

CANADIAN MUSICIAN

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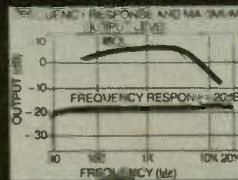
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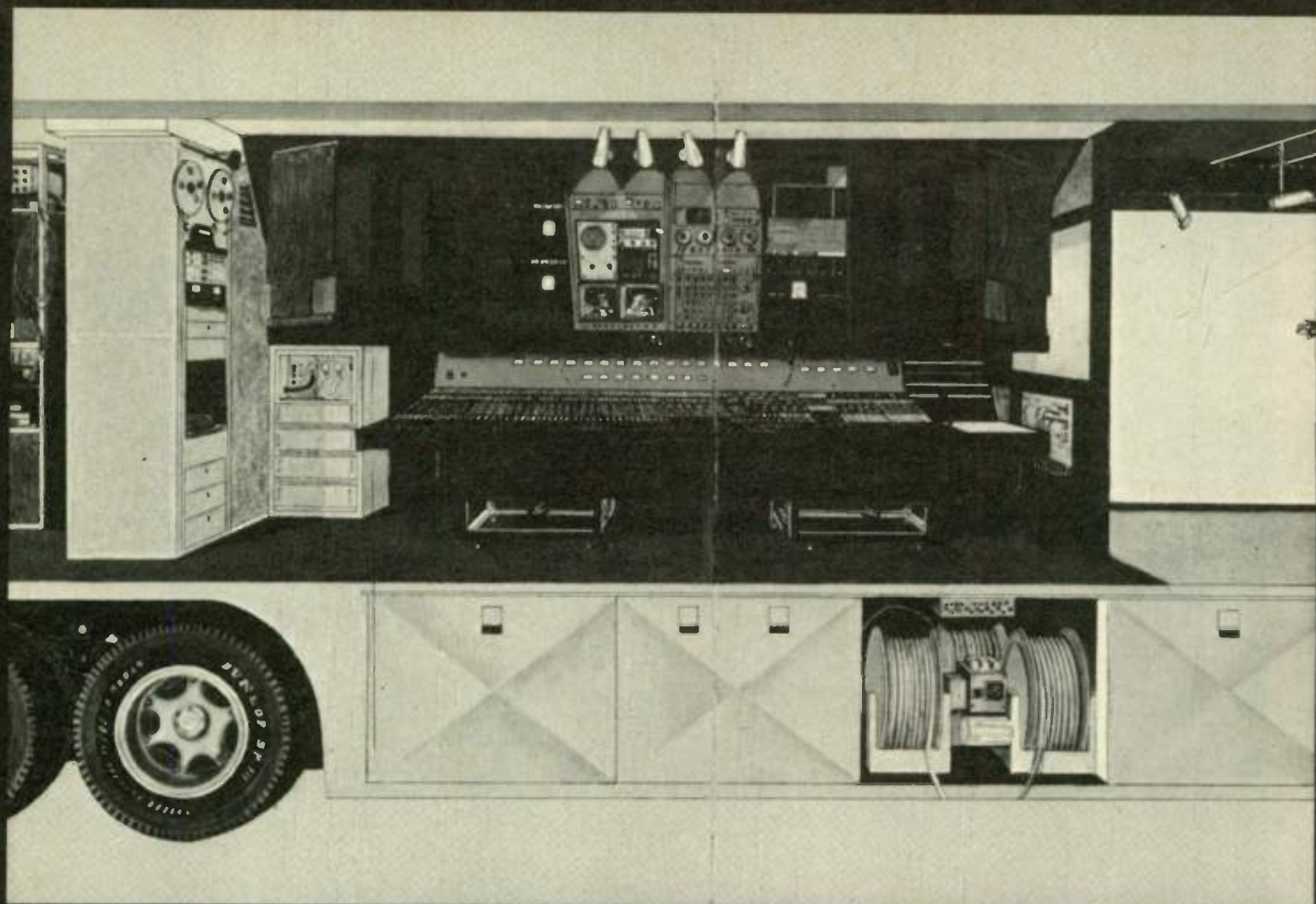
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CANADIAN MUSICIAN

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Marking the beginning of his 27th year on television, Tommy Hunter has that rare quality that television performers must have to succeed - the ability to relate to people.



48 BRYAN ADAMS

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The list of artists covering Bryan Adams' material continues to grow, from fellow Canadians, Loverboy, Lisa Dal Bello and BTO to Bob Welch and Tim Bogert.

50 LEROY SIBBLES

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If Sibbles had remained in Jamaica chances are he would have made it by now. Yet, Sibbles does not regret his Northern move in the '70s. He's confident that he's going to make it "internationally".



52 PERFORMING RIGHTS

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Conclusion

COVER PHOTO:
COURTESY OF CBC

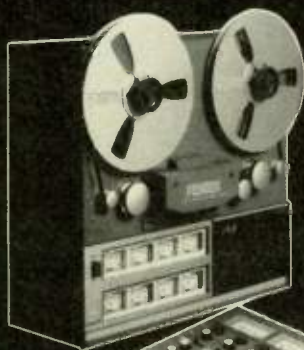
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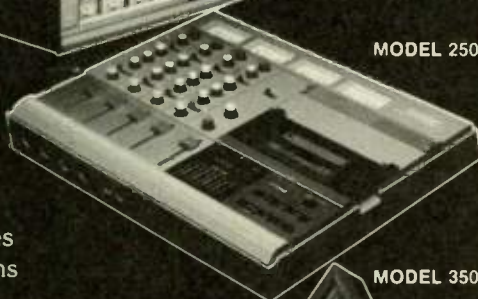
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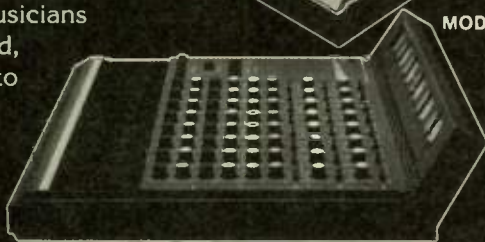
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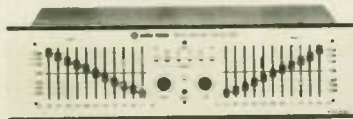
It will discourage most eloquent music.

(William Shakespeare 1564-1616)

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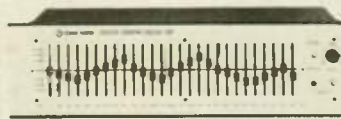
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The DN22 is a dual-channel Graphic Equaliser, each channel having 11 filters providing up to 12dB boost or cut at 11 centre frequencies, covering the entire audio spectrum. Separate low and high pass filters are provided on each channel giving 12dB per octave attenuation above and below their respective turnover frequencies.

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— Sheldon Kagan

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FEEDBACK

97 Eglinton Avenue East, Suite 302, Toronto, Ontario M4P 1H4

I've been a subscriber of your magazine for about three years and been very pleased by the way you've been covering Canadian groups. I think it's about time people recognized groups like Saga, FM, Streetheart. So when I read your June issue I was shocked by Terry Burman's review of Aldo Nova's debut album. Aldo Nova's a guy with a lot of talent, a fine album, and the first thing you do is put him down. To call one of the best songs of the year, "Fantasy", something mediocre is quite aberrant. Of course, everyone knows that guys who review albums are so frustrated that everything they listen to they have to put down. But this time it was too much. Fortunately most of us don't give a damn about those reviews. Instead of putting Nova down you should write an article on him. This is an excellent quartet, very fine musicians, especially Alain Caron on bass - considered one of the best by those who've seen him. Anyway for the rest you're doing a fine job.

Francois Racine
Brossard, Que.

Ed. You're certainly not alone in your views of Aldo Nova. As of May 1982 Aldo's debut album on CBS Records was certified platinum. At least 100,000 Canadians must agree with you.

I sure enjoy your magazine but as a vocalist with a rock band I can't understand Ms. Burns thinking on not using monitors. I'm a trained singer, but with a band behind me, I'd never be able to hear myself without monitors. When you use a microphone and have electronic equipment in the band, you must have monitors. The only vocalists who might not require them would possibly be music theatre or classical voices.

J. Walker
Islington, Ont.

With regards to Rosemary Burn's comment in her latest column, I must - with all due respect - disagree with her in that a vocalist

shouldn't use a monitoring system.

If complex vocal work is a major part of a group's performance, vocal monitors are a must. Without them, it's hard to hear and impossible to balance harmonies or even sing in tune. Monitors also save vocal chords because when singers can't hear themselves they tend to sing louder and thus strain their voices. Too, when a vocalist works out front, another monitor should be placed beside the drummer. Maybe Pavarotti can work without monitors but most pop vocalists can't. I know I can't.

Leigh MacDonald
Pefferlaw, Ont.

Rosemary: I maintain that monitors should be used as a tool not as a crutch. They should be used only as a checking device and not for the vocalist to rely on. The vocalist should not become dependent upon the use of monitors.

I encourage more Feedback on this subject of monitors as I would like to write a column on the Pros and Cons of Monitor Use.

I noticed that Mona Coxson touched on some alternate careers in the music business. Is she going to do more? Gosh, I hope so. I can't cut it as a performing musician but I know I have a knack for this industry. So I've been looking around to other areas. I play guitar and piano and read music - all of these skills are so average. I seem to be able to keep up to date with trends and technology, but what do I do from here? Maybe Mona could toss out some more ideas and I could come up with a good one for me.

Alberta Hammersmith
Calgary, Alta
(hence the name)

Ed. There are over 100 music related careers and in upcoming columns, Mona Coxson - Taking Care of Business - will write about music therapy, music merchandising, radio & television, journalism, music critics etc.

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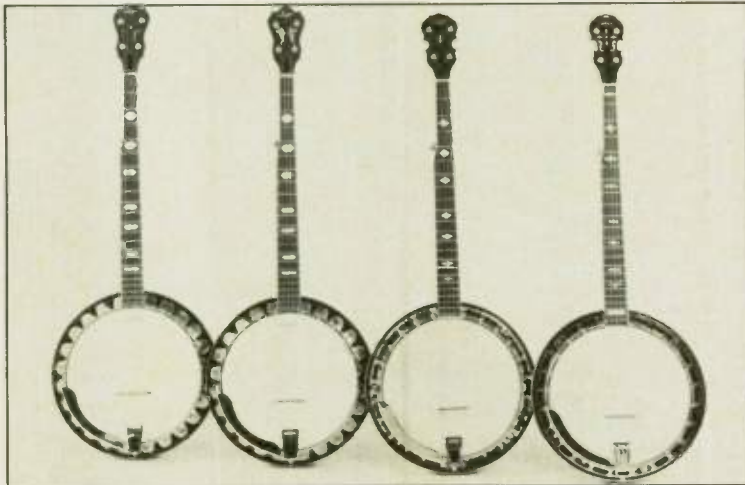
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FEEDBACK

You people cause me alot of agro, you know. I am always kept waiting for my subscription magazine when it's out in the stores. Still I wait 'cause I really don't want to pay for two issues, but I want to read every one, too. Could you people work on this? In case this looks like I only have negative things to say, I don't. For instance, I'm hooked on Mona Coxson's column - now that's practical. As a guit player I always read Bobby Edwards -are his columns getting shorter or are my eyes going on me? One thing I'd like to say about Bobby is that he sure does play but sometimes he takes us novices a bit for granted, I think. More examples and where to find things would help. Anyways, Bobby's good. Let's see, the features always grab my attention, like that Shari Ulrich one. Nice lady. Oh yeah, that Dave Bennett sure knows his stuff doesn't he? So you see, I like your mag a lot, I just hate to be kept waiting.

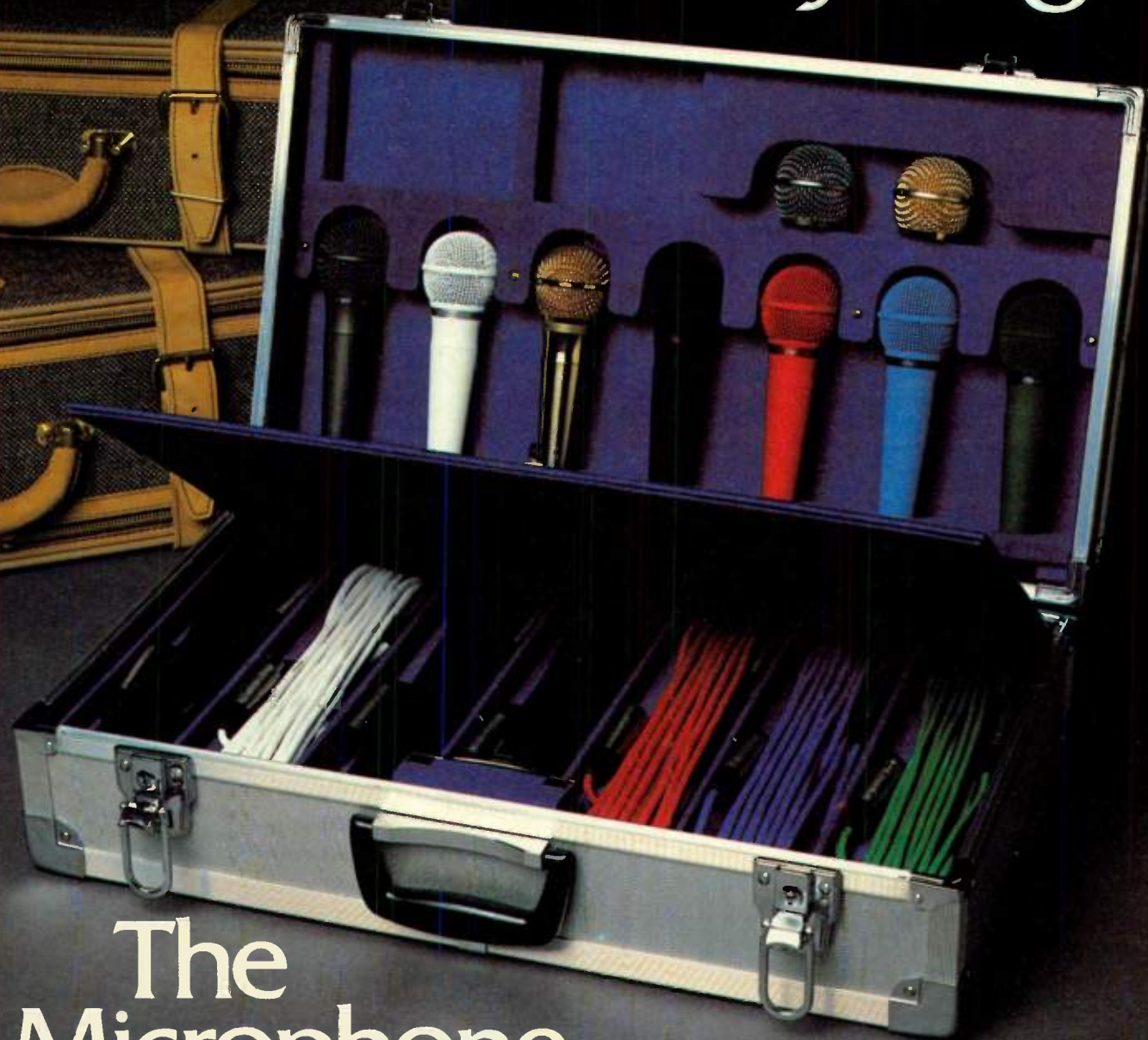
Carole Shultz
St. Laurent, Que.

I read CM all the time. At least whenever I can get it in my area - they sell out pretty fast these days. Well, as much as I get a lot of good and useful stuff from the articles and those columns in the back, I was wondering if some of the guys in the back there could lighten up. You see there are still some of us out here who cannot read as fast as others and don't care to. So what we'd like to see once in a while is maybe "A Day in the Life of...", say from Mr. LaBarbera, Mr. Johnson, Mr. Edwards. I always find it interesting to read about the everyday hassles of being a musician - big or small. It makes me feel human to know that these other guys leave their instruments in the back of cabs, run short of strings, or maybe show up in the wrong place at the wrong time for the wrong gig. I'm not saying that your columnists do any of those things, but they're human too and I'd like them to share some of their mishaps along with all the other good stuff they say. Thank you.

Gregg Paterson
Hamilton, Ont.

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CANADIAN STAGE BAND FESTIVAL CELEBRATES 10TH ANNIVERSARY

The Tenth Anniversary National Finals of the Canadian Stage Band Festival were held at the Hamilton Convention Centre in Hamilton, Ontario May 11-15.

Following the regional

competitions across Canada involving 20,000 young musicians, over 150 bands travelled to Hamilton to compete in the National Finals. In conjunction with the competitions, several clinics were con-

ducted by leading jazz educators. One of the highlights of this year's festival was a concert at Hamilton Place featuring Oscar Peterson accompanied by bassist David Young.

At the close of the competitions a special draw was held for a Yamaha baby grand piano. It was won by Al Smith, a high school music teacher from Kinner Collegiate in Peterborough, Ontario.

Winners at the 1982 National Finals are as follows:

Open Class

Contemporary 1A:

- Gold Award - Humber College
Dir. Ron Collier
(Toronto, Ont.)
- Silver Award - St. Francis Xavier University
Dir. Don Hughes
(Antigonish, NS)
- Bronze Award - Humber College
Dir. Paul Read
(Toronto, Ont.)

Contemporary 1B

- Gold Award - Opus 17
(Montreal, Que.)
- Silver Award - Chinguacousy Stage Band
Dir. Ken Meyer
(Bramalea, Ont.)
- Bronze Award - Niagara College
Dir. Laura Thomas
(Welland, Ont.)

Combos:

- Gold Award - St. Francis Xavier University
Dir. Don Hughes
(Antigonish, NS)
- Gold Award - Humber College Jazz Workshop
Dir. Stacy McGregor
(Toronto, Ont.)
- Silver Award - St. Francis Xavier University
Dir. Don Hughes
(Antigonish, NS)
- Bronze Award - Humber College Jazz Workshop
Dir. Rob Rogers/Terry Promane
(Toronto, Ont.)
- Gold Award - Bethune College
Dir. George Taylor
(Toronto, Ont.)

Continued





Silver Award (Jazz 1B) - Saskatoon Jazz Society
Dir. Sheldon Corbett (Saskatoon, Sask.)

Bronze Award (Jazz 1B) - Nanaimo Windjammer
Dir. Bryan Stovell (Nanaimo, BC)

Open Vocal Jazz Ensemble:

Gold Award - Humber College
Dir. Susan Tanner (Toronto, Ont.)

Senior Class

Contemporary:

Gold Award - A.N. Myer Secondary School
Dir. Gord Smallwood (Niagara Falls, Ont.)

Silver Award - Lockerby Composite High School
Dir. Pat Turcott (Sudbury, Ont.)

Bronze Award - Don Mills Collegiate
Dir. Mike Mocak (Toronto, Ont.)

Combos:

Gold Award (Jazz) - Climate Control
Dir. Glen Sally (Toronto, Ont.)

Silver Award (Jazz) - Westview Sr. Jazz Combo
Dir. Ron Botnick (Toronto, Ont.)

Bronze Award (Jazz) - A.N. Myer Secondary School
Dir. Gord Smallwood (Niagara Falls, Ont.)

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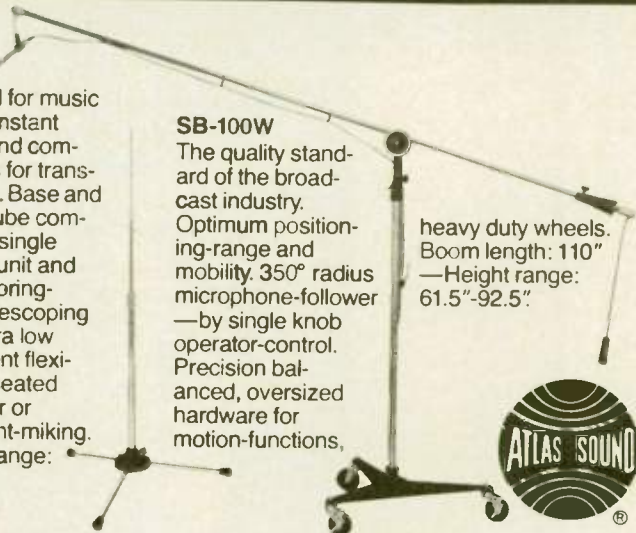


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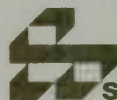
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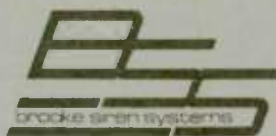


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Dir. Steve Lynch
(Burlington, Ont.)
- Silver Award (Dixieland)** - Waterloo-Oxford Dis. S.S.
Dir. Dave Spence
(Baden, Ont.)
- Bronze (Dixieland)** - Lindsay Collegiate
Dir. John Oosterbroek
(Lindsay, Ont.)
- Vocal Jazz Ensemble:**
- Gold Award** - Magee Secondary School
Dir. John Trepp
(Vancouver, BC)
- Silver Award** - Grande Prairie Comp. H.S.
Dir. Marc Halso
(Grande Prairie, Alt.)

- Bronze Award** - CW Jefferys Secondary School
Dir. Paul Miner
(Toronto, Ont.)

