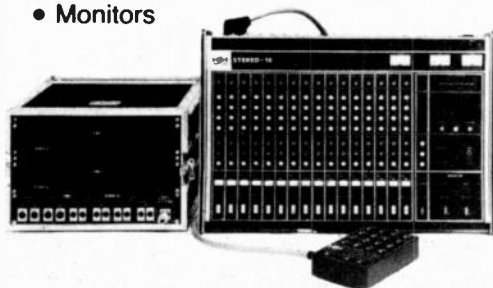
MARKETPLACE RATES

.50c per word. Minimum \$10. Payment must be received in advance. Frequency Discounts: 3ads-4%, 6ads-8%, 12ads-12%



British Audio Wizardry,
for over a decade!

- Professional Power Amps
- P.A. Systems
- Instrument Amps
- Digital Echo Units
- Effects
- Mixers
- Loudspeakers
- Drivers
- Monitors



Distributed by: Heintl Audio Developments Inc. 1001 Denison St. Unit 6 Markham, Ont. L3R 2Z2 416-495-0688

Pickups, Parts, Performance



For a complete listing of all hardware and a catalog, send \$1.00 to:



DiMarzio[®]
Musical Instrument Pickups, Inc.



B&J MUSIC LTD.

DIVISION OF HORNBERGER MUSIC LTD.

469 KING ST. W., TORONTO, ONTARIO M5V 1K4

TEL: (416) 362-4546, CABLE: DURRO, TELEX: 06-219811

Hardware pictured is manufactured by DiMarzio. The guitar above left is a Gibson Les Paul. Gibson and Les Paul are trademarks of the Norlin Co., and are in no way associated with DiMarzio.

If your head's into jazz, match heads with Max Roach, one of the all-time jazz greats. Groovers™ are the only drum heads designed especially for jazz. These heads have lots of response and lots of resonance. They give you a sensitive, tonal sound at all dynamic levels, even when you're playing down low with brushes.

Groovers won't pull out. A patented mechanical interlock system, called Headlock™, permanently locks each head in place. Plus, temperature changes and other weather conditions won't weaken or change the pitch of the head. For jazz, play Groovers. Max Roach does. Find your head at your Ludwig Dealer.

“At last, matching heads.”

—Max Roach



LUDWIG