Intermediate Class

Contemporary:

- Gold Award** - James Fowler Jazz Band
Dir. Cecilia Phillips
(Calgary, Alta)
- Silver Award** - Magee Secondary School
Dir. Peter Stigings
(Vancouver, BC)
- Bronze Award** - Etobicoke Collegiate
Dir. Bob Judge
(Toronto, Ont.)

Combos:

- Gold Award (Jazz)** - Ballenas S.S. "Triple Image"
Dir. Ken Ryall
(Parksville, BC)
- Silver Award (Jazz)** - George S. Henry S.S.
Dir. Ross Arnold
(Toronto, Ont.)
- Bronze Award (Jazz)** - Port Perry Fusion Band
Dir. Russ Baird
(Port Perry, Ont.)
- Gold Award (Dixieland)** - Oshawa Central Dixieland Band
Dir. Herb Knox
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Dir. Bruce Smith (St. Thomas, Ont.)

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Dir. Norman Porter (Nanaimo, BC)

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- Kevin Turcotte, *Lockerby Comp. H.S. (Sudbury, Ont.)*
- Kevin Kashka, *Regina Lions (Regina, Sask.)*
- Bill Belymuka, *Westlane S.S. (Niagara Falls, Ont.)*
- Craig Metcalfe, *Twin Lakes S.S. (Orillia, Ont.)*
- Randy Sebato, *Lockerby Comp. H.S. (Sudbury, Ont.)*

Trombones

- Paul Leuverink, *Don Mills Collegiate (Toronto, Ont.)*
- Mike Downes, *Silver Hts. Collegiate (Winnipeg, Man.)*
- Steve McCrea, *Ingersoll Collegiate (Ingersoll, Ont.)*
- Dean Orosz, *Holy Cross (Saskatoon, Sask.)*
- Peter Brown, *Bowness High School (Calgary, Alta.)*

Saxophones

- Karen Coulter, *Sarnia N. Collegiate (Sarnia, Ont.)*
- Tim Lusher, *Arthur Voaden S.S. (St. Thomas, Ont.)*
- Rob Bonisolo, *A.N. Myer S.S. (Niagara Falls, Ont.)*

- Gerry Duligal, *L'Amoreaux Collegiate (Toronto, Ont.)*
- Allan Richardson, *Nepean H.S. (Ottawa, Ont.)*
- Ernie Toller, *C.W. Jefferys S.S. (Toronto, Ont.)*

Rhythm

Keyboard:

- Ken Ryall, *"Triple Image" (Parksville, BC)*
- Kevin Ramsay, *Crestwood S.S. (Peterborough, Ont.)*
- Diana Drall, *Nanaimo S.S. (Nanaimo, BC)*

Drums:

- Richard Greensmith, *Climate Control (Toronto, Ont.)*
- Mark Rogers, *Westlane S.S. (Niagara Falls, Ont.)*

Bass:

- Colin Barrett, *Westview Centennial (Toronto, Ont.)*
- Mark Dunn, *A.N. Myer S.S. (Niagara Falls, Ont.)*

Guitar:

- Leon Akhanian, *Don Mills Collegiate (Toronto, Ont.)*
- Frank Staffieri, *Westview Centennial (Toronto, Ont.)*

Honourable Mention

Saxophone:

- Tom Kudilakas, *Earl Haig Collegiate (Toronto, Ont.)*

Guitar:

- Jeff Healey, *Etobicoke Collegiate (Toronto, Ont.)*

Piano:

- Geof Mitchell, *Cobequid Educational Ctr. (Truro, NS)*

Guitar:

- Rene Schmidt, *James Fowler Jazz Band (Calgary, Alta.)*

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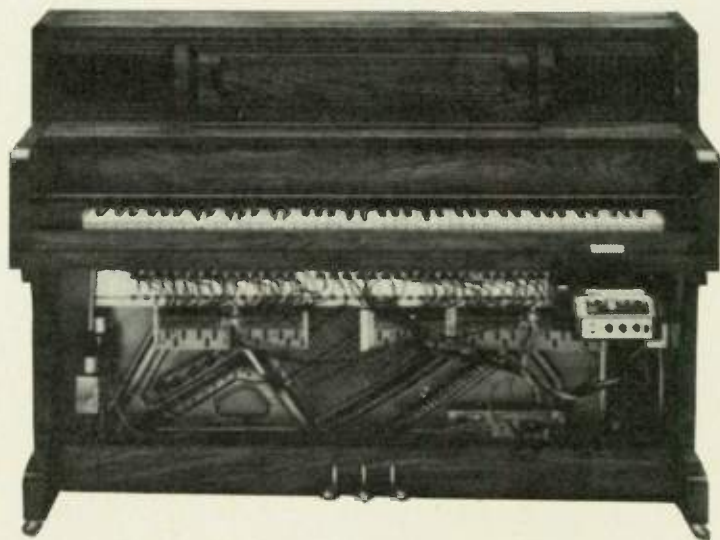
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LIVE ALBUM FROM SAGA

The next piece of vinyl to hit the racks from Saga is going to be a live recording of the band's last European tour. The tapes were made in January with several nights' worth of gigs in Munich, Germany and Copenhagen, Denmark using a digital mobile studio owned by the producer of one of Saga's chief European rivals, The Scorpions.

"It was the only mobile available at the time we wanted to record," says Saga's lead singer Michael Sadler. "It actually worked out very well; the sound of digital is so much cleaner than analog. We were discussing the idea of transferring from digital to analog to do the overdubbing and mixing, but we found that we weren't really going to have to do

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any editing, so we've done the whole thing in digital."

Over-dubs and mixing were done at Manta Sound and Phase One in Toronto

on a 3M digital 32-track machine shipped in from New York. The album, untitled at press time, should be out at the end of Aug-

ust, according to the group's record company, Maze.

The band, meanwhile, is taking most of the summer

off to come up with material for a new studio album, to go into production around the end of the year, says Sadler.

TREBAS TO OPEN TORONTO BRANCH

Trebas Institute of Recording Arts, the Montreal-based post-secondary school for students of the music industry, is establishing a teaching branch in Toronto and is on the lookout for a new crop of teachers and administrative staff to man the new location. The institute's executive director and founder, David Leonard, says he needs producers, audio recording engineers, business and management experts and good organizers to work full-time or part-

time for the new school by the first semester starting Oct. 4, 1982.

"We need a full crew of about 15 instructors," he says. "They should have about 5 to 10 years experience and they have to be articulate: that's so, so important. We're not looking for people who have big names and are making lots of money; we need people who may be working in studios or freelance and can spare some time to come down and take a few classes a week."



Dave Leonard

For students, the Toronto branch of Trebas will offer the same courses as are currently available at the Trebas Institutes in Montreal and Ottawa, beginning this fall at the first-year level and incorporating second-year studies in the fall of 1983.

Leonard, who was recently elected president of the Music Industry Educators' Association (MIEA), says he decided to expand Trebas into Toronto because of the recent growth in the music industry there, and to

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*MIAC Show, Skyline and Constellation Hotels, Rexdale, Ontario, Space H, Constellation Ballroom

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facilitate attendance for students from outside Quebec and outside Canada.

"Over the past three or four years we've had enquiries from people in Toronto who wanted to go to Trebas but couldn't afford to live in Montreal," he says. "Toronto is the focal point of the (Canadian) music industry now. I also get four or five letters a day from people outside, in the States and England, inquiring about courses, and we've had to turn them all down because the Quebec immigration doesn't grant us visa status."

Even though the Toronto location will be the school's second off-shoot since it was founded in 1978, Leonard says he has no plans to turn Trebas into the Berlitz of the music industry. "I don't believe in franchising into areas that I, personally, can't be

in," he explains. "I've always been critical of franchising and won't do it until such time as we can have adequate managerial ability to operate them properly." His only other expansion plan currently is the preparation of a course in entertainment electronics - care, maintenance and repair of home video equipment - which should be ready by the fall of 1983.

"There's a chronic shortage of personnel to maintain video recorders," he says. "I get calls here from companies looking for technicians to do this and they're offering \$30,000 to \$40,000 salaries. There's a whole home market in video and there's no one to repair these things."

The big news for this fall, however, is the expected addition of the very experienced sound engineer, Bill Porter to

the teaching staff of Trebas in Montreal (subject to Quebec immigration's approval). Porter, who has done guest lectures at Trebas in the past, worked with Elvis Presley as recording engineer and sound man from the late '50s until Elvis's death, recorded "Pretty Woman" for Roy Orbison in 1965 (and was nominated for a Grammy for it), and operated his own recording studio, pro

audio equipment sales and service company, production house and sound reinforcement company, with clients too numerous to mention.

For information contact: Trebas Institute of Recording Arts, 1435 Bleury St., Suite 301, Montreal, Que., H3A 2H7 (514) 842-3815 or Trebas Institute of Recording Arts, 55 University Ave., Suite 600, Toronto, Ont., M5J 2H7 (416) 365-7503.

NEW PRISM LINE-UP

From the continuing story of Prism:

As reported in the last issue of CM, the popular west coast band fell apart rather dramatically a few months ago with the almost-simultaneous departures of seminal members Lindsay Mit-

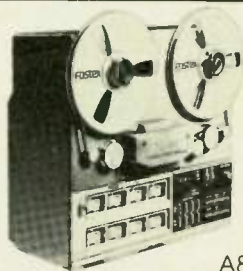
chell, Rocket Norton and Al Harlowe. Replacements have been found now, says a spokesman for the band, and the new line-up, put together by lead singer and Los Angeles resident Henry Small is an all-American one.

The new Prism, on the road somewhere in North America, features vocalist

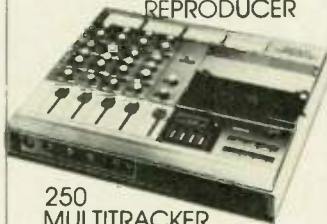
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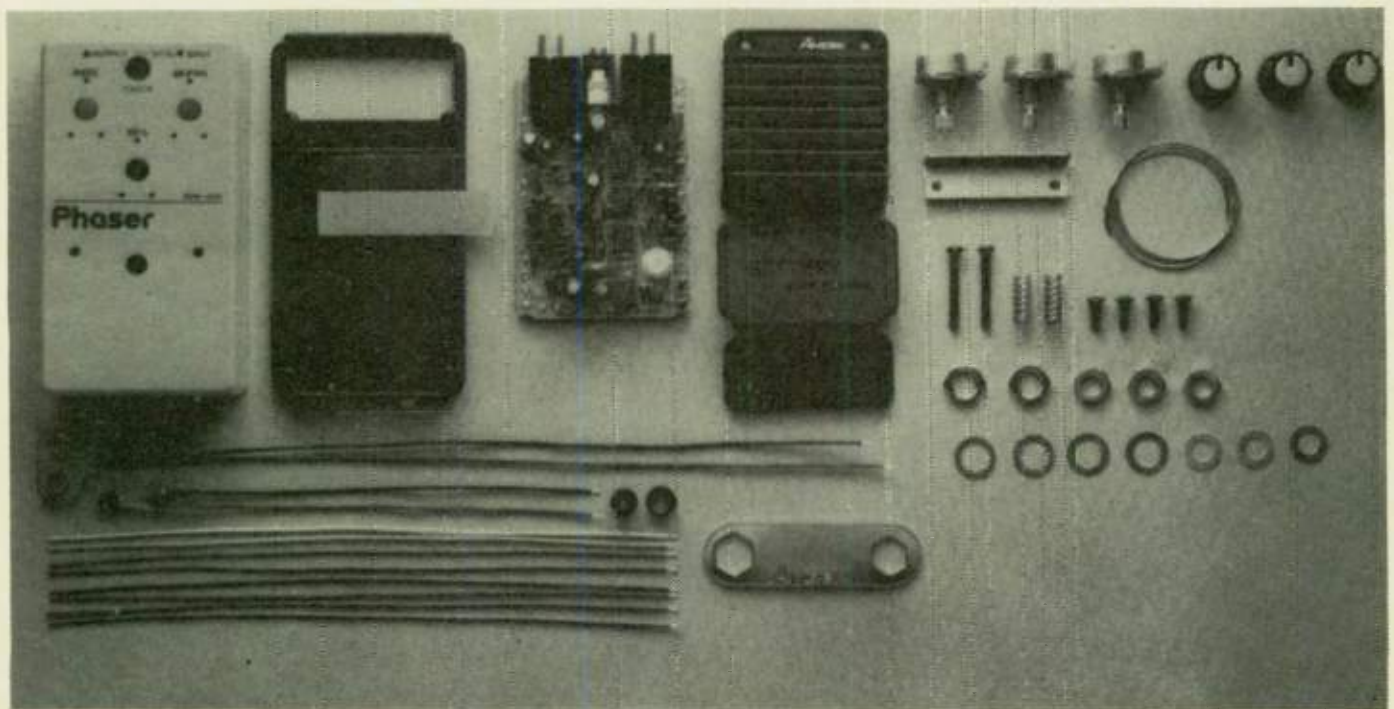


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Bergman.

Plans for an album are in the works for later this year.

CANADIAN RECORDING FUND INITIATED WITH OVER \$200,000

Lots of excitement was generated within the Canadian recording industry this May when representatives of the music publishing and record production industries and three privately-owned broadcasting companies announced the creation of a fund to help finance the production and marketing of Canadian records. With initial cash resources of more than \$200,000, the fund is designed to provide as much as 50 percent of the recording costs of records made in Canadian studios by Canadian artists

and producers.

Applications for assistance will be made on behalf of the artists by their record labels (if they have a recording contact) or by their producers (if they don't). Partially finished masters will be considered, as well as new projects.

The fund's main investigators are the Canadian Independent Record Production Association (CIRPA), the Canadian Music Publishers' Association (CPMA), CHUM Limited, Moffat Communications Ltd., and Rogers Radio

Broadcasting Ltd. It is administered by CIRPA and governed by a seven-member board of directors. Several other radio stations and organizations - The Performing Rights Organization of Canada (PRO Canada) among them - are expected to chip in before the end of the year.

"I know of at least half a dozen who will probably be coming in," says Earl Rosen, executive secretary of CIRPA. "We have a target of \$1 million a year."

Assistance will be given in the form of interest-free, "forgiveable loans. A jury will convene each month - different members each time - to decide who gets how much money. When the original loans have been paid back from the performers' royalties, the record fund will then receive a royalty from the producers' or labels' share - one percent of the

suggested list price of each record made with its assistance. In this way, a gold or platinum album would increase the fund substantially.

With such potentially large amounts of money at stake, the organizers are taking a no-nonsense approach to doling out the cash.

"The project is initially aimed at independent labels and producers," explains Rosen. "It's a step above the homegrown level. That's why the money is going out as loans and we're only putting up 50 percent. We're not going to give anybody any money till they show their side of the arrangement - contracts with musicians and others involved, and the other half of the money. We're just starting to worry now about how to manage it if we get somebody with no financial expertise. We don't

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want to encourage bad business practices."

All varieties of music are eligible, from pop and rock to avant-garde jazz and classical, says Rosen, and the board of directors will provide the guidelines regarding the percentages of the fund going into each area. If a batch of MOR radio stations joins the fund group, then chances are the lion's share of the money will go to the more commercial applications.

"To make sure people get a good shot," says Rosen, "anyone who gets turned down by our jury will automatically be heard by another two. Even if it's rejected automatically - the worst thing they've ever heard - it'll get another shot."

According to a spokesman for CHUM, the group of radio stations has had to shelve plans for a major project, a kind of nationwide homegrown con-

test which was set to begin this year, to provide the revenue to participate in the fund. Likewise, PRO Canada's vice president/managing director Jan Matejcek says he expects the organization will have to curtail some of its

financing projects when it joins the fund group later this year.

"Our money is better spent in this fund," says CHUM's special projects director Warren Cosford. "For at least the next five years, that's where the

money's going to go."

For information on the fund or application forms, contact: The Canadian Independent Record Production Association, 144 Front St. W., Suite 330, Toronto, Ont., M5J 2L7. (416) 593-4545.

BERNARD SOLOMON LAUNCHES DALLCORT ENTERTAINMENT

After four years of mastering publishing and songwriting deals for some of Canada's top recording artists and songwriters with ATV Music Canada, show biz lawyer Bernard Solomon has left the British-based firm to launch his own publishing/production company. The Dallcort Entertainment Corpora-

tion was formed April 1 in Toronto.

"We'll be taking two or three artists a year, recording them and getting them international deals," says Solomon. "I did it for ATV and did very well, and I thought I might as well do it for myself." Dallcort also will represent Canadian songwriters internationally "the

same way I did with ATV", he says. "I will have offices in New York and London (England) disseminating Canadian material to producers there."

The new company will be affiliated with the international publishing company, Freddy Bienstock Enterprises (Carlin Music in the U.K.) by virtue of a "formal, informal agreement" between Solomon and Bienstock.

While at ATV, Solomon signed two-time Juno winner Eddie Schwartz, Aldo

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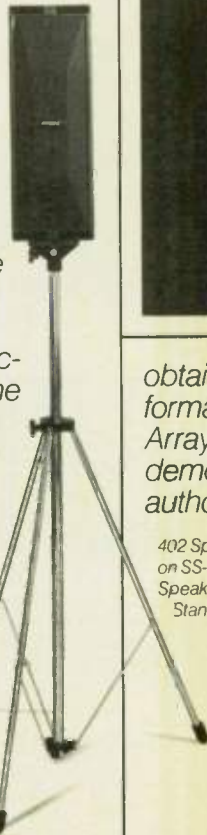
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Send cassettes, biographies and "as much information as possible" to The Dallcort Entertainment Corporation, 180 Bloor St. W., Toronto, Ont., M5S 2V6 (416) 961-1188.

The new address of ATV Music Publishing Co. of Canada Ltd., is 13 Balmuto St., Toronto, Ont., M4Y 1W4 (416) 967-3375.

New company officials were not confirmed at press time.

NEW MANAGEMENT RECORD LABEL

The latest addition to the growing ranks of management/record label combos is The Music Wizards/Mothernight Records. The company's directors, Pam Dickson and Robert Lawrence, both formerly of JCO Communications/Nightflight Records, say they plan to provide most services necessary to a recording artist: management, promotion, independent record label and music publishing.

"There's lots of people out there with talent," says Lawrence. "We're basically acting as management, putting them in touch with the people they need to know."

Lawrence and Dickson have already signed four Toronto-based acts - The

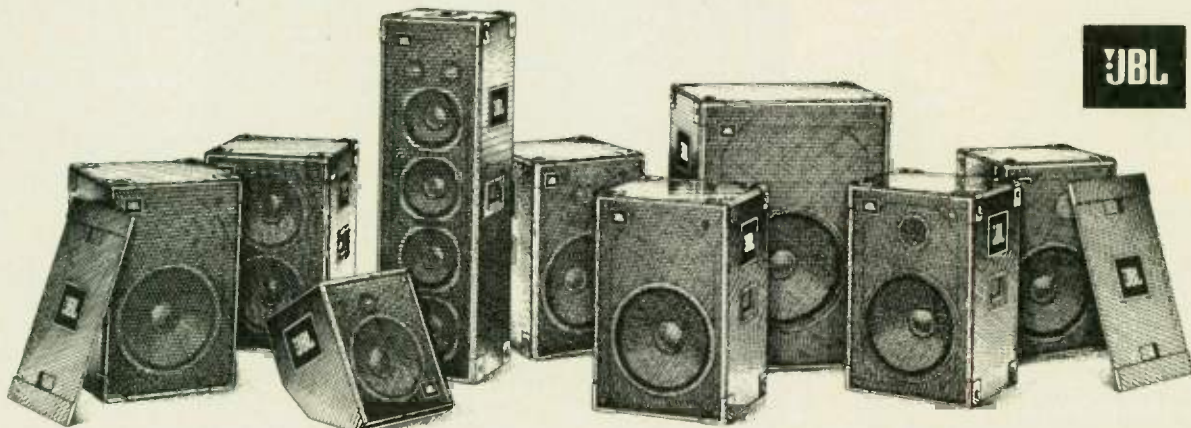
Four Qs, Damon Hines, Ron Rein, and Tracking With Close-Ups - to

MONTREAL NEWS

Itinerant folk musicians and folk music devotees will be glad to know of the re-opening of The Golem Coffee House at 3460 Stanley Street in Montreal. Artistic director Mike Regenstreif who originally ran the coffee house in the early-to-mid seventies has been booking top acts from North American currents of folk music as well as exciting local performers since last September. This summer

management/recording deals, and are looking for others. Contact: The Music Wizards/Mothernight Records, 238 Torredale Ave., Willowdale, Ont., M2R 3E8 (416) 663-4669.

The Golem features such people as Dave Van Ronk, Jim Post, Bill Staines, Chris Rawlings, Sally Rogers, and Tom Paxton. Apparently folk music is as popular as it has ever been. Regenstreif, who has worked in the business since the early seventies noted, "There are more folk records coming out on more labels than ever before and there are more performers than there ever were. Folk festivals are extremely popular; there are more folk clubs opening up than closing. The Winnipeg Folk Festival last



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summer had 40,000 people. Folk music is not the sort of thing that everybody likes, but like jazz it's the kind of thing that has always been there and always will be there."

Kate and Anna McGarrigle, whom Regenstreif managed when he and they were starting out in this off-the-beaten-track trade appear to be getting a notch closer to consumer-world success. Or are they? Critical acclaim has greeted their new album as it has with their every effort up to now. The album appears simultaneously with the release of the National Film Board's *Anna and Kate McGarrigle* directed by Caroline Leaf.

The absorption of some of the dying traditions of Quebecois folk song in the McGarrigles' material blended with the Anglo-American idiom is one to

be found few places else. A strong reason why Kate and Anna's work should be more widely appreciated. It is hoped that their new album, backed by their new round of concert schedules, will bring them to the attention of a more ample audience.

Paul Serralheiro

Extra, Extra, Extra...

Toronto has just signed a long-term deal for international distribution with a new American label, **Network Records**.....a couple of months ago **Dave Bennett**, leader of the Vancouver pop band **Doug and the Slugs**, directed a video production of Trooper's latest single, "Only a Fool".....**Liona Boyd** recently performed at a

guitar festival in Cuba, and had a two-hour chat (in Spanish) after the gig with Cuban President Fidel Castro. CBC-TV is planning a documentary on the trip, "Liona In Havana".....The **Diodes** are alive and well and living in England. According to the band's former manager, **Ralph Alfonso**, guitarist **John Catto** and vocalist **Paul Robinson** left Toronto at the end of last year to give their old, punky image the slip. There are no plans to move back in the near future (the new drummer and bass player are English) but an LP of previously-unreleased Diodes material should be out soon on **Ready Records**.....readers of Britain's top head-banger mag, **Sounds**, picked **Rush** as the best band of 1981 in a recent poll. "Tom Sawyer" was elected Best Single and **Neil Peart** Best

Drummer. *Moving Pictures* lost out to Motorhead's latest in the album category, **Geddy Lee** was named No. 2 bassist and **Alex Lifeson** No. 3 guitarist.....just as **Triumph** is getting ready to go into the studio to start a new album, the band's last LP, *Allied Forces*, debuted on the Australian LP charts at #93. Other debuts in the Triumph playpen include **Shannon Catherine Emmett** (April) and **Matthew Michael Levine** (November).....**Anne Murray** has received an honorary doctorate from St. Mary's University in Halifax.....**Attic Records** has switched distributorships from CBS to **Quality Records**.....and **Bob Segarini** contributed a song to **Ronnie Hawkins'** next album; the tune's called "Pour Me A Double 'Cause I'm Single Again".

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IVY STEEL

Reincarnation

Innovation JC-0001G

Recorded at: McClear

Place Studios, Toronto

Producer: Phil Sheridan

Engineer: Phil Sheridan

Ivy Steel is a first-rate blues singer who can coax every drop of emotion from a song. And this, her debut album, shows that beautifully. (Note: Although this album isn't brand new, it is of interest to jazz/blues musicians, especially singers.)

While the voice is clearly her own, Steel's vocal style has drawn endless comparisons to that of the late Billie Holiday. Steel thinks this is unfair. "Don't think of Billie Holiday," she says,



"think of the song. I don't sound *anything* like Billie Holiday, except maybe in style. I'm a 'classic blues'

singer, yet everytime I sang what I felt was Ma Rainey or Bessie Smith, people would say 'Billie

Holiday.'"

Steel learned the songs on this album from sheet music and not from listening to old Billie Holiday albums. Most of the material has been handled exactly as it was on sheet. As well, most has been recorded by Holiday except "Robbin's Nest", "Prelude to a Kiss", and of course, Steel's own "Boudoirs". It's all slow, balladish stuff and Steel sings it terrifically. Her sleepy croon is amply supported by the fine sax work of Eugene Amaro and the dynamic but unobtrusive piano stylings of Joe Sealy. Sealy is great and really comes to the fore on "God Bless The Child" and "Don't Explain" where it's just

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he and Ivy alone.

The only original track is "Boudoirs". Steel wrote the tune after being haunted by an elusive jazz lick she never did hunt down. The song fits well on the album. It's pure Ivy Steel.

GARNETT FORD

Postcard

Maze ML-8005

Recorded at: Phase one, Manta Sound and Amber Studios, Toronto

*Producers: Paul Gross, Jack Richardson
Engineers: Mick Walsh, Dave Green*

Garnett Ford is a strong singer with an appealing sense of pop. His sound is light but rocky and his tunes are full of good hooks. Power chords and thick vocal harmonies add texture but it's Ford's

voice that carries the songs.

He breathes new life into the poppish cover of the classic "Time Won't Let Me" and saves "You & I", a fluffy ballad almost drowning in strings. The funk of "Second Chances" is both refreshing and disappointing; it offers a change of pace but gets bogged down in its own groove. Nevertheless, this is an energetic album featuring some terrific guitar work and a line-up that reads like a who's who in Canadian music.

JANE SIBERRY

Street SR002

Recorded at: Inception Sound, Toronto

Producers: Jane Siberry, David Bradstreet, Carl Keese

Engineers: David Bradstreet,

Carl Keese

This album is a remixed reissue of Siberry's debut. The first run sold out...and no wonder! It's a stunning album that works in subtle ways. Siberry's style is very grass roots, very honest. Her music is light and folky with sensitive lyrics about real life. She isn't afraid to laugh at herself either. The humour is strong in her songs.

Siberry plays several instruments including guitar and keyboards in addition to handling all the vocals and the writing. This is almost a one-woman show. She is captivating and her husky alto whisper brings Joni Mitchell to mind. Her singing has the same haunting quality, and it gives the material an ethereal feeling. Siberry works not with a piledriver to the head but

with a gentle tug on the ears.

BALLROOM ORCHESTRA

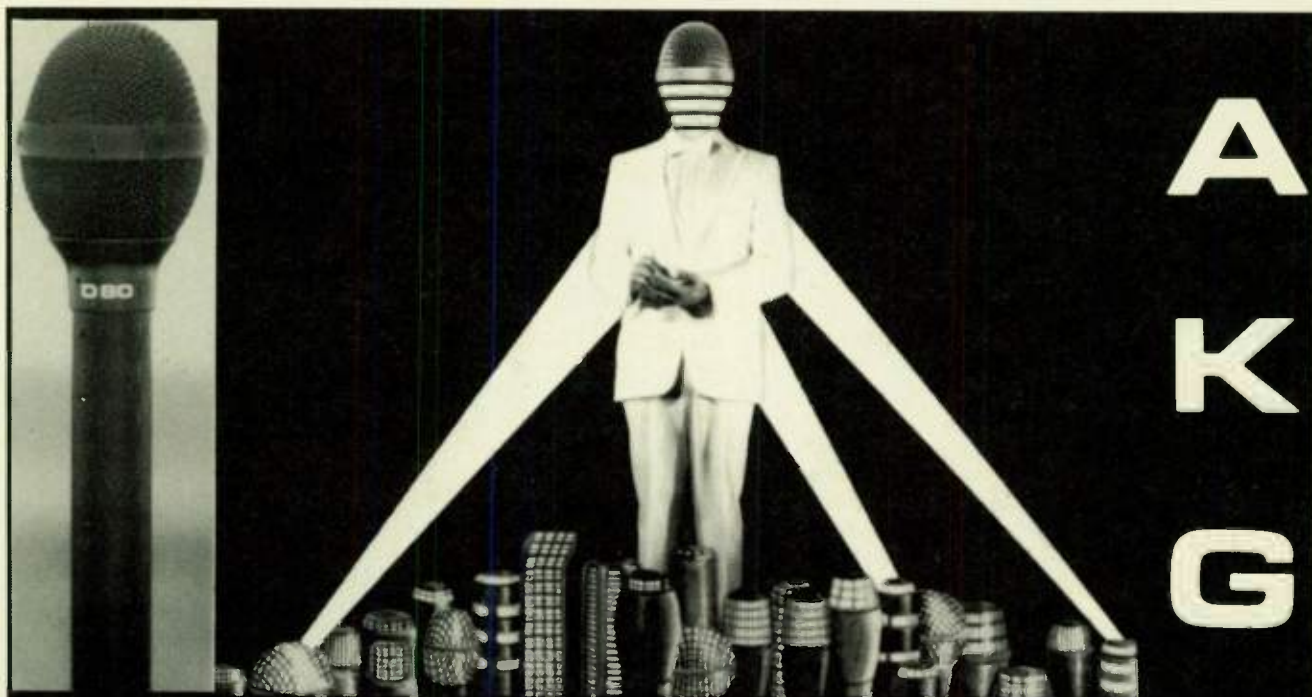
Polydor 2424-238

Recorded at:

*Quebec Sound Studio
Producers: Andre Di Cesare, Gilbert Morin
Engineers: Philippe Espantoso, Tim Hewlings*

The Ballroom Orchestra has recorded a big band revival album that is both a triumph and a failure. While the production and musicianship are superb, the presentation amounts to little more than nostalgia.

The main problems are too many medleys and too much updating of the big band arrangements. There's a charleston medley, a swing mood medley and two Glenn Miller medleys, one vocal and one instrumental.



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And the same pieces yet! Only "Begin The Be-guine" and "Moonlight Serenade" recall even a little of the true character of the era. And while "Take Me Out To The Ballgame" is period, it's out of place here.

The playing is great but the musicians don't get much of a chance to show their stuff because they're too busy playing second fiddle to the passable Andrews Sisters imitations that dominate the material. Pity. Still, this album will bring back a lot of memories for some folks.

THIRD DAY

Tunesmith TS-6010
Recorded at: *Master's Workshop, Toronto*
Producer: *Lazarus Varla*
Engineer: *Paul Massey*

Third Day is a hot new Christian rock band and

this album, their first, should perk up quite a few ears. These guys are walking on new ground with their progressive jazz/rock approach. That's uncommon in Christian music but they do it so well that they can't go unnoticed.

The tunes vary from airy ballads like "He Holds The Sun" to out-and-out rockers like "Covenant" and "Without Love". The summation of the elements of Third Day's style can be heard in the instrumental "It's a New Day". The song is an excellent piece of fusion and one of the strongest on the album.

Guitarist/vocalist Lazarus Varla dishes out some scorching leads that stack up to the best in 'secular' music. His production is also exceptional - tight, clean and crisp.

DIANE TELL

Chimeres
Polydor 2424-236
Recorded at: *PSM Studio, Montreal; The Power Station, New York; and St. Charles Studio, Longueuil, Que.*
Producer: *Allan Katz*
Engineer: *Richard Blakin*

Diane Tell's fourth album finds her in good vocal form. Her strong, clean voice is the high point of the album. Most of the songs (all in French) are funky but laid back. Tell's voice is well-suited to this style and she is at her best on the two ballads, "La Falaise" and "Le Bonhomme Digital".

The playing is high quality. The rich production gives it a slick candy gloss sound, making the material a natural for radio.

JIM THOMSON II & FRIENDS

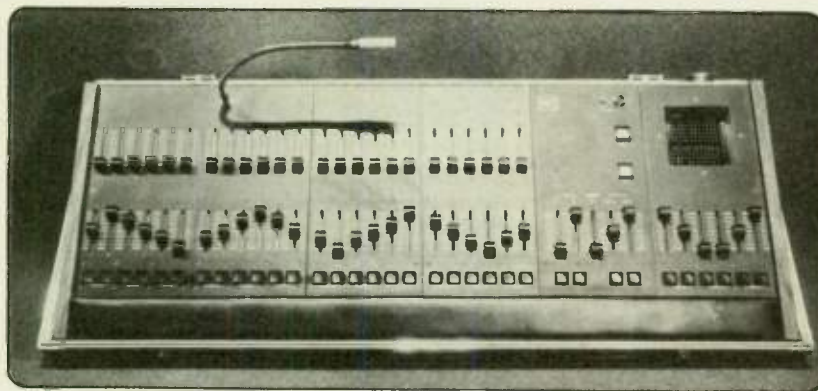
War and Peace
Skylight SL-7002
No credits given

War & Peace is the second album by Jim Thomson II, a gospel artist from Windsor, Ont. It's a homegrown effort released on his own label. The production is very low-budget; the record sounds like a basement tape. This factor, combined with Thomson's shakey voice, makes listening difficult.

Thomson favours a folksy acoustic style. His playing is adequate but his writing is weak. The songs offer only slight glimpses of his true potential. If all were as strong as "Casualty" or "I've Got Jesus", the light pop rocker that ends the

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disc, this would have been a much better album.

JUDE JOHNSON

Reflected Space
North Track NT05
Recorded at: Inception Sound, Downsview and Grant Avenue Studio, Hamilton, Ont.
Producers: Bill Garrett, Jude Johnson
Engineers: Chad Irschick, Danny Greenspoon, Dan Lanois

The first cut, "I've Got Pride", suggests that this is a country album; it's just not the case. There's everything here from country to blues to jazz and gospel. Johnson is at home with all these styles, and the support by Great Speckled Bird seems the perfect complement for her throaty voice.

She is especially effective on the bluesy cuts like "You Know You're Blue" and "One Of A Kind" and also on "I've Got Pride". The lady has amazing pipes and she can really belt it out.

The playing is also very solid. Special credit goes to saxman Jody Golick and to Ron Dann for his superb pedal steel work.

LEO KEOUGH

Walk With Me
May MP-1713
Recorded at: Marigold Studios, Toronto to
Producer: Leo Keough
Engineer: Rich Dodson

Walk With Me is an enjoyable album full of gently, rocky pop songs. The full arrangements and hooky guitar work are perfect for Keough's vocals. His voice is fair and comes across best on the title track and "Never

Stop Lovin' You". If his melodies were more energetic, his singing would have more punch.

Rick Estey shows himself to be a formidable guitarist. His playing packs a wallop in every song. On "Look Inside" and "Can't Set You Free", he's a show stealer. The combination of Estey's aggressive playing and Keough's mellow baritone voice is quite striking.

HALFTON

Live at the Rockcliffe Hotel
Big Horn BH-001
Recorded at: The Rockcliffe Hotel, Minden, Ont.
Producers: Mike McCarty, Larry Rogers
Engineer: Mike McCarty

A small-town hotel bar is a natural environment for

country rock, and Halfton have taken advantage of this to record their first album in such a location. This gives their "rock from the country" style a lot of life and character that might have been missed otherwise.

Most of the songs are cover versions but Halfton has put three originals on the album - "Bad Gnus Blooze", "HTB Jam" and "I've Had It". They're fun tunes that work well in the live setting. The covers are very strong, with a lot of variety and songs from the likes of Hank Williams to Poco and Marshall Tucker. And rather than third-rate imitations, Halfton bangs out renditions full of top notch vocals and strong solo work. Judging from this effort, Halfton is a band that holds a lot of promise. **cm**

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CHRIS
KRIENKE



Chris Krienke is just like any other teenage boy. True enough. But few 15-year-olds are asked to play the banjo on TV talk shows, country music programs and concert tours with any regularity. Fewer still are ever referred to, as "the next Earl Scruggs." Still, astounding musical ability and impressive credentials not withstan-

ding, the young banjo wizard from Thunder Bay is pretty much a normal kid. He goes to high school and grumbles about it, hangs out with friends and listens to rock and roll, and accepts the unusual triumphs of the past four years - capped by winning both Canadian and World junior banjo championships - with the unaffected casualness found only in

the young.

Becoming a bluegrass champ and the-kid-to-watch-out-for wasn't really what Chris had in mind when he took up music at 11; he rather fancied himself as the guitar-hero type ("along with every other kid, eh?"), but one day his father brought home a banjo.

"I got some finger picks, and I got somebody to tune it up, and I just started plunking on it," says Chris, "trying to do the best I could. And eventually I got lessons."

Chris's father spotted Bob Balabuk, banjo player with a bluegrass trio called Flipper Flanagan's Flat-Footed Four, and convinced him to take Chris on as a pupil. Balabuk had some strict requirements, though: Chris would have to practise two hours or more every day and never fall behind in his weekly lessons. Chris agreed.

By the time he was 12, he was picking up songs from recordings by some of the master banjo players (Earl Scruggs and Carl Jaks were early influences), improvising and developing his own style when most other young musicians were still sweating over their scales. He refused to learn from sheet music. It was too confining.

"I mostly take it off records," he explains. "It's a lot easier. If you take it off music, you learn it note by note, and then you never really get to put your own feeling and your own things in it. If you take it off a record, you can say 'this doesn't sound right, I'll put something like this in', and adapt it to the style you play."

"First, I started out Earl Scruggs-style," he continues. "I was going on the right track just to be exactly like him. But when I started listening to some other banjo players I sort of took some stuff from there, and some from over here, and I put together a style that I like the best."

About three years ago, country star Tommy Hunter passed through Thunder Bay on a break from filming his CBC-TV show, and Chris went along to play for



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PROFILE

him, armed with nothing but the newly-emerging Krienke Technique and his thousand-buck banjo-picker smile. Although Chris doesn't remember all the details of the meeting now, Hunter sure does.

"I was knocked out," he says. "That he knew so much at such a young age and could be that inventive at such a young age. And if you've got it at age 12, it's going to do nothing but get better."

Hunter brought his discovery to the attention of his producers and Chris made his television debut on the Tommy Hunter Show soon afterwards.

The following summer Chris entered his first competition. He and his family happened to be travelling in the neighbourhood of Durham, Ont. just as the Canadian banjo championships (held there every year) were about to begin. Chris thought it looked like fun, and there was a category for players under 16, so they stopped over so he could enter. He played two songs - an original consisting of all his best licks strung together, and his specialty, a banjo version of the fiddle tune, Orange Blossom Special. Much to his surprise, he won.

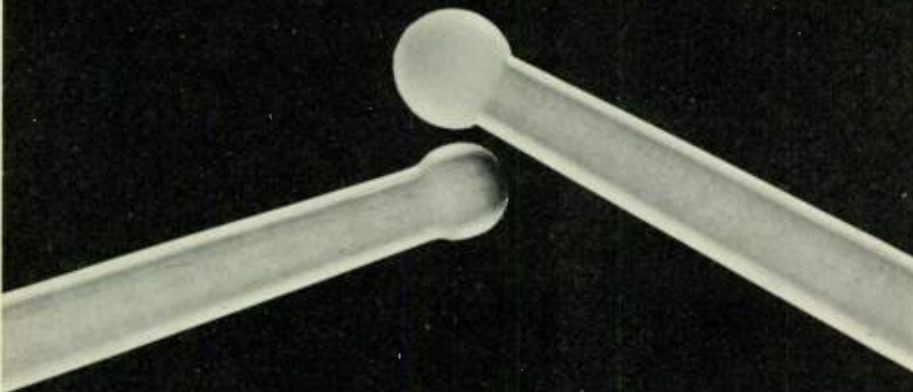
Bolstered by that success, he practised up for a year then went to Carlisle, Ont. last summer for the world championships and took the junior title there. Then back to Durham to win the over-all bluegrass category.

And now? Chris's future as a musician is fairly clear as far as he's concerned. Bluegrass musicians who want to make a living must play more than one instrument, and that's what Chris is going to work on next: improving his fiddle, guitar and bass skills to the level he's achieved on the banjo. You see, he has a theory that bluegrass - specifically the country/bluegrass hybrid he's most fond of - is about to make a comeback, and he aims to be part of it. If it means he has to work harder than an average grade 10 student, he doesn't mind.

"I have a lot of fun with my music," he says. "When the music sounds good you just get a happy feeling inside you that you're finally making good-sounding music after all the work you've put into it." cm

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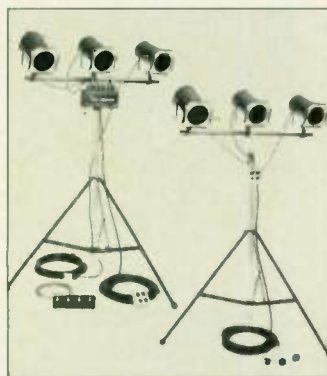


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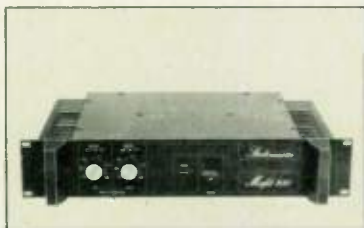
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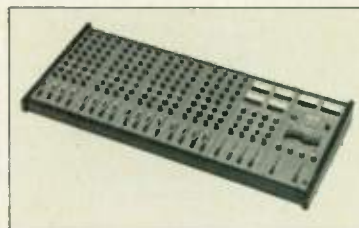
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Tommy Hunter

MONA COXSON



Eddy Arnold & Tommy Hunter

Gordon Lightfoot with Tommy Hunter





Tommy Hunter with Alabama



PHOTOS: HAROLD WHYTE - CBC

Prolonged success on television is all about the ability to communicate, to entertain, to build up a following and, above all, to set high enough standards to maintain that following over the long haul.

Nobody has done it better than Tommy Hunter - one of Canada's biggest television stars.

The facts speak for themselves. Firstly, when *The Tommy Hunter Show* goes back on the air this fall, it will mark the beginning of Tommy's 27th year on television - a longer continuous run than any other single performer. For nine seasons he was a featured singer on CBC's *Country Hoedown* and since 1965 has been the star of his own series - a series that draws 2 million viewers each week.

Along the way he has toured Canada from coast to coast, played Madison Square Gardens in a show called *Country Music On Broadway* and starred in several concert parties in Europe for Canada's Department of National Defence. He has appeared countless times at the *Grand Ole Opry*, been a guest on *Hee Haw*, made commercials for both Nabisco Shredded Wheat and the Cystic Fibrosis Society and, most recently, has been getting good air play from his latest single "Dance With Me Molly."

Then there are the awards. The Broadcast Executive Society's award "for distinguishing himself by the quality of excellence in the field of music." The plaque that will be on the back of one of 2800 seats in the Roy Thomson Hall (the new home of the Toronto Symphony) when it opens in September "to acknowledge an outstanding contribution to the development of music in Canada through a career of international calibre performance." The award from the Cystic Fibrosis Society for the tremendous amount of money raised by the commercial he did. The citation given by his peers for "con-

Continued on page 55

Canadian Musician 47

KATHRYN MILLS

BRYAN ADAMS

One night during the Kinks' recent North American tour, Bryan Adams and his band went on stage to open one of the U.S. dates and found themselves confronted with an arena full of hard-core Kinks fans impatient to see their heroes. Not an easy situation to deal with, and certainly enough to choke up a band that had been together a scant five months.

"Before we'd even played one chord, everybody was going 'Kinks, Kinks, Kinks,'" recalls Bryan. "So I went up to the mic and I said, 'We've got 40 minutes, we're going to do a show, and you'd better bloody listen.'

"And they shut up!"

That's the kind of cheeky stunt that usually works. It did when Bryan phoned Bob Clearmountain, the ace recording-engineer-turned-producer who had been dithering about producing Bryan's second album, and demanded a yes-or-no answer. It worked a year earlier when he pretended he'd walk out of Bruce Allen's office if he couldn't have the kind of management deal he wanted. And it worked five years ago, when, at 17, he introduced himself to

Continued on page 60





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LEROY SIBBLES

KARA KURYLOWICZ

They call Leroy Sibbles Papa Melody. The man is the magic of music that transcends race and religion to bring people together. Reggae music tends to unify people. It erases class and race so the people can move as one, and isn't that the beauty of it?

Ever since he was a little lad, Sibbles knew all he wanted to be was a singer-man. His powerfully quiet voice masks and tempers the anger in his words, "I wouldn't want to be a policeman giving

the poor more brutality...a politician man feeding the poor more pain and poverty..." He gives the poor and rich alike, songs of truth and rights, his compassion and humanity proving that among the racism and misery running rampant today, love cannot be denied.

"I was thinking of myself," reminisces Sibbles. "It's one of the very few songs written about my own feelings, about myself." Of the actual creative process he says, "It comes by inspiration. It comes

with magic: it's the vibes. You've got to mean it, you've got to feel it."

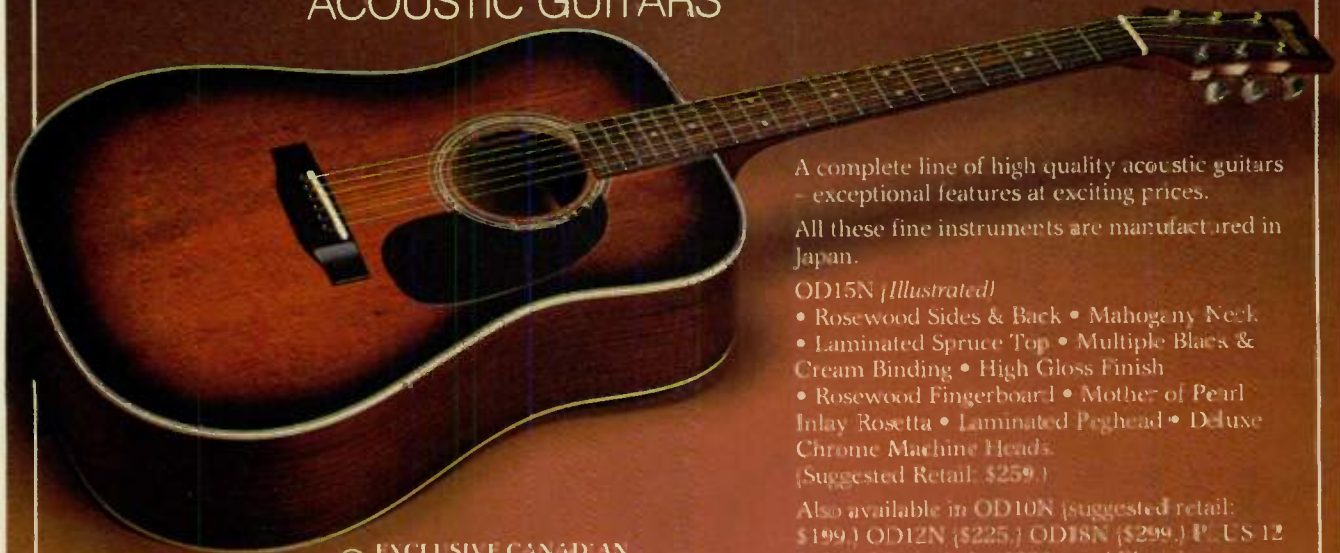
Sibbles has been working as a musician since he was fourteen years old. While training as an arc welder, some guys down the street had a group and with this inspiration Sibbles' interest in singing grew. Finally he bought a guitar and began writing, playing and singing.

He, Barry Llewellyn and Earl Morgan formed the legendary vocal group, the

Continued on page 68

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MONA COXSON

PERFORMING RIGHTS

CONCLUSION

The administration of performing rights in Canada is remarkably efficient and remarkably effective. To the uninitiated, it is also extremely complicated.

CAPAC puts all of the money collected in licence fees from users of music in Canada (see CM - June '82) into a general pool just as P.R.O. Canada does with the money it collects. Then each society must ascertain how much in royalties is due to their composers, lyricists, and publishers. Basically, royalties go to those whose musical works have been performed on radio and television, in concerts and in movies.

Logging Procedures

Since the bulk of royalties comes from music performed on radio and TV, CAPAC and P.R.O. Canada have a mammoth task in keeping track of individual performances. And keep track they must because

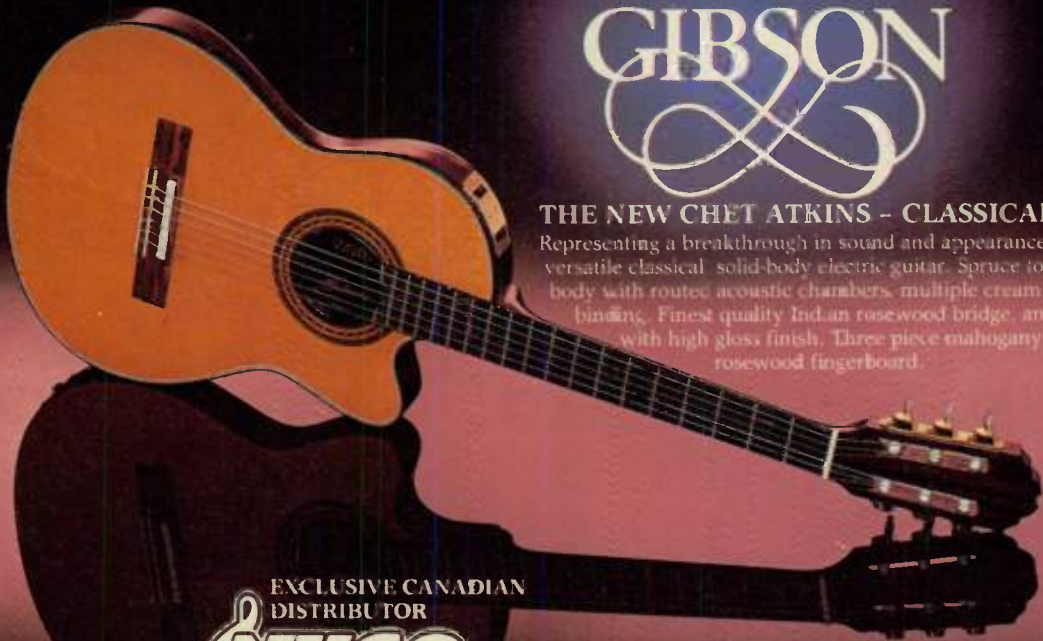
although the copyright law rules that music users must pay fees, it doesn't say they must report what and whose music they're using.

In the case of AM and FM private commercial radio stations, both societies use extensive sampling systems of actual broadcasts to determine amounts to be paid to their writers and publishers. In any given week throughout the year, and on a continuous basis, stations across Canada are asked by either CAPAC or P.R.O. Canada to log all musical works performed on air for that particular week. The stations asked by P.R.O. Canada are chosen by region and by format. Those asked by CAPAC are chosen by region.

Since P.R.O. Canada hires an outside organization which specializes in scientific sampling systems, no one within the society knows which stations are reporting until that specific week is finished. The stations to be logged in any one week for CAPAC are chosen from within the organization.

Continued on page 71

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Tommy Hunter

Continued from page 47

tinuous and outstanding contribution to country music" from the Country Music Hall of Fame in Nashville.

"Tommy's is one of the few shows that has had such a long run and I'll tell you why," said Len Starmer, talent coordinator for CBC-TV Variety. "First of all he is, in my opinion, a very comfortable performer for the audience. He does not, in any way, appear to be larger than life to them, so they see Tommy as one of their own - and indeed he is anyway. Also, Tommy doesn't hog the spotlight. He's very supportive of the people around him.

"Moreover," continued Starmer, "as you know too well, often performers who become known on television aren't really much like they are on TV when you meet them in person. Tommy is exactly like he is on TV and that really endears him to people. He's never in too much of a hurry to sign autographs and he understands his responsibility to his audience. He doesn't, in any way, cheat them. He really is a decent human being and a very easy man to say nice things about."

Most significantly, the 45-year old vocalist/television host has that rare quality that television performers must

Although Tommy the consummate professional and a perfectionist to boot, is well aware he's the focal point of his show, he's the first to give credit to the people he works with.

have to succeed. Namely, the ability to relate to people.

"There are two types of variety shows," states a producer at a rival network. "One is centred around a performer, the other around an idea. Take a show like *Solid Gold*. That's basically not a performer personality show. You could put any number of people on it and it's the idea that gets them there. If you've got a hit record, you get on *Solid Gold*.

"But for a personality show - like Johnny Carson, like Dean Martin, like the Galloping Gourmet, like Tommy Hunter - the whole show must grow out of the personality of the central person and these

people all have that same thing. They're able to relate to people and people believe in them. They believe and trust in what they say because it sounds as if they're truly speaking from the heart. Carson has that and a lot of performers have that disarming quality. Certainly Tommy Hunter has it."

Although Tommy, the consummate professional and a perfectionist to boot, is well aware he's the focal point of his show, he's the first to give credit to the people he works with. "Right from the first department through to the last. There isn't one department or one person on our show who's not giving 100 per cent. They earn their money, they work hard and we've

got the cream of the crop."

Regulars on the show include Canada's top fiddle player, Al Cherny, the singing team of Donna Ramsey and Leroy Anderson, Whiskey Jack, the show's talented musical director Eric Robertson (who recently scored the music for the movie *If You Could See What I Hear* - the story of Tom Sullivan) and Les Pouliot, probably one of the best producers in the business.

Pouliot, who was once a country performer himself, and Hunter work well together.

"We just look at one another and know what the other is thinking," said Tommy. "Not only that, but we come from the same mould. We both grew up listening to

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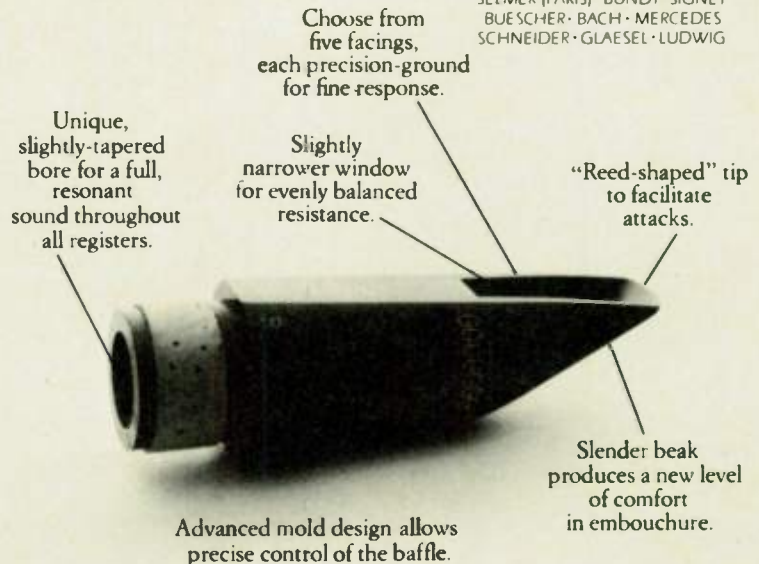
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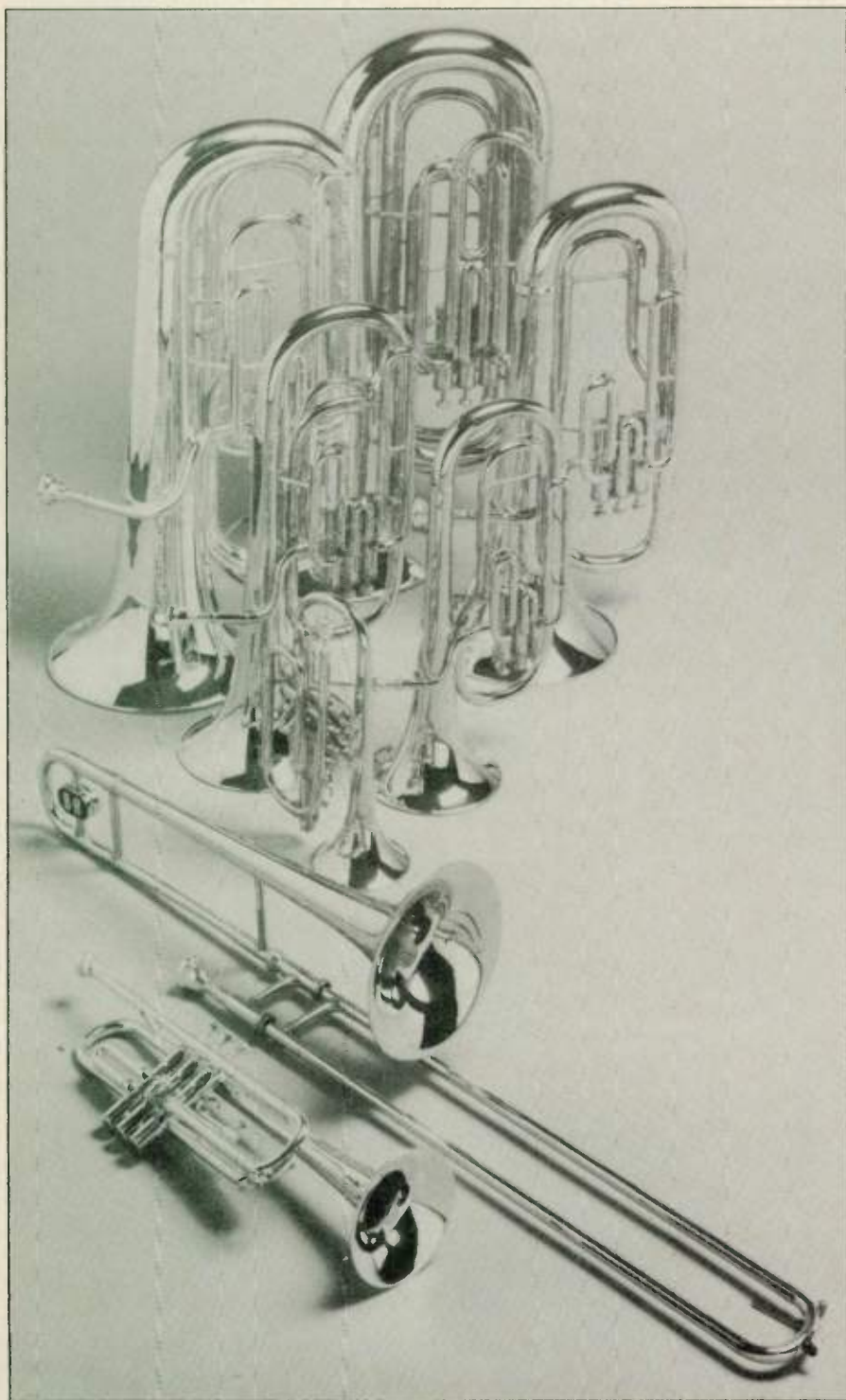
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Grand Ole Opry. We're about the same age and we think the same musically. We've gone various ways in our careers but his background is exactly the same as mine. We both had parents who were simple, hard working people and neither of us has forgotten our background."

Clearly Tommy, who was born in London, Ontario, hasn't forgotten his beginnings nor has he forgotten his first taste of country music.

"When I was nine," he explained, "I went to see Roy Acuff perform and that was the first country performer I ever saw. His show left me with a real warm feeling. It was a great feeling. Once I saw that show I knew exactly what I wanted to do and I don't think I've digressed from it one bit.

"I don't mean to say I saw a great vision. It was more like a kid who might have

"We won't let the show drop below Super Special standing," Tommy explains. "Each show is as important as the biggest Special that's ever gone on the air because a Special could be up against us on another network and we've got to compete against it, so we can't cut corners."

gone to a hockey game, saw Bobby Orr play and knew that was it. From there on in he skated his fanny off to make it and never looked back."

While dreams of *Grand Ole Opry* danced in his head, Tommy studied guitar with London's Edith Hill Adams who used to book him into talent and hospital shows in the area. In 1954 he appeared as a country singer-commentator for London Little Theatre's successful production of *Dark Of The Moon* which took him to Victoria, B.C., where between shows "he lit up the switchboard" when he did a country show for that town's CKDA radio station.

For a while he played bars with a group called The Golden Prairie Cowboys ("We auditioned for the *Arthur Godfrey Show*. Never made it although I went back later and did it for two months on the full network.") and appeared with Gordie Tapp on *Main Street Jamboree* for CHML Hamilton. In '56 King Ganam introduced Tommy to CBC's *Country Hoedown*

where he started out as rhythm guitarist in the band.

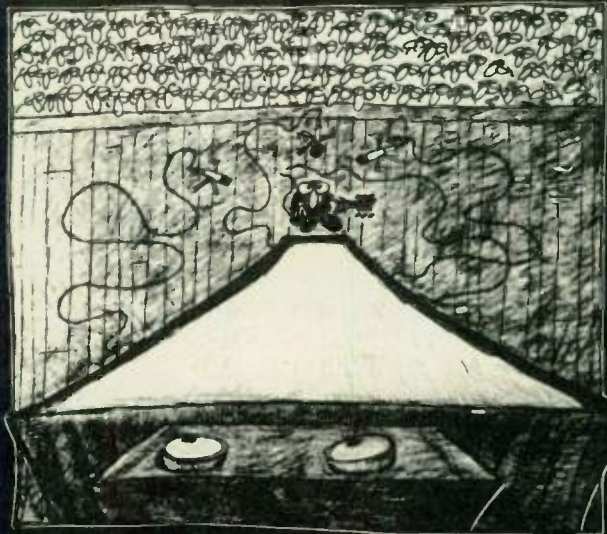
"I was on *Country Hoedown* right from the beginning," said Tommy, "but it was Len Casey, the producer at the time, who introduced me to television audiences. He took the initiative to get me out of the band and out front. Before that, they'd let me sing a song but never let me get off the bandstand. I was getting buried in the back and he was the guy who put me out front. We got called to do many personal appearances too. You know, fly out and do a date, then fly in again. Then we started doing tours."

Between 1960 and 1965 Tommy had his own radio show on CBC as well. Then in

the spring of '65 *Hoedown* ended its ninth season, *The Tommy Hunter Show* started in the fall, and there it's been ever since.

If the show appears to be indestructible, there's a good reason. Both Hunter and those around him work hard.

"We won't let the show drop below Super Special standing," Tommy explained. "Each show is as important as the biggest Special that's ever gone on the air because a Special could be up against us on another network and we've got to compete against it, so we can't cut corners. The same amount of effort, the same amount of energy and the same amount of concentration that goes into any Special, goes into our show."



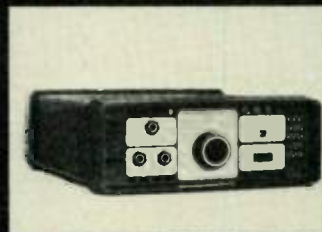
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It is, in fact, one of the few shows that the elusive Gordon Lightfoot has appeared on.

"Gordie, who is a close, close friend of mine, agreed to come on mainly because of Red Shea (who was the leader of our band before he became ill), mainly because of Les and to a lesser degree, because of me," explained Hunter. "Gordie doesn't feel comfortable in a TV studio and he's smart enough to realize that. He feels very comfortable in certain studios. Namely, recording studios.

"Now he's at the point in his career when he doesn't have to go in and do something he feels awkward about. But when he was asked to do something for

Red - and that was a nice move on Gordie's part - he knew he would have all his friends around him, that Les is the best and would really be looking out for him. So we said 'Hey, you're not going to get hurt 'cause your buddies are here' and he said 'Okay, fine' and that's basically why he decided to do it. Mainly because he felt comfortable."

Apart from his total commitment to the show, Hunter is strongly aware of his responsibilities as an entertainer.

"Tommy has been one of Canada's most responsible performers," said Starmer, "in that he realizes he has an image in front of the audiences and the image is a real one. He lives the way he appears to

live. He has a very decent, moral life-style and he's guarded against anything that might suggest to audiences that it's less than it appears."

Despite his success, Hunter has none of the trappings that often surround a star. No manager or press agent hovers in the background and no agent.

"It's not that I know it all," he said, "but I've found that often by giving the job to somebody else, there were many loose

Despite his success, Hunter has none of the trappings that often surround a star. No manager or press agent hovers in the background and no agent.

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ends left. I'm tidy and most agents who sit in an office have never worked the road. Also, I want to make sure I'm represented the right way. I hate to hear about somebody who tried to hire me and called an agent who was in the middle of four telephone calls and screamed at them - because that agent is representing me. In other words, that's me screaming back at them."

On tour, Hunter runs a tight ship. "No boozing or drugs and absolutely no arguments at all. If there are any problems, I'll stop the tour cold and sort it out. If it can't be sorted out, I'll get a replacement in for whoever is causing the problem and send them out on the next plane."

Meantime there's work to be done. Aside from a tour this summer, there's his album *Tommy* coming out, which he recorded in Nashville, and will be released through Acclaim records. Given the time he'd like to do more commercials. Then in the fall, 2 million viewers will be waiting for the Tommy Hunter Show to begin its new season.

How long can he see the show going?

"I really don't know," he said. "You have to think about it - you have to plan for it. It's funny, but I enjoy it. Most people have dreams of doing other things. I'm very happy in what I'm doing. Really, remember now, with the nine years on *Country Hoedown* and 17 of my own, that's 26 years. That's an awful long time. I'd always like to keep doing the same thing I'm doing now. I'm happy and comfortable in that particular media and I've had a good shot at it. Let's hope it continues for a lot of years."

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BRYAN ADAMS

Continued from page 48

veteran rock musician Jim Vallance.

Jim, already an accomplished songwriter, had just quit Prism to become a leading figure on the West Coast session circuit when Bryan spotted him in a Vancouver music store and said, "Hey aren't you...?" Jim admitted he was, and also that

he recognized Bryan from seeing him play with various local bands. They got talking and someone suggested they get together the next day and try to write a song.

"I remember walking out of the store snapping my fingers saying, 'That's it. I did it. I fucking met him,'" says Bryan. "I knew I'd done something that was going to change my life. It has."

And how. In spite of the considerable gap between them in terms of age and musicianship, when they sat down to write Jim and Bryan understood each other perfectly.

"We're very much the same in a lot of ways," says Bryan. "There's no definition between who writes what. It's that kind of

communication where one comes up with the idea and the other one finishes it. Although I think he controls some of my wilder ideas, and some of his tamer ideas I make a little wilder.

"I've written with a lot of people, and everytime I've written with someone it's different. With some people it's harder to write because you're afraid to suggest something 'cause you don't know if they're going to ac-

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John

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Yamaha Baby Grand

Jim

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Dave

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Fender Precision Bass
Ampeg SVT and two 8 x 10 cabinets

cept it if you say something stupid. You don't want them to laugh at you. With Jim I can say something stupid and completely off-the-wall and he'll say 'Yeah, nice idea Bryan, but forget it.'"

Through a few of their music industry connections they managed to get an impressive number of their tunes recorded by Bachman Turner Overdrive, Prism, Ian Lloyd and Lisa Dal Bello; and soon other artists - perfect strangers - were also seeing potential hits in their catchy pop melodies and dynamite hooks. Last year Bob Welch recorded one of their songs, and an Adams/Vallance tune found its way onto Tim Bogert's solo LP. Bryan and Jim wrote Prism's latest chart-topper, "Don't Let Him



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Know," and they co-wrote "Jump", a full tilt rocker, along with Paul Dean for Loverboy's last album. And then, of course, there's Bryan's own albums.

In 1978, after Bryan and Jim had been writing together for a year, Bryan sent one of their demos, a mild-mannered pop tune



"With some people it's harder to write because you're afraid to suggest something 'cause you don't know if they're going to accept it if you say something stupid."

called "Let Me Take You Dancing", to several Canadian record companies. He was snapped up as a solo artist by A&M Records. The song was remixed and released as a disco EP, much to Bryan's dismay and became a big hit in the States. He was dispatched by A&M on a promotional tour of the U.S. discos.

"It was kind of like a stroke for the artist to go out and see everything happening," says Bryan. "Being in Studio 54 when it was in its heyday and standing there while 12 million people rip their shirts off to your song. That kind of thing. I was 18 and I had no idea what was going on."

Determined to shake any false impressions created by the single, Bryan put out a debut album of rock and roll radio songs which he and Jim produced at Manta Sound in Toronto during the late winter of 1979. It was released in February 1980 to favourable reviews, and produced a couple of hit singles out West, but was overshadowed nationally by a bumper crop of stunning first attempts from Powder Blues, Toronto, Loverboy, Graham Shaw and Martha and the Muffins, to name just a few of the acts that took off like rockets in that amazing year.

In 1981, Bryan went to the Power Station in New York armed with a batch of new, road-tested songs, and rounded up a studio band which included drummer Mickey



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Curry, keyboardist Tommy Mandel and bassist Brian Stanley (Bryan played guitar and piano). They rehearsed for four days then went into the studio. *You Want It - You Got It*, was finished 17 days later.

"I like a real live sound. An artist should know how he should sound. A true artist does, anyway."

Bryan co-produced the album with Clearmountain, who is better known as The Rolling Stones' engineer than as a producer. It was a good situation; while Bryan has a clear idea of what he wants on tape, he's not at home behind a console.

"I like a real 'live' sound," he says. "An artist should know how he should sound. A true artist does, anyway. The time when a producer's necessary is, for instance, when you're in a band and you have five guys all in control. But for me, I can just sit back and say 'Okay, I want this sound,' and get an engineer to get it for me. I don't know 3db from 10kHz, all I know is this feels good or that feels good. It's totally instinctive."

Bryan's musical background consists of the things he's taught himself - he started playing guitar at 12 and bought his first Fender Stratocaster at 15 with money he'd earned washing dishes in a restaurant - and the few fundamentals that have rubbed off on him from hanging around with Jim for five years.

"I'm not a technical musician," he admits. "If you put 10 strings in a row I couldn't tell the difference. I can't tell the difference between Coke and Pepsi. Who can? I'm becoming more technical because of having to be more technical. I have to learn how to read charts because, being that I didn't have my own steady band until now, I had to teach people stuff. We wrote out charts, maybe a little half-assed, but they worked. And Vallance is a very fluent musician as far as that kind of thing is concerned. Instead of playing a D he'll play an A. He knows those kind of things. I'm more the feel, he's more the technical end of it."

Jim steers clear of the touring side of the operation however, presumably having had enough of that kind of insanity in his Prism days. On the road the job of "right arm" falls to Keith Scott, Bryan's lead guitarist and close friend of six years.

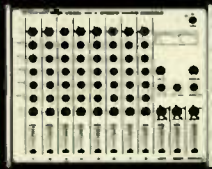
Bryan began getting the band together last fall after *You Want It - You Got It* came out and Bruce Allen told him it was time to get out there and plug it. Finding musicians who could match Bryan's full-speed-ahead and damn-the-torpedoes approach to performing wasn't easy. After extensive auditions he eventually lined up keyboardist John Hannah, bassist Dave Reimer (later replaced by Dave Taylor), and drummer



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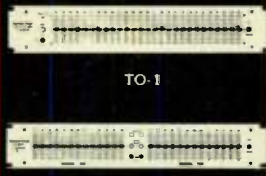
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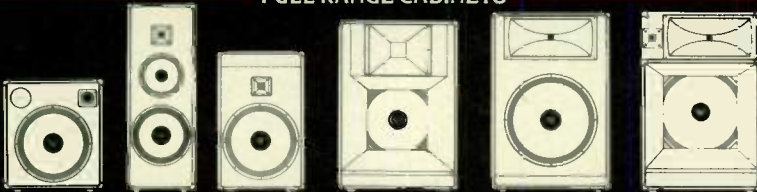


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V-23

V-28

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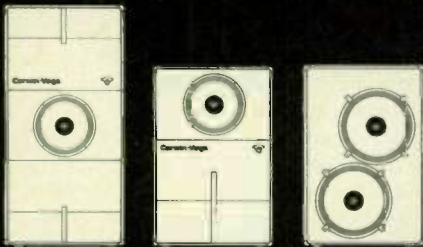
V-35

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PD-18

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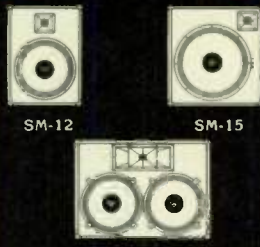


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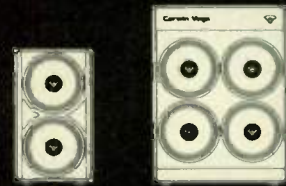


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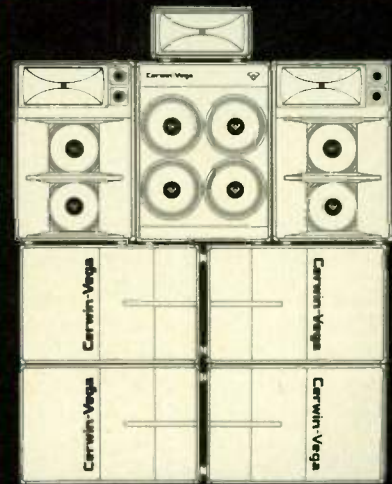
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Jim Wesley. Their prime qualifications were being ready and willing to bust their asses in the name of rock and roll.

"This is not a heavy 'musician' band," says Bryan. "I really want a great band, but it's so hard to find guys that are dedicated to your cause. To me, intensity is the key. An intense group is going to be a good group - as long as they get along. I was looking for a very, very strong rhythm section and it took me a while to get that. The guys had been playing club acts for so long they were used to playing nice little songs. I wanted them to get up there and beat the shit out of the drums. I didn't want nice quiet music, I wanted loud music. Now we say 'Remember six months ago when we were talking about these songs and you said you couldn't do that. Now you do twice that.'"

The new band made a test run in small venues in Vancouver, and soon began

"This is not a heavy musician band...To me intensity is the key...I was looking for a very, very strong rhythm section and it took me a while to get that."

drawing crowds. Bryan has no New Romantic notions about image and style, but just takes to the stage and plays as if there was no tomorrow. ("I'm not very experienced on stage, but I sure have a good time.") It's an attitude that's always smiled upon by the press, and when the album started getting good reviews and airplay across Canada, there was a stampede among the members of the highly-partisan Western media to predict great things for their Bryan.

Still, Bryan's record was going to be promoted using the Bruce Allen method. That is to say, big tours with big groups in cities where Vancouver is a place few people have heard of, and Bryan Adams a name few people have heard.

"Believe it or not," he says, "I get a better reaction down here (in the U.S.) than I do in Canada. I know that maybe only 10 people out of 15,000 will have heard one or two of my songs, but I'll go up there and give those 10 people what they want to hear. And the rest of them who are out there; I'll give them a good show. In every city I've been so far I've heard my song ("Lonely Nights") on the radio. It's incredible. They're playing my song, and if it's not that it's the Prism one. I can't ask for much more than that." cm

Bryan Adams Discography

Bryan Adams, *A&M SP4800*
You Want It...You Got It, *A&M SP4864*

Bryan Adams Live EP, *A&M BA1*

Kenny Rogers' band



leans on Traynor.

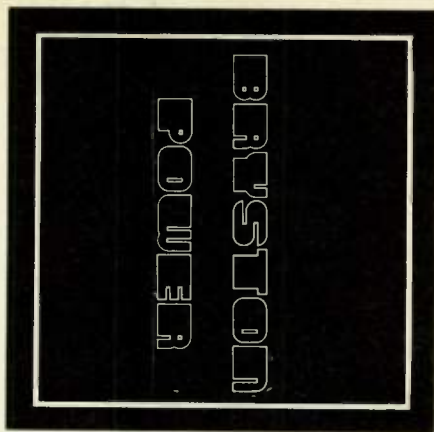
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LEROY SIBBLES

Continued from page 50

Heptones. They had a memorable hit single with the rude song, "Fatty Fatty", in 1966. "I need a very fat a very very fat girl...fat girl tonight/I'm in the mood girl...I'm feeling rude/I say now when you feel it girl yuh gonna say it is...so nice."

Known for their cool steady beat and delicious harmonies, the Heptones were almost immediately successful in Jamaica and England. Despite successes with tunes from "Gun Man Coming To Town" and "Book Of Rules", Sibbles disbanded the Heptones, moving to Toronto in the '70s.

He arrived in Canada just as reggae was gaining international acceptance, climbing to the top of the popular music charts with songs like Jimmy Cliff's "You Can Get It If You Really Want" and Eric Clapton's version of Bob Marley's "I Shot The Sheriff". Since then reggae musicians, Toots and the Maytals, Third World, Peter Tosh and the late Bob Marley have enjoyed varying degrees of international success and acceptance.

While first in Canada, Sibbles found nothing much was happening with reggae and he wanted to spread the sound. He says he feels that reggae is the only music which tells of something substantial and something necessary. "It's not just a love song all the time," he adds. "Reggae music has got something to say."

His reggae can flow sweetly all the while maintaining an element of anger about it. "The anger is not really out of me," he explains. "It's an anger at what's happening, at the drudgery of everyday life." It would appear that the record executives seem to think that the average person isn't interested in listening to anything that has a message. It has been said that reggae has been stifled and subsequently so have men like Sibbles.

"Babylon fights the music," says Sibbles. "It brings people together. It's a unification of the people. They're moving in one harmony."

If Sibbles had remained in Jamaica chances are he would have made it by now. Yet in many ways, Sibbles does not regret the Northern move. "Eventually, I know I'm going to make it internationally. Somehow, I just know that."

His current album, *Evidence* will no doubt bring him the commercial and critical acclaim that his most recent album *Now* deserved.

Released on Boot Records *Now* was the tale of international politics, blood in the streets, the injustice of Babylon's system, the poverty and the love. The truth and

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the right stand in the song "Praise Fari".

Now gave Sibbles the music world as a tough, money-hungry business. As a business which can demand a razor sharp, even slightly cynical, mind capable of promoting images and writing iron-clad contracts. Sibbles had the talent and he knew the music to the very core of its being. For the business itself: "I'll be able to direct my career more closely now. I'm less naive. It really took me a while to get to know the business a whole lot more. And I should, you know, after all these years."

Sibbles has become one of Toronto's music people. He was featured on the award-winning CITY TV showcase, *reggae T.O* filmed at Ontario's Harbourfront in the fall of 1980. In 1979, he appeared on CITY TV in a feature titled *Bruce Cockburn and Friends*. He recently received a gold record for his backup vocals on Cockburn's album *Humans*. In 1979, he won the Cheer Black Music Award for Male Vocalist of the Year. In 1980, he was awarded Cheer Male Vocalist of the Year, Producer of the Year and Album of the Year for *Now*. He appeared at Reggae Sunsplash '81 for the fourth consecutive year where he "sang murderous sounds" according to one critic.

Evidence boasts the talents of Bruce Cockburn, Murray McLauchlan, Kathryn Moses, and David Bendeth, with the production credit going to Stuart Raven-Hill, of True North Records. And as far as Sibbles is concerned that is okay.

In view of Sibbles' classic roots-like approach to his music, it is being said that Sibbles has Americanized the reggae on *Evidence*. You may even hear that the album contains no reggae at all. Sibbles is aware of what may be said. And with a shake of his head, he chuckles, "I'd like to regganize America." Adding, "Maybe they wouldn't accept reggae the way it was - the way I had it. Having this new music will maybe be more acceptable."

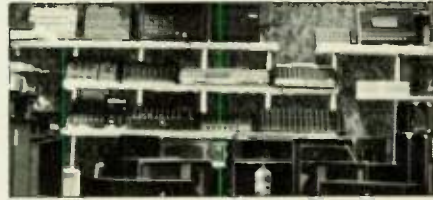
Indeed, with the recording of the album, a major change did occur. Sibbles and Raven-Hill began negotiating with several major record companies. As a result, Sibbles signed with A&M Records of Canada to distribute the album nationally and perhaps internationally. Sibbles is thrilled about the deal.

Sibbles' new music and the new deal will doubtless make the man and his music more accessible. "You see sometimes you gotta move over, bend just a little bit. Everyone has to be flexible or you'll break."

Many artists make major compromises in the hope that their music will sell. Some may feel this is what Sibbles has done, others may find he has changed little. "I'm satisfied now. This will open ears to people, who really want to listen to actual reggae." He stops, thinks again and offers as an afterthought, "but it's not really reggae."

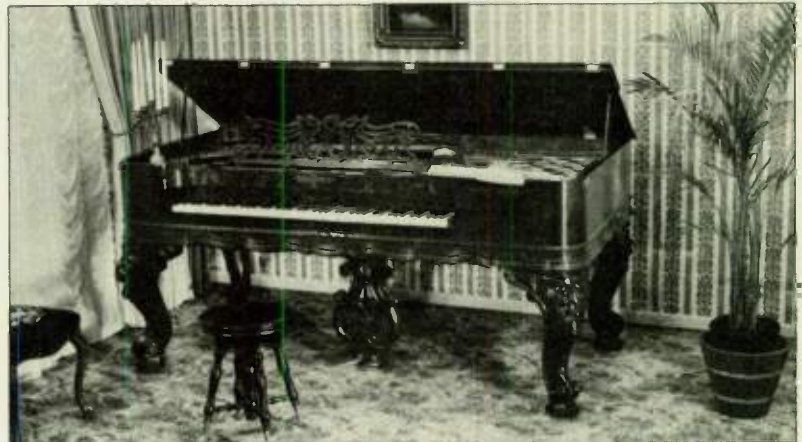
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for the simple reason you cannot take the reggae out of Leroy Sibbles. "The reggae's in me," he laughs. He will always sing roots reggae, the music that carries the gut feelings of an ordinary people - all people.

People refer to him as "Leroy Sibbles - the reggae artist," and this does bother him a little. He likes all music and he wants to sing it all and have people accept it all. Being pigeon-holed can drastically hamper an artist's career and keep his audience small and specific.

Leroy Sibbles sees himself as an artist, a singer, an entertainer. He does not want to be one thing to only a select number of people. He's not bothered by accusations that may come his way suggesting he is either compromising or leaving reggae altogether. He readily admits, "You do see the difference if you hear me play real reggae."

Reggae has been brought to the attention of the masses by the new wave, in particular the Police and the Clash, known for their almost sterile, commercialized music, that many label reggae. More recently, ska has hit the charts with Madness, the Selector and the English Beat climbing their way to the top.

Potentially, they have opened a door for reggae but consequently they may have taken and changed reggae to profit from it while the originators remain virtually unrecognized. "What they're playing is a lot of bull to me - crap. Madness - a whole lotta madness." Sibbles says he can't be kind to these bands. He finds them harsh and the recordings rough. You know it's imitation reggae because, "You don't get no feeling from it - it doesn't flow."

Sibbles is over-and-above-all a rasta man, but his religion will never govern his music. "My music is mine," states Sibbles simply. Music is international and he sings about whatever inspires him - politics, love life...

He preaches passively, through his music. Undoubtedly his gentleness and the innate kindness he radiates will make people curious about the rasta. It isn't his intention to push anything down anyone's throat. "I'm here to show the truth and the right, the right and the wrong, you know - if whoever is going to accept the right - he'll take it..."

At this point reggae, is still not widely accepted. Optimistically, Sibbles is sure that reggae will make it. After all, "No industry wants to feel itself left out, when there's money to be made..." He adds, "If the people just relax a bit, if you give it time; acceptance broadens..."

For a man who says, "If you don't ask, I've not got much to say," Leroy Sibbles says a powerful lot. **cm**

Leroy Sibbles Discography
Evidence, A&M SP9075

PERFORMING RIGHTS

Continued from page 52

As the logs are returned, either to CAPAC or to P.R.O. Canada, each society then checks them against computerized master lists after which complex multiplying factors are applied to give a fair representation of national performances. Once all titles have been identified and checked, their performances are recorded on a computer - as credits - on behalf of the individual composers and publishers.

As for CBC radio, a system is set up whereby full programming information for both local broadcasting and network performances is funnelled to each society. This information is checked and recorded in the same manner as independent radio stations.

When it comes to concerts, licensees of concert halls forward copies of their programs, showing works performed, to both societies. In addition, both organizations receive information from their members and affiliates about performances of their works in concerts, which must be verified. Generally a copy of a contract accompanied by a list of the compositions and the composers will suffice.

The principles in the logging of music performed on television (including themes and background music) and in movies are the same with both societies, although there's a variance in the source of material as well as in their methods of analysis.

Nightclubs are not logged and both societies point out - with justification - that the music being played in clubs is, for the most part, what's being played on radio and TV. Not only that, but the costs of logging every single club, bar and tavern in Canada would be completely prohibitive since the income in licence fees from nightclubs is minimal compared to that from radio and TV.

Distribution of Fees

One of the major differences between CAPAC and P.R.O. Canada are their rules and distribution of fees.

CAPAC distributes royalties from music performances on radio, TV and in concerts twice a year. Motion picture royalties are distributed once a year, as are any foreign royalties due to their members.

The monies distributed (other than foreign royalties which are designated when they arrive) are in strict accordance with the number of performances logged by CAPAC during a given distribution period. Members whose works are logged share equally, subject to the time duration of the work, with variation in payment solely dependent on the number of performances logged for each member.

Aside from the money used for operating

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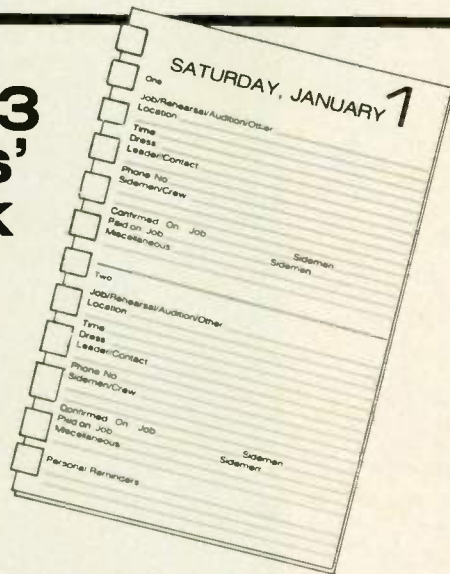
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expenses, all of the money collected during any distribution period is paid out. Moreover, CAPAC's policy dictates that a publisher cannot receive more than 50 per cent of the performing right and if a composer's work hasn't been published, the composer receives 100 per cent of the monies credited to his logged performances.

CAPAC is reticent when it comes to giving out the value of past performance credits and cautious about estimating how much future credits will be worth.

"It's going to vary from year to year and from source to source," said Paul Spurgeon. "We run on the basis that the money collected during a distribution period - less expenses - is paid out. It's as simple as that."

P.R.O. Canada distributes royalties for performances on radio and TV four times a year and for pop concerts twice a year. Classical concert royalties are distributed once a year. Unlike CAPAC, distribution of movie royalties is relatively new with P.R.O. Canada, since their tariffs were only increased enough sometime last year to make distribution possible. However, although the method of distribution hasn't yet been decided, payments will be retroactive to January 1, 1980 and in all likelihood be an annual distribution thereon.

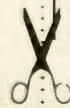
Other than foreign royalties, P.R.O. Canada does not pay out monies available for each distribution period. Instead, once operating expenses have been deducted, the society puts a portion into a reserve fund, then guarantees a minimum payment to affiliates. In short, the society has created a fifth quarter.

"When we establish these rates," explained Charlie Gall, "We're a little on the conservative side to make sure we can guarantee them. Now, if at the end of the fourth quarter we have money left over, which we usually do, it's distributed pro rata among the composers and publishers whose works have been performed that year. So they get their money anyway."

P.R.O. Canada does, in fact, publish a rate sheet listing the minimum guaranteed payments for the various types of performance credits. For example, a rate sheet put out in January, 1981 showed that affiliates were being paid 20 cents per credit as far as local AM radio performances were concerned and 12 cents per credit for performances on local FM stations. However, if P.R.O. Canada gets an increase in tariffs, the rates are increased proportionately.

Unlike CAPAC, if a composer's work is unpublished but has been performed, the composer gets only 50 per cent of the money the performance has earned. P.R.O. Canada keeps the other half but generally encourages the composer to set up his own publishing company, of course with them. In this way, the affiliate is assured of 100 per cent of the royalties earned.

However, before any composer creates his own publishing company, he would be



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ised to investigate the full implica-
doing so. As John Mills, general
of CAPAC points out in his book
You And The Music Business:
shing, it is clear, is a complicated
ng business that needs the outlay
deal of work - and often capital - to
new compositions. And the fact is
publishing may actually impede,
estroy the chances for the success
composer's work."

• Policies

Canada has an interest free ad-
licy against anticipated earnings
these advances come out of the
be distributed to affiliates, only
have had some previous success
dered.

depends on the track record of
e as a writer," explains Gall, "and
ture of the artist. Then if the af-
signed an agreement, preferably
for label, where it's guaranteed
an album and a single released
pecified period in the U.S. and
ve would consider an initial ad-
t, it would be a small one."
er, if money advanced isn't
clearly the coffers will be lessen-

Doesn't have an advance policy

certainly don't offer advances to
bers," said Spurgeon. "If so-
a earned income on a piece of
a computer check shows that in a
is he can expect X amount of
his distribution date, we'd be
to pay interest on any of that
cause we can't take it away from
bers."

CAPAC does have, is a demo
n" for young members which is
able.

program for the promotion of
music," explained Spurgeon.
very small amount - \$150 to \$200
young composers, with no ex-
n laying down two of their songs
take around to publishers.

ard sets aside one-half of one per
CAPAC's revenue to allocate for
actually only part of it because
seminars, so this grant is really
It's not meant to be a complete
ng. The committee doesn't listen
they simply look at the person's
and if he has a reasonable
nd is doing two songs, he
lly gets a grant once we have
erifying he has completed the

Membership and Affiliation

n their numbers are increasing
if last summer CAPAC had a
p of 10,558, made up of 8,561
and 1,997 publishers. P.R.O.
d a total of 12,854 affiliates made
818 composers and 2,036

like P.R.O. Canada, doesn't

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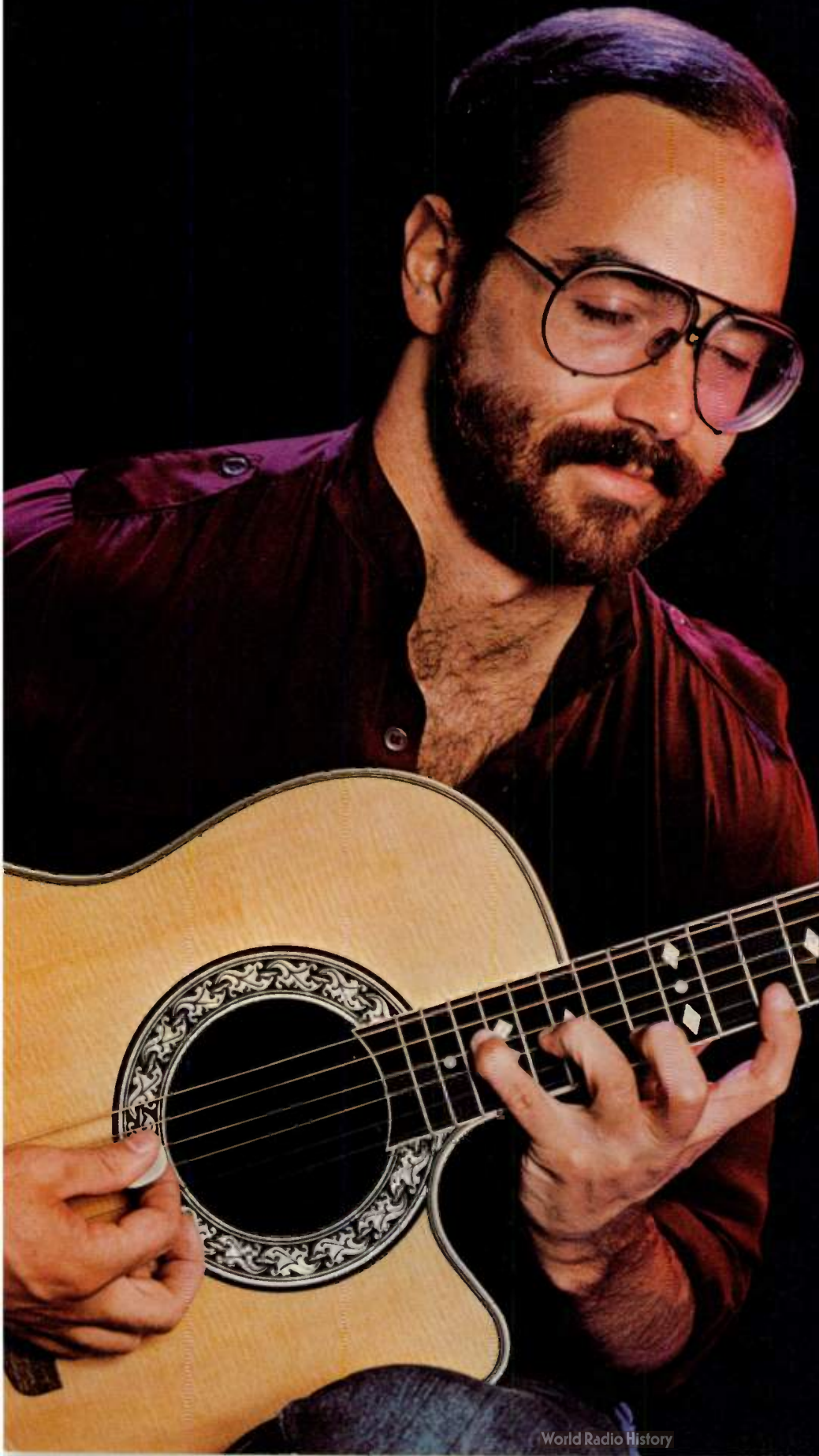
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- charge a fee to join. What CAPAC does say is
- if your song has been recorded by a recognized recording company,
 - published by a recognized music publisher or
 - performed in some area of public performance licenced by CAPAC,

then you're eligible for membership.

At first glance, P.R.O. Canada's requirements appear more liberal.

"When a composer applies to us for affiliation," explained Charlie Gall at P.R.O. Canada's Toronto office, "all we ask is that he or she has written one original song and affiliation is offered. Regardless of whether there's been a record or they've been performed in any premises licenced by us, if the applicant has written an original song, then we'll extend affiliation."

However, clearly the affiliate isn't about to receive performance royalties if that song isn't being performed anywhere by anybody. It would seem, in fact, that to add any great numbers of affiliates at that point would merely increase P.R.O. Canada's overhead, leaving less money available for their active affiliates.

When a composer or lyricist does join either CAPAC or P.R.O. Canada, he signs a five year contract and submits a complete list of his songs. It is then his responsibility to add to his catalogue of songs as they're written.

Both societies have an automatic renewal clause and should a member or affiliate wish to resign, he must notify the society in writing. CAPAC's contract simply reads: "Either of us can serve written notice upon either of us not less than three months before the expiry of the period." In P.R.O. Canada's case, the affiliate must give at least three months notice and not more than six months. In either case, the composer should make certain his rights go with him if he is resigning from one society to join the other.

Since various publishing companies administer the works of different composers who are with different societies, these publishers can be members of several societies. A composer or lyricist, however, may only belong to one society. A rare exception is the current position of The Statler Brothers, who belong to BMI in the States (an affiliate of P.R.O. Canada) and are CAPAC members in Canada.

One Society VS Two

Does the composer benefit from there being two performing rights societies as opposed to one? CAPAC says no; P.R.O. Canada says yes.

CAPAC's view is that one society would work more effectively, more efficiently, have greater logging power and more clout at government levels. Mainly, they feel that royalties would increase because, overall, overhead expenses would be less.

P.R.O. Canada takes a completely opposite stand and maintains that the very

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**CAPAC's annual accounting:
A message for the music industry**

**The facts and figures you
need to know about CAPAC**

The charts on the opposite page are designed to explain CAPAC's activities during 1981. They show income and distribution totals for Canada's largest performing right society, covering a five year period, and including 1972's figures to provide a 10-year comparison.

CAPAC's total income in 1981 increased \$3.4 million over the 1980 figure, to almost \$24.4 million, which includes more than \$1½ million received from foreign performing right organizations on behalf of our members. Total distributions to CAPAC's members increased dramatically, from \$8,289,659 in 1980 to \$9,431,118 last year.

Despite a slight drop in earnings from abroad – caused largely by changes in foreign exchange rates, particularly with regard to the French franc – it is satisfying to note that foreign income for CAPAC members is \$1 million more than it was 10 years ago. Better still, that income is being shared by more and more composers – 983 different CAPAC writer members earned money from outside Canada last year, compared to 313 back in 1971.

At home, CAPAC's domestic revenues have continued to increase, with licence fees and interest totalling \$22,845,998, compared to \$19,315,301 in 1980.

The growth of CAPAC demonstrates, more than anything, the continual use of our members' repertoire, and that of the members

of foreign performing rights organizations which we represent in Canada. This growth is reflected in other ways, too – for instance, we signed 1,225 new members last year, compared to 1,157 in 1980.

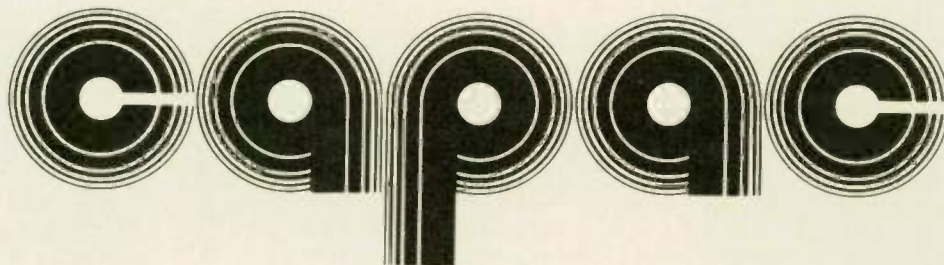
As we face the future, our overall optimism about CAPAC's progress is tempered by the problems faced by composers, lyricists and music publishers as the technology of music transmission changes. The questions of payment to music creators by both cable and pay TV remain to be solved; the impact of direct reception from satellite broadcasting creates uncertainties that must also be addressed by new copyright legislation. And progress towards a new Copyright Act has been discouragingly slow.

CAPAC has served the musical community in Canada (and the world) for well over 50 years. Its directors – elected by the membership at large – remain certain that the industry as a whole deserves to know how the leading performing rights organization is helping both its membership, and the country's music users.

It's for that reason that we continue to publish these figures, year by year. If you have questions, or need more information, please do not hesitate to ask. The staff of CAPAC's three offices are always pleased to be of help.

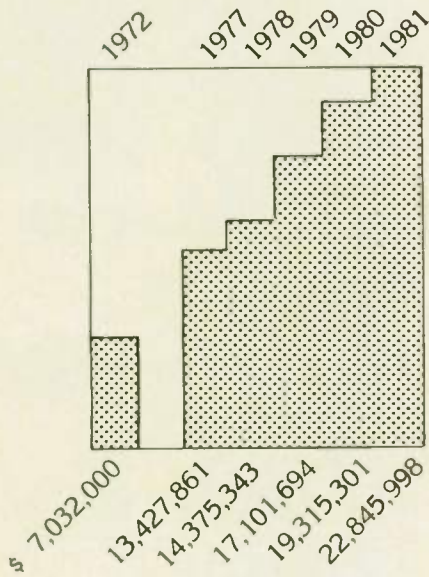
John V. Mills OC, Q.C.
General Manager

The Composers, Authors and Publishers Association of Canada

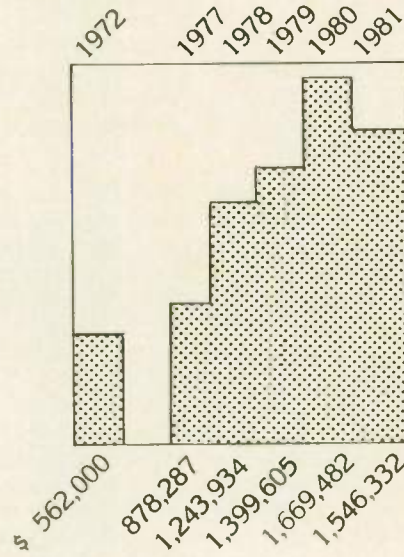


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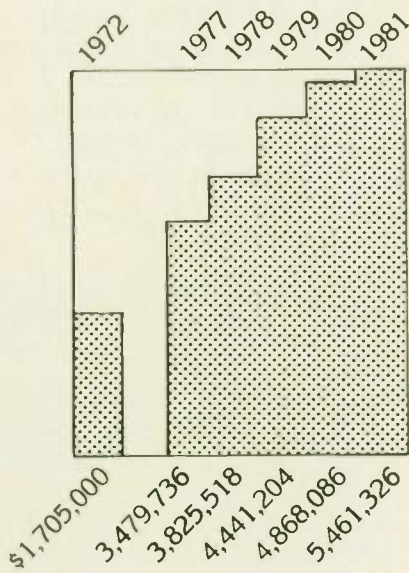
**CAPAC
licence fees
& interest (1)**



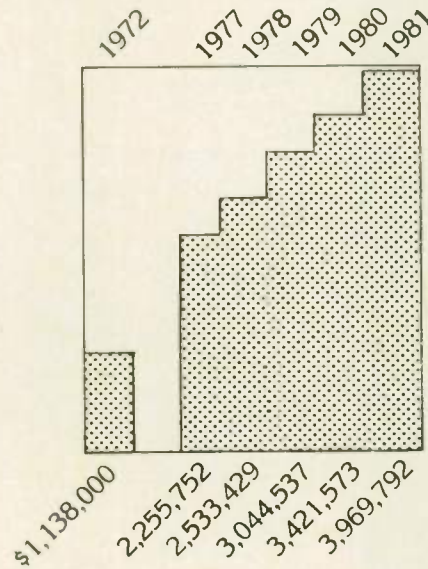
**Foreign income
for CAPAC
Members**



**What CAPAC
publishers
received (2)**



**What
CAPAC writers
received**



**CAPAC's
overhead (as
% of receipts)**

12.6%	1972
13.4%	1977
14.3%	1978
13.5%	1979
14.1%	1980
14.3%	1981

- (1) Interest is income earned by the investment of CAPAC receipts, and later distributed. In 1981, this totalled \$3,156,164.
- (2) These figures include payments for CAPAC publishers who act as agents for foreign publishers.



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reason the administration of performing rights is so effective and efficient now, is because there are two societies. In short, one is a watchdog over the other.

"We feel," said Craig Parkes, legal adviser at P.R.O. Canada, "that the low overhead we're experiencing in Canada, and I'm talking the combined overhead of the two societies, is lower on a percentage basis of total revenue collected than any country in the world with a monopoly society. The overhead of European societies - other than Britain's which is, I believe, 17 per cent - is, everyone to a man, over 20 per cent and in some of the South American societies, it's 50 per cent."

Which Society to Join

Meanwhile, composers do have a choice and for a young composer it's a tough one. It's also one that can lock you in for five years so you should investigate all aspects thoroughly before entering into any agreement with either society. In other words, ask questions.

Ask questions of both societies and don't be afraid to ask these questions. If you live in a town where there are no representatives, write both societies with your questions. Ask friends, ask advisers and by all means make every effort to talk to other members and affiliates. They may, in fact, be your best source of information. Above all, don't allow yourself to be pressured and most certainly think long-range.

Then sift and sort out all of the information you've gathered because in the final analysis, you're going to have to make up your own mind which society to join.

If you've done your homework, you'll make the right decision.

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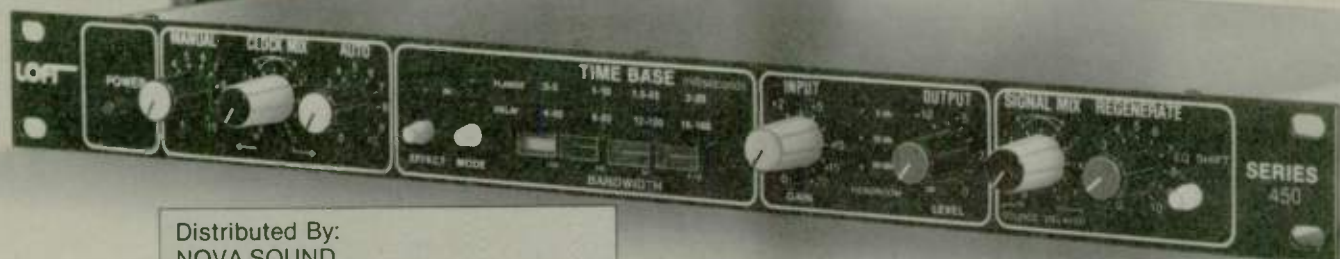
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Practice material for a guitarist can often be a very difficult situation for a student to co-ordinate. First off, you can often wind up with a surplus of method books focusing on many of the same type studies.

You must be aware of the total requirements as a competing guitarist in today's music world. Let's start with rhythm guitar.

I strongly recommend the *Mel Bay-Ronnie Lee* jazz chord books Volumes One and Two. After studying seriously from these two books, you will be more than on your way in the rhythm department.

As I'm sure you're well aware, the actual knowledge of chords harmonically is not the total picture. The next step is to study and apply chords to all the different styles, e.g. Funk, Country, Bossa Novas, Cha-Cha, Swing (Count Basie), Comping (Ed Bickert), yes, even be ready for the Polka. Do not avoid learning to play a style just because it's not to your own taste, and never take a cheap shot in your performance of a style. You must be able to play all styles authentically and with respect.

Next, probably the most frustrating and demanding requirement is sight reading single lines and chord clusters spontaneously. Every teacher has his/her own preference in books, but the most important point for the student is to study with a method that has a clear development program. Once you have developed some sight reading skills then it's time to buy bebop books with page after page of the same type of exercises. But, to begin, I recommend

starting very simply and learn the basic fundamentals then graduate smoothly to more intricate works.

In your sight reading repertoire make sure you have obtained some fully voiced guitar solos. Years ago I studied from a series of guitar solos by Dave Gornston; if they are still available I highly recommend them.

Next you should pick up an up to date fake-book. These are large books with loads of tunes in them, but with just the melody and chords written above. This step is three-fold.

One: Being able to go on a jobbing date and be able to play rhythm and take solos with no rehearsing.

Second: Most lead sheets or fake books are written with the piano in mind, thus the melody is usually written an octave lower than normally written for the guitar. Your goal here is to spontaneously play what's written up the octave for solos.

Three: In the event that you are playing in a group with no piano to support you when you're playing a solo, it's going to sound very thin if you can't drop in the odd chord to support your solo line. I recommend that you first take one song at a time and develop this skill.

The final book you need but won't find is *How do I get a gig?* Good luck!

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BRIAN HARRIS

KEYBOARDS

BUYING A PIANO

In this month's column, we'll deal with the problems encountered in buying a piano. Specifically, we'll look at acoustic instruments and leave the electrics till later.

Pianos can be divided into 2 main groups - upright and grand. They can be further divided according to size.

Upright Pianos

Height	Usual Name
39" (99 cm) and smaller	- spinet
39" - 51" (99-130 cm)	- console or studio upright
51" (130 cm) and larger	- upright

Grand Pianos

Length	Usual Name
5'4" (163 cm) or smaller	- baby grand
5'4" - 5'10" (163-178 cm)	- living room grand
6' (183 cm)	- professional grand
6'4" (193 cm)	- drawing room grand
6'8" - 6'10" (203-208 cm)	- parlour, artist, salon or music room grand
7'4" (224 cm)	- half concert or semi concert grand
8'11" (272 cm) and larger	- concert or orchestral concert grand

The grand piano is normally preferred to the upright. With this in mind, many manufacturers will attach names to their upright pianos to make them sound *grand*. Such names as "upright grand", "studio grand", "inverted grand", and "grand in upright form" are commonly used to describe upright pianos which supposedly have a superior sound to the average upright. This may not necessarily be the case. In any event, it is a rare upright piano that sounds like a good piano.

Generally the larger pianos have a superior sound. If you're serious about the piano, I would not recommend the shorter upright (spinet) or the shortest of the baby grands (say under 5') - the strings in these pianos are just not long enough and the sounding board area not large enough to produce a decent sound compared to the others.

You may have wondered - is it better to buy a new or used piano? This will depend upon your financial situation. At this time the cheapest new upright will list at well over \$2,000. New grand pianos start at around \$6,000 and go up to about (hold on to your hat) \$65,000 for a Bosendorfer concert grand. When buying a new piano, you should expect a reasonable guarantee of at least 10 years.

Buying a used piano can be a bit trickier. There is the obvious advantage of saving money but pianos, like people, only last so long. Depending upon how they've been treated they can last 50-60 years or even longer, but at a certain point, they tend to go downhill.

Buying a used piano from a dealer is no real guarantee that the piano will be in good shape. If it has been rebuilt or reconditioned, ask the dealer to write down exactly what has been done. What str-

ings have been replaced? Have any tuning pins been changed? Has anything been done to the soundboard or pinblock? Have the hammers been reshaped or replaced? What felts have been replaced? Has the piano been tuned to A440? (This means that the A above middle C will vibrate at 440 cycles per second). With any reconditioned piano you should receive a guarantee of at least 2 years.

Dealing privately you at least have a *chance* of getting a bargain. Many people have a piano that has sat in the living room for years gathering dust. Eventually they decide to sell it, and call in a piano dealer. Some dealers will tell them the piano needs a lot of work done on it, and he will "take it off their hands" for them and even pay them a small amount. In many cases the dealer will only do some cosmetic changes and then sell the piano for many times what was paid for it. If you can get to the seller before the dealer does, you'll have a piano at a reasonable price.

If you buy a decent piano for a fair price, you should be able to sell it at a later date (assuming you've kept it in good condition) without losing any appreciable amount of money.

When checking out a private sale, try to determine what conditions the piano has had to endure. Has the temperature and humidity been relatively constant? Use of a humidifier during the dry winter months and even a dehumidifier during the summer is very helpful in maintaining a piano. A piano should not be kept against an outside wall (unless it is well insulated), a heating outlet or a window because these things would subject it to temperature and humidity changes.

Do not make the mistake of buying a cheap piano because you are 'just learning'. Practicing on a poor quality piano can be discouraging and could possibly damage your ear for music if you continue for a long time.

People often ask me to recommend various brands. I'm a bit reluctant to do so as even among similar models from the same manufacturer there can sometimes be a wide variation. I feel I should add though that the Japanese, just as they have recently done in the automobile industry, have now grabbed a major share of the world piano market by producing a good product which rivals and even surpasses many higher priced North American and European pianos, at a very reasonable cost.

One last word of advice. A piano is a very complex instrument. No matter whether you are buying privately or from a dealer you would be well advised to have the piano you are considering checked over by a competent independent piano tuner-technician. For a fairly modest sum (perhaps \$25-\$45) he can quickly go over it and give you a good idea of its worth.

In closing I would like to thank Michael Avis, past president of the Ontario Guild of Piano Technicians Inc. for his invaluable assistance and advice.



DAVE
YOUNG

BASS

JAZZ PLAYING IN A SMALL GROUP CONTEXT - PART 2

As a point of review, refer back to Ex. 1 of Part 1 in the last issue of *Canadian Musician*. Left hand fingering for this exercise may be done in one of three ways starting on the Dm7 chord and working up.

Ex. 1



Fingering 1 is simply moving up and down the string. This is the most natural approach. Fingering 2 is string-crossing or position playing using the fourth finger as an anchor. Fingering 3 is position playing using the first finger as an anchor. Play this exercise in keys up to four flats and up to four sharps with a range of at least one octave. Concentrate on an even, smooth attack playing slowly first. A further development of Ex. 1, Part 1 is as follows:

Ex. 2



This exercise combines two usable chord patterns which could be used in building a walking bass line. Notice that the Gm7-C7, Bbmaj7-Eo7 and

C7 - Fmaj7 can all be used in a real playing situation. Don't play exercises for their own sake. Make use of them in your improvisation. One last exercise is more melodic but more difficult - tenths.

Ex. 3



Fingering must always be in position for this pattern. The C7, Dm, Eo7 and Fmaj are especially difficult, but playing them in position is the best way. This is a strain on the left hand and arm, so don't force it unnecessarily. Utilize open strings and harmonics wherever possible. Work this exercise out in the popular keys - i.e. C, F, Bb, Eb, Ab, G, D, A. As a further development of tenths, take a standard tune such as "Rainy Day" and work out the chords in tenths. Next, try to include the seventh in the chord wherever possible - i.e. G, F#, B for Gmaj7; F, Eb, Ab for Fm7; and Bb, Ab, D for Bb7. Next, incorporate the melody into the chord pattern and try to play the tune rubato (no tempo) as an unaccompanied bass solo. This is a real struggle, but don't give up. It will provide you with a much better understanding of chord motion on the bass. In a future article I will notate a tune in this style for you to work on.

We will continue our look at Jazz playing in a small group context in the next issue.

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DON
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BRASS

PAGANINI'S MAXIM

Paganini's Maxim
"Relearn your technique anew each day."

The world famous violin virtuoso Niccolo Paganini, (1782-1840) astonished the musical world with his amazing technique.

Franz Liszt, the virtuoso pianist and composer, witnessed Paganini's amazing technical display during a concert in 1831 and was influenced to write his *Transcendental Etudes* which are almost insuperably difficult to perform.

Paganini in his book of daily drills stated that you should relearn anew your technique each day.

In these days of hurry and "razz m' tazz", instrumentalists would be well advised to apply this maxim to their own warm-ups.

One interpretation of this maxim could be to never take a technique for granted, just because it worked yesterday we should not assume that it will work today. Wake up with this thought in mind, "I must re-establish my sensations and the basics of my technique for today."

Perhaps the reason so many brass players take detours and have bad days is that they don't re-establish their fundamentals each and every day.

An application of this maxim is used every day by an excellent player/teacher associate of mine who, before he plays one note, will spend time establishing his relaxed deep breathing method.

Before you become involved with your daily playing requirements of speed and high range, a brass player should establish in his warm-up the basic fundamentals of the following:

1. Air relaxation and flow.
2. Center of sound and texture.
3. Finger control and evenness.
4. Tongue response and point.

All of these should be established in your warm-up each day.

The name Charles Colin has been familiar to brass players for many decades both as teacher and writer. His book *Lip Flexibilities* is a part of many brass players' daily diet. I have been personally aware of his writings since my early student years, although I never had the privilege of studying with him.

Dr. Charles Colin today is the publisher of many high quality text and etude books authored by himself and many of the leading authorities in the brass world. One of my favourite publications of his is the New York Brass Conference for Scholarships Journal that he publishes each year, which I mentioned previously in another column. The latest edition is the 10th anniversary and is a tribute to James Chambers, the French Horn player and teacher. The publication includes interviews and articles with such famous players as Renold Schilke, Jimmy

Maxwell (trumpet), George Roberts (bass trombone) and many first class articles covering every aspect of brass. It is a fabulous publication and I suggest you write Dr. Colin requesting that it be made available for sale to the entire brass community. Also request a free catalog of all his publications.

Dr. Charles Colin,
315 West 53rd Street,
New York, N.Y.
10019

For those of you, familiar with the name Harry Mortimer and English brass bands, there is a recently published book that is a delight.

On Brass is an autobiography by Harry Mortimer - the world famous cornet soloist.

In my early years I was an ardent fan of bands such as Black Dyke Mills and Foden's Motor Works and the book gives a deep insight into the social history of the era and the background of the English Brass bands. The pictures alone are worth the price of the book.

On Brass
by Harry Mortimer
Methuen Publications
161 Eglinton Ave. E., Suite 102,
Toronto, Ontario
M4P 1J5

Another book that I have mentioned in a previous column is one worth mentioning again.

Science of Breath
by Yogi Ramacharaka
Yoga Publications Society
Box 8885, Jacksonville, Florida
32211

This book is a must for all wind players and singers.

The book is an in depth explanation of all aspects of the utilization of air, and certainly opens a broader understanding than the "breath from the diaphragm" syndrome.

Although I have not read or been able to obtain a copy, many favourable reports have been received about:

Yoga for Musicians and Other Special People
by Eleanor Winding (Kai's wife)
Alfred Publishing Company



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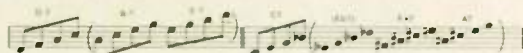
WOODWINDS

BREAKING AWAY FROM THE ROOTS - PART 2

This column is continued from last issue, starting right in with Example 9.

Example 9 shows how other chords can be found in the tensions of the primary chord. By accenting the upper chords, polymodal or polytonal effects are created adding to the existing harmony. In Example 10 we see the chord is D-7 but we play A-7 or E-7 for a polymodal sound.

Ex. 9



Ex. 10



Example 11 and 12 show the superimposing of A-7 over D-7, then Ab-7 over G7 for an altered sound on that chord. Study these two examples and come up with your own examples following this idea.

Ex. 11

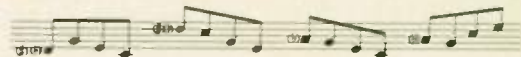


Ex. 12



Starting triads with various forms of 9 and 13 is also good practice. Example 13 shows an exercise starting with 9, #9 or b9 then b13 or b13.

Ex. 13



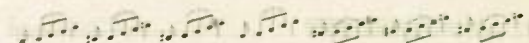
Example 14 shows the chord tones of D-7 approached from below by a 1/2 step continuing up the scale. This can be done with any chord scale.

Ex. 14



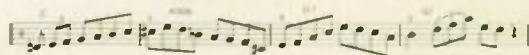
Example 15 shows the diatonic 7th chords approached from below by a 1/2 step.

Ex. 15

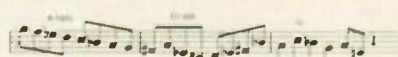


And finally Examples 16 and 17 show some lines through changes avoiding starting on the roots altogether.

Ex. 16



Ex. 17



I hope these examples will start you thinking about the many possibilities you have open to you when constructing a Jazz chorus. Although these are good exercises, the ones you construct yourself will help you the most. Mine should only be considered a skeleton to get you on the path of creating your own ideas.

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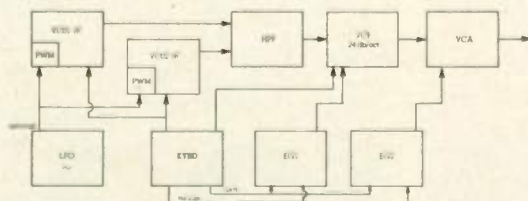
IMITATIVE SYNTHESIS

In this issue, I'll be describing how to set up two patches which I'm sure most synthesists will find very useful. The first patch simulates a clavinet while the second represents a Rhodes-like sound. While providing interesting lead sounds on monophonic synthesizers, these patches are most effective when using polyphonic machines.

Clavinet

Set VC01 and VC02 to 16' and select a variable pulse waveshape for each. VC01 and VC02 should be in unison. PWM (pulse width modulation) should be set to manual and may be adjusted between ten and forty percent. The setting of the PWM will determine the raw timbre for the patch and different positions of this control will simulate the various timbre settings available on a clavinet. The EG (envelope generator) into the VCA should be set as follows: ATTACK-0sec; DECAY-7sec; SUSTAIN-minimum; RELEASE-minimum (just enough to avoid any clicking that may occur upon release). The EG into the VCF: ATTACK-0sec; DECAY-0.5sec; SUSTAIN-minimum; RELEASE-variable. Open the filter just to the point where the sound becomes "buzzy" and then back it off so that the buzz disappears. If the VCF is selectable, use the 24 db/octave setting. No resonance is used on the VCF in this patch. The EG amount into the VCF is set to maximum and KYBD CV into the VCF (or keyboard follow) is slight at approximately ten percent. If a fixed HPF (high-pass filter) is available on your synthesizer, it should be engaged just enough to take any boominess out of the sound. Figure 1 represents a flow chart for this patch.

fig. 1



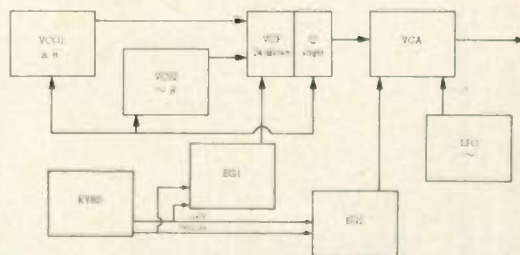
Just three slight modifications to the clavinet patch will give you a harpsichord patch. If the VCF is selectable, switch it to the 12 db/octave position. If that is not possible on your synthesizer, just open the VCF slightly until the buzz that was avoided in the clavinet patch appears. Set VC02 such that it is one octave higher than VC01. Increase the ef-

fect of the HPF so that any bassiness in the resultant sound is absent. That's all there is to it! Another variation of the clavinet patch (involving only one change) will make the clavinet sound appear to be going through a Leslie tone cabinet. Switch the LFO into the PWM, overriding the manual setting that was used before. Adjusting the speed of the LFO will determine the speed of the synthesized Leslie.

Rhodes

Set VC01 to 8' and select a triangular waveshape. VC02 is tuned in unison with VC01 and set to a sine waveshape. Set the CV into the VCF to between forty and fifty percent of full. This is done to maintain a keyboard balance for the top end. Open the filter (24 db/oct.) just to the point before the sound gets too airy, and the amount of EG into the VCF should be just enough to maintain a bell-like quality (try approx. 50%). EG settings are the same as those used for the clavinet patch. As resonance is added to the VCF, a key-click will be injected into the patch - adjust to taste. Use a HOLD footswitch as a sustain pedal in this patch. Finally, add a moderate amount of LFO into the VCA. The LFO should be set at approximately 4-5 cycles per second using a sine waveshape. On my synthesizer (which has a stereo output), setting the LFO into the VCA as described above produced a "Suitcase Rhodes" effect with the sound panning automatically. See figure 2 for the flow chart of this patch.

fig. 2



If anyone else has any favourite patches he or she would like to share with their fellow synthesists, send them to me c/o CM. While you're at it, send me your name and some details of your career in progress. Selected patches will be published in future articles, including a brief mention of the authors who submitted them.



ROSEMARY
BURNS

VOCAL TECHNIQUE

LETTERS...WE GET LETTERS

Dear Rosemary,

Notwithstanding the fact that you may be a great mother, singer and person, I offer you the following lists of objectivity. Some people call it diplomatic criticism, I call it a constructive viewpoint.

As an outside reader, that is, a person with an objective point of view and a certain degree of knowledge about the music business and music, I have the following comments:

1) Your column and the other columnists suffer from "over-technicalization" of material and "over-detail". This simply kills the prospect of amassing any kind of a following whatsoever, because the majority of your "potential" readers are folk and rock artists and more importantly are "self-taught", "self-motivated", "creative" musicians like myself. You really must restrict your material to "simplicity", "practicality" and "attractability."

2) Remove your "academic approach." If a musician is motivated from within, he will have already studied say most of Major, Minor, Dominant Minor 7th, Sixth, Ninths, Chords etc. and scales and now wants to work on his or her "own style." Remove the academic from your column; try to enhance one's own creativity.

3) Teach your audience to be "creative." I am appalled at what goes on in Universities. I hear beautiful women with beautiful voices, fantastic technical guitarists but they all lack something I possess (and I am self-taught), they lack creativity. They are in a sense, machines. I am astounded by the fact that they are so shallow in their understanding of music; sure they know all their scales, but they lack the true expression that comes from "understanding" music. I can create a catchy melody because I can synthesize chord progressions that I have stored in my memory, most school-musicians cannot do this - mostly because they are worried sick about passing or failing their next exam etc.

4) Few years ago, in my final year at University, I tested my talents against a fourth year voice student. Although he had trained for many years, my voice was close to a fair match for his. He went on to the Julliard Music School; I was studying science and hadn't sung a note in ten years before talking to this chap. Is there such a thing as natural ability - that is, do the vocal chords have to be exercised all the time in order to have a truly outstanding voice? This brings back to the question of "schooling and loss of creativity." For example, could Neil Diamond sing a Luciano Pavarotti song and could Pavarotti sing and "create a Neil Diamond pop song? Great question?

5) I have an untrained voice that ranges exactly 2 octaves down from middle C and one octave to the right of middle C; what voice range is this? (I probably can go much further but I don't want to risk injury.)

6) Here are some very interesting topics for you:

a) Lung strengthening exercises and how to use

the diaphragm properly when singing.

b) Types of Voices - where are "you" located.

c) Creative natural talent vs schooled (pros and cons).

d) How do you prevent voice injury?

e) What foods affect the voice?

Hope you liked the commentary,

Mark Kearney

New Brunswick

Dear Mark:

Simplicity, Practicality and Attractability.

1) Obviously I have the latter as you have taken the time to write to me. As for the other two, I will try to make amends.

2) Of course, the academic approach is not for everyone, and one teaches only what one knows. Unfortunately there are not enough good teachers to go around and many talented and gifted students are ruined by poor teaching but that happens in every profession. What comes first, the teacher or the student?

3) Creativity. When one is capable of being free to create what they want to create, then they are free technically. The mechanics of the situation are second nature and can be forgotten when one is performing. But basics cannot be ignored and more good voices are ruined because singers do not know how to care for them. A good voice like any good instrument must be handled with tender loving care. You have to know what to do with it so that it can be matured and grow more beautiful with the years. One is only capable of style when they are skillful with the instrument. Remember if you don't know what you are doing you cannot repeat yourself.

4) You ask if a Neil Diamond could sing a Luciano Pavarotti song. Here you get into a whole different subject. It is no longer a question of voice but it is a matter of artistry and instrument, preference and taste, skill and motivation. It's like comparing a fiddle to a harp - both are string instruments.

By the way, many well known opera singers sing pop songs beautifully. Our own Maureen Forrester is an example, and Streisand has a terrific operatic album out.

5) Range. Again I wrote about this subject in CM in Oct. and Dec. of 1981.

Range has nothing to do with colour. Every singer could have a range of four octaves if properly trained, but colour is what God gave you. Do you have thick or thin vocal chords? Are you a cello or a violin? One has thick long strings and the other thin short strings. Too often a person who has learned to sing only low notes calls himself a Baritone and another calls himself a Tenor because they can only sing high notes. When a singer learns to sing well then they can decide what colour God gave them.



BRIAN
CHATER

SONGWRITING

WHAT IS A PUBLISHER LOOKING FOR? PART 2

What is a publisher looking for when he auditions songs? Obviously for material that he will be able to place with artists, producers or record companies.

Perhaps a quick rundown of the day-to-day operations of a publisher will give you an idea of how it works and then I'll give you an outline of the hows and whys of getting material to a publisher.

The basic function of a publisher is to act as business agent and salesman for the writer's product. However to do this he must first have access to the material of a selection of writers. He does this through personal relationships built up with writers over the years that he has been in business. Obviously the stable of writers is not constant - people come and go over a period. However there has to be a certain amount of material available at all times to enable the publisher to function properly.

A publisher's week consists of many different business areas. He must keep in contact with producers, artists and record companies so he will be constantly aware of their needs and supply them with a continuing flow of recordable songs. If the writer also has a potential as an artist he is working towards a recording contract for the writer/artist with a producer or record company.

Once the song is recorded the publisher works in concert with the record company to promote the single or the album. However, because of the different goals of record companies and publishers he may be directing his promotion people to work additional tracks with radio stations so that more royalties can be realized from performances and hopefully more records sold than would be the case if just the record company were to be promoting the record.

Of course, music as we all know is an international language and a key part of the publisher's job is to expose the material he has in his catalogue around the world. As the Canadian market only accounts for 3% of the total world market, obviously export markets are a great source of potential earnings.

Good publishers establish their contacts with foreign publishers in the same manner as with local producers and record companies. They work with them over several years until it becomes a matter of directing material to the right company in each territory and, very important, ones that the publisher knows not only will do a good promotional job but also will pay the royalties due promptly and efficiently. Contacts are made on a continuing basis advising foreign publishers of material available that will work in their territory and of the success achieved by the publisher's material at home.

This seemingly shotgun approach makes sure that foreign publishers are continually aware of the potential of the publisher's catalogue and will use their best efforts to earn money for themselves as agents and more importantly for the writer and publisher in Canada.

While the basic earnings for record/tape sales and radio/TV programs are being maximized as

much as possible the publisher turns to other sources of income such as sheet music, synchronization and transcription earnings, film scores, commercials, repackages etc. All of these subsidiary uses depend to a considerable extent on the basic success of radio play and record sales.

When all these things are taken care of, good publishers continue to work! Time is spent making sure that royalties received are correct, if necessary by conducting audits of copyright users. Last but certainly not least, publishers are continually fighting not only to protect their legal rights under the Copyright Act but, in view of the great problems caused by an outdated Copyright Act, are actively working on committees and lobbying at government levels. This is to make sure that the proposed revision of the Copyright Act in Canada will be beneficial to creators and not, as was the previous Act, in many cases detrimental to creators' rights.

What then can you as a relatively new unknown writer expect from a publisher when you submit your cassette of three or four songs that you feel strongly about? What you can expect is courtesy and reasonable speed in reviewing the material and letting you know the outcome. What you cannot expect is a detailed critique on the material if it is not suitable. Publishers are human, they suffer from the same desires as others in the business, to deal with people they know rather than people they don't. Once again, be prepared to use professionalism, persistence and personality to establish a working relationship over a period.

Publishers tend to offer new writers contracts for individual songs and as a successful relationship develops extend the contractual obligations, subject of course to the agreement of both parties.

Now the bad news, for those of you that live outside the major centres. By its very nature, the music business is a very personal business and relies a lot on day-to-day contact. While a publisher will often take one or two songs from a writer living in the country or a smaller city it is a fact of life that writers tend to live where the work is, so that they are constantly available for projects and are in touch with other creators and users. Proximity is often as great a factor in success as talent. Therefore, if you wish to be a professional success you should be accessible to one of the major music centres, which in English Canada means Toronto and possibly Vancouver, and in French Canada this means Montreal.

This then is a basic outline of how and why the publishing business works.

While the business criteria remains basically the same, no matter what type of music is published, each company has different directions and desires, both in the style of material and the way it is marketed. Therefore, the best advice I can offer you is that if you really believe in yourself and your material, then keep selling until someone bites. At the risk of sounding redundant your motto should be "Persistence pays off."



JIM
PIRIE

ARRANGING

YOUR FIRST ARRANGEMENT

Sooner or later, the time will come when you must put down all the reference books and actually start to write on your own. Some may find this slightly traumatic, others will leap to the challenge. Most of you, I would imagine, will fall somewhere in between those two extremes.

If you find yourself in the first category however, I would suggest that you start with something ridiculously simple. For instance, write one chorus of "Mary Had a Little Lamb" for three instruments of your choice, or write just an introduction for one of your favourite songs of the day, also for just a few instruments. The important thing is to get something down on paper. You can always change it! Just don't sit and stare at a blank piece of manuscript for hours or you will really freak out. You will find that once those first few notes are committed to paper (regardless of whether or not you change them later) the ideas will start to flow.

Obviously, the most ideal situation is one in which you can get to hear your arrangement played. If this is not possible it is absolutely imperative that you set some self-imposed restrictions on your undertaking since it is extremely difficult to create in a vacuum. Never allow yourself complete freedom in either what you write or how many you write for. In the first place, it is highly unlikely that you will ever find yourself in a "carte-blanche" situation in the real world, and secondly, you will waste countless hours trying to decide whether to write for a string quartet or a jazz band. Therefore, step number one is to write down on a separate piece of paper the name of the song, the style of arrangement, and the complement of instruments. For example "Quiet Nights" - Bossa Nova - flute, guitar and bass. Whether it be a brass quintet, a rock group, or a dance band, is of no consequence. The important thing is to set up these restrictions before you start to write. (Besides giving you direction, it also enables you, at various stages in the arrangement, to tell yourself how much better that last bar could have been if only you'd had more instruments at your disposal.) It is also equally important that you adhere to these restrictions. However, at the same time, I caution you to make the restrictions fairly realistic. In other words, don't try to write a big band chart for one trumpet and one trombone.

Get into the habit of numbering your bars. It will save you much time and effort at rehearsal to be able to pinpoint bar 72 instead of trying to get a group of musicians to find a mistake eleven bars after the double bar half-way through letter H on the third page.

Now getting back to our arrangement the next step is to familiarize yourself with the melody and harmony of the composition you are about to ar-

range. Write out the melody in full with the usual harmonies, then go back and see if you can alter some of the chords. You will find that some songs lend themselves to these changes more than others. Keep in mind too, that the style of the arrangement, not the song, will dictate how far you can go in making these changes. Several years ago, I had to write an orchestral arrangement of "Hey Jude" for a television show. Since the setting was fairly lush, I reharmonized several bars to fit the style of the arrangement, (not the song) an example of which starts on the fifth bar of the chorus in the key of C major.



I think it is important to establish the fact that I had no quarrel with the original harmonies. Obviously, the song will stand on its own quite nicely thank you, without any help from me. Again, it was the style of the arrangement that dictated the changes and not as a result of any shortcomings in the original harmonies. I emphasize this point because I feel too many arrangers change chords just to be different and sometimes unfortunately not for the better.

Now sketch out a few bars of the song in as many different ways as you can come up with, then decide which ideas belong in what part of the arrangement.

You will soon come to realize that writing an arrangement is not unlike working on a jigsaw puzzle, except that you will have more ideas (or parts of the puzzle) than you will be able to use, and as a result some will have to be thrown out if they don't fit into the overall picture. Don't fall in love with every note you write! When you find something really sensational that doesn't quite work in the context of your arrangement, throw it out, you will be able to use it eventually in some subsequent chart.

Write a sketch of the whole arrangement! Your sketch can be anything from a two line part to a four line part if you need it. Since it is only a sketch and not the real arrangement you will find that the ideas will come fast and furious. Incidentally, it is a good idea not to write the introduction until you've finished the first chorus. Most often you will get lots of ideas for your intro from some counter melody or progression that occurs in the first chorus.

When your sketch is completed, all that is left to do is to score it. Now, wasn't that easy?



DAVE
BENNETT

SOUND REINFORCEMENT

SOUND SYSTEM EQUALIZATION

In a previous column, I have discussed audio frequency response analyzers, and their application in measuring and/or flattening the total system's response. You may remember that the readings of the relative gain in each third octave band were used to determine the amount of correction necessary via the matching third octave (or parametric) equalizer. After adjusting the measured frequency response with the equalizer to affect a flat response, you would expect a more natural and pleasing sound than before equalization. Unfortunately, it's not always so!

There are two very important considerations which are not readily apparent when using an analyzer. The first is that the sound which is picked up by the measuring microphone is a combination of the direct sound field and the reverberant sound field. The direct sound field is the area close to the source where the sound pressure drops off by 6db every time the distance doubles. The reverberant sound field is the area further out from the source where the room reflections predominate. The sound pressure level stays relatively constant in this area and does not drop as per the inverse-square law. The dividing line between these two areas is called the "critical distance".

Unfortunately, the measured frequency response of the sound system will be different in these two areas. This is due to the fact that the high frequency horns in the system are more directional than the bass and mid cabinets. Therefore, since the bass cabinets radiate more energy off axis than the horns, the sound bouncing back from the walls and ceiling is weighted more to the lower frequency spectrum.

Fortunately, the human hearing function is more discriminating. We have the ability to discriminate between the first arrival of the direct sound and the later arrivals of the reflected sound. This is possible due to the ability of the brain to perform sound localization and other integrating and processing functions.

In fact, the direct sound may be lower in intensity than the reverberant sound by as much as 10 to 15 db, and we are still able to concentrate only on the direct sound. Thus, our perception of the sound quality is determined by the direct sound.

This is where the problem in *unknowing* use of the analyzer occurs. The measuring microphone lacks this ability to ignore the later arrivals of the reflected sound. As the reverberant field will be considerably higher in level than the direct field in some spots in the audience, if we happen to place the measuring microphone in these areas, the results will be primarily due to the reverberant field. But, as I have

just explained, it is the response of the direct sound field in which we are concerned. The solution is to ensure that the measuring microphone is placed well within the "critical distance" of the sound source, hopefully on axis with the sound system.

The rule of thumb just mentioned regarding placement of an analyzer's measuring microphone also applies to finding the ideal location for a microphone used to cause a sound system to feedback to aid in tuning a room. Although the feedback (regenerative) method of flattening a sound system's response can be just as effective as using an analyzer, it does pose slight differences.

This second major consideration is that the system frequency response curve changes quite radically as a system's gain is increased towards the point of feedback. As well, certain frequencies tend to take as much as 4 to 6 times as long to decay over the normal reverberation decay times (when a system's gain is at least 12db below feedback level). These minor peaks may be only 1 to 2db high at low system gain, but "swell" to heights of 20db or more at levels close to feedback.

Since these large peaks are the result of smaller aberrations in the "below feedback" frequency response, it should follow that only minor adjustments are required to E.Q. them out. In other words, if you are using your analyzer to measure the response curve when the system is feeding back, simply cut the guilty frequency band until the feedback ceases or shifts to another frequency. It is not necessary to cut the guilty band as much as the analyzer's display might indicate.

Actually, the most sensible manner in which to analyze and equalize a sound system was devised by Don Davis (a pioneer in Acousti-voicing) in the early '70s. It involves placing a live microphone in the audience and turning up the gain in the system until it starts to ring (on the verge of feedback). You then feed an input of pink noise into the system, at the same time keeping the microphone turned on. This allows you to equalize the room under actual show conditions. (i.e. at a level close to feedback). This also has the effect of dampening down the mysterious frequencies which take much longer to decay (room ring modes).

When using this method, remember to keep the measuring microphone in the direct sound field. Also, a gentle roll-off of the high frequencies (3db/octave above 2kHz) is desirable to duplicate the natural attenuation of high frequencies in air. Remember, let your ears be the final judge, not the analyzer. Happy Equalizing!



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Audio History



PAUL ZAZA

RECORDING

VIDEO INTERLOCK

This month, I'd like to devote the column to interlocking video/audio machines together. More and more recording studios are acquiring sync/lock units to perform this particular task and I feel a few pointers given on the matter could prove useful to those of you who might be a "little out-of-sync" on the subject.

First off, there are literally over a dozen makes and models of interlock units that all virtually do the same things. Perhaps this would be a good time to clarify that in fact, some of these sync/boxes do not necessarily pertain to video tape recorders. They can lock two audio tape recorders together, reel-to-reel to cassette, or any combination of the above. If you look closely, you'll notice that the video tape recorder (video cassette) herein after referred to as "VTR" is simply just another tape recorder that gives you picture as well as sound. It uses the same basic principles of audio tape and behaves in much the same way. So as far as the sync/box is concerned, it really makes no difference if there is or isn't a picture coming off the magnetic tape along with the audio program.

The S/B wants to compare two audio sources and lock them together. Very basically, I will explain how this is done.

The SMPTE Code

Almost all of the units I've run into over the years used a time-code to do their job. The widely accepted standard code is the SMPTE time-code. There are other codes (e.g. EBU [European] and Drop-Frame), and perhaps even some other customized codes, but for the purposes of this article, we'll confine ourselves to SMPTE. Exactly what is SMPTE? Well, it is a series of digitized pulses (ones and zeroes) that are arranged in a specific order to determine a code. This, of course, happens extremely fast. This code is then recorded on an audio track on each of the machines to be locked together. The box then compares the two machines' code outputs and locks one machine relative to the other. In fact, one machine dictates the code to the S/B and becomes the master. The second machine then is ordered (via its capstan motor) to follow the master

according to the code. This second machine, or follower, is called the slave.

You can see very easily then that if you are trying to lock picture and sound together with video-tape and, say, a 24 track tape recorder, the VTR would naturally become the master and the 24 track tape recorder would be the slave. In this way, an event that happens on screen can be perfectly synchronized with an audio track.

The Off-set

Often, the point that begins the obvious synchronization between picture and sound is not the very beginning of the piece. For example, a scene could start off with 30 or 40 seconds of aerial footage of a panoramic setting that has rather non-specific music or perhaps music requiring no distinct hits with the picture. Now, imagine that the picture sharply cuts to a gun-shot that fires abruptly. The sync-point in this case happened 40 seconds into the cue. To match the music effect with the gun shot it would probably be necessary to advance or retard the slave relative to the master. If you advanced the slave 16 frames ahead of the master, you will have an off-set of + 16 frames. This also means that every time you put on *that* particular scene with the music that corresponds to *that* scene, you must also tell the box to advance the slave ahead of the master by 16 frames. There are 30 frames in each second in the SMPTE Code, as opposed to EBU which uses only 25 frames per second. So by dividing a second into 30 bits, one can get extremely accurate when trying to match picture and sound.

Many times it is helpful to have the SMPTE code digits superimposed over the picture. They usually appear at the bottom of the screen or up in the corner (away from center screen). This is handy for VTR editors who refer to their cuts by numbers as opposed to pictures.

With the advent of video-discs, video-tapes and pay-TV, there will be a greater demand for the marriage of music to pictures above and beyond movies and variety programs. The engineer will be expected to know the technology as well as the psychology of synchronization of the two media.

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TAKING CARE OF BUSINESS

BACKUP SINGERS

Judging by the phone calls I get (Other columnists get letters. How come I get phone calls?) there are a slew of vocalists out there who want to break into the studios as backup singers but aren't too sure how to go about it, and less certain about what's required once they do break in.

In truth, backup singers work in virtually all fields of musical entertainment (recordings, jingles, television, live performances, etc.) and many, particularly those who do backups on jingles, have annual incomes that some of us would kill for.

However, getting established with legit jingle houses (i.e. houses that don't pay underscale) is tough and not (as many feel) because those in it are a clique but rather because those called on the most are the ones who can do the job. And with studio costs running about \$150 an hour, the job must be done skillfully, quickly and with as few hassles as possible. It's as simple as that.

If you're intent on doing jingles as a backup singer on a steady basis, you must first be where the action is and according to *The Financial Post*, you have few choices.

"Fifteen major outfits in Canada share 90% of the advertising sounds on national network television," writes Alan James Mayer. "Griffiths Gibson Productions in Vancouver is top house on the West Coast but most others are clustered around Toronto's glitzy Yorkville district where they make beautiful music with the city's more than 300 ad agencies."

In Toronto there's Trudel Productions Ltd. (reputed to be the busiest house in the country and whose hit jingles include the "Wintario" and "Get Crackin' with Eggs" themes), Kwasniak Productions Ltd. ("Kodak"), Terry Bush Productions ("Ontario Place Is A Magical Place") and Kessler Productions ("Thank You Very Much Milk") to name just a few.

But being in the right place and knowing which houses hire backup singers is just the beginning because background singers must have definite professional skills and here I must thank Cal Dodd (co-host of CFTO-TV's Circus), Debbie Fleming, Vern Kennedy, Billy Misener, Colina Phillips, Stephanie Taylor, Judy Tate and Patty Van Evera, all of whom took the time to talk about their profession as well as George Kwasniak and Tommy Ambrose (a partner in Trudel Productions) who has aptly been dubbed 'the king of the jingles'.

Basic Skills

Aside from being able to sing in tune, provide excellent articulation and diction, sing and improvise harmonies and background "oohs", "aahs" and riffs, backup singers should be able to sight-read and often sight-read fast. There are sessions where head arrangements are done but if you hit a session with charts and can't read, you'd better have good ears or you're going to slow everyone down.

"We just have to have good sight-readers," said Alana Smith, Production Co-ordinator at Kessler

Productions. "I book a session for an hour but three spots could be included in that hour so we must get a lot done in a short time and with studio costs what they are, the singers we get have to be very professional."

"You have to be familiar with what's going on and listen very analytically," explained Debbie Fleming, "and not stick in your gospel licks, let's say, on a country spot. You have to know the licks and styles for all sorts of different things."

Perhaps even more important, a backup singer must be able to blend well with others.

"I call it group singer temperament," said Debbie. "In a group situation you must be able to blend with the different voices. You can't just blast out in a soloistic way, totally oblivious to the others. It's most important to listen to the singers around you. Then you get a blend of voices that's not quite you and not quite them and you're not fighting each other for predominance on the track. You really have to put your ego aside to be a group singer and I think in order to make any money in the jingle business, you have to be a group singer, although some do both. I don't think you can really support yourself as a solo jingle singer because either your voice gets overexposed or there aren't many solo jingles around."

Temperamental vocalists seldom make good group singers and attitude rates a 10 with both the established singers in the field (who can be your staunchest supporters) and the jingle houses.

"I'm speaking from both sides," said Tommy Ambrose. "Attitude is extremely important because I do it myself but I also hire people and they're representing me. So if someone comes into the studio and acts like an ass, that's a reflection on me."

The best way to break in (unless you're recommended by someone else) is to send a demo to every jingle house then follow up, after a reasonable period, with a phone call. The demo should be short, show versatility and have maximum of three songs. If there are more, George Kwasniak suggests the singer "do about 16 bars of each song. Then I listen for intonation, quality and phrasing."

Each major house claims they listen to all demos.

"It's a resource in what we do," said Robert Armes, musical director of Kessler Productions. "We do 200 tracks a year so it's important to know just who's out there and what they can do because there's a real risk of repeating ourselves and repeating sounds and blends of voices."

Perhaps so, but at least one established backup singer in Toronto admitted it's hard to break in. "It's difficult to get the right combination of personality and attitude and to deliver what a particular production house likes. Very often they'll be extremely happy with the people they're using at the time so there's no reason to encourage new people. There's always the accusation that it's cliquish but in fact, whoever they're happiest with, are the people they're going to use. Not only that, but the economy has affected us like everyone else and so far this year, things are slow."



HAZEL
WALKER

SITTIN' IN THE JOBBING VOCALIST

(Whenever the feminine is used throughout this article, the same shall be construed as meaning masculine where applicable.)

It's nice to fantasize about cutting a hit record, fronting your own group, or taking the studios by storm; but to do it, you need original material, a well-rehearsed unit, and, in the case of jingles and studios, at least a machete or a degree in the Martial Arts; that's heavy stuff involving tough competition with session singers who have no intention of handing over their head sets.

Now, while you're writing that hit tune, auditioning musicians and learning to sight read, let's take a look at an area of the Biz that is relatively easy to break into.

Jobbing, or one-nighters, as it's often referred to, is a good venue for meeting other musicians and working on your instrument, while paying the rent.

The days of a vocalist showing up on a gig, with a few tune titles scribbled on a cardboard sheet are over. Today's lady must be flexible, versatile, and prepared; that takes ground work.

It's imperative that you have the right repertoire, and are constantly adding to it as you go along. I would suggest about 100 tunes to start with. Breaking this down, you have 40% standard swing, bossa nova, ballads, a couple of waltzes, a few sambas and at least one cha cha cha. The other 60% should consist of disco, funk/groove, '50s rock and roll, contemporary rock, and rock ballads. PICK WINNERS; this ain't no concert you're doin'. The material should be geared to the masses - weddings, bar mitzvahs etc. Straight ahead dance music.

Okay, your repertoire is coming together but there are no jobs in sight. Now it's time to make some contacts. If it's possible to put a few tunes on tape, do so. This does not have to be a big production. Voice and rhythm section, or voice and piano. Find a dynamite piano player, one who is sensitive to laying back on ballads, but delivers a strong bass line on the uptempo stuff.

Check the yellow pages, and ask around to find out who the local band leaders are. Phone them to see if you can set up an audition. If not, send a copy of your tape. Be sure it includes your name, phone number, address (you need your tape back), your complete song list (with keys), and a photo or resume if you have one. Wait a week and follow up with another phone call.

Pop out to the local hotels on a weekend. The jobbers are usually out working then so introduce yourself to the vocalist on the job. Get her ideas on the scene, names of other vocalists, groups that might be looking for someone new, or any other tips she can throw your way.

Contact as many singers as you can and let them know of your availability. Someone may need a sub at the last minute and if her regular people are busy, she has your number.

All you need are a few gigs under your belt. Don't forget there are other musicians on the job who may be a sideperson on Friday but the band leader on

Saturday. If he/she likes your sound, you may get the call.

Check out music schools, music stores, and the Musicians' Union; they always have bulletin boards. Put up your own message.

You will need some music (lead sheets). Don't worry too much about the standards; most musicians on the jobbing gigs can play them. (Note I said most!) What you require first and foremost is music for the top forty material. This should consist of a good chord chart for the piano player; for the bass player, the bass line clearly notated with the chord symbols overhead. Today's music revolves around the bass line, it creates the energy. A drum part is optional in a jobbing situation. Most drummers know the tunes and prefer to add their own fills anyway. However, YOU must set the tempo. This happens when you count in the tune. Run a few bars down in your mind, and when you count it in, speak clear and loud with authority so everyone on the stand can hear you. There's nothing worse than a sloppy intro. The first few times it may be too fast or too slow. Don't give up. Keep counting. It becomes second nature after awhile. If you're really hung, ask the leader or drummer.

Invest in a few percussion toys. A tambourine or shaker gives you something to do when not singing. It can also add a nice touch to a tune if played properly.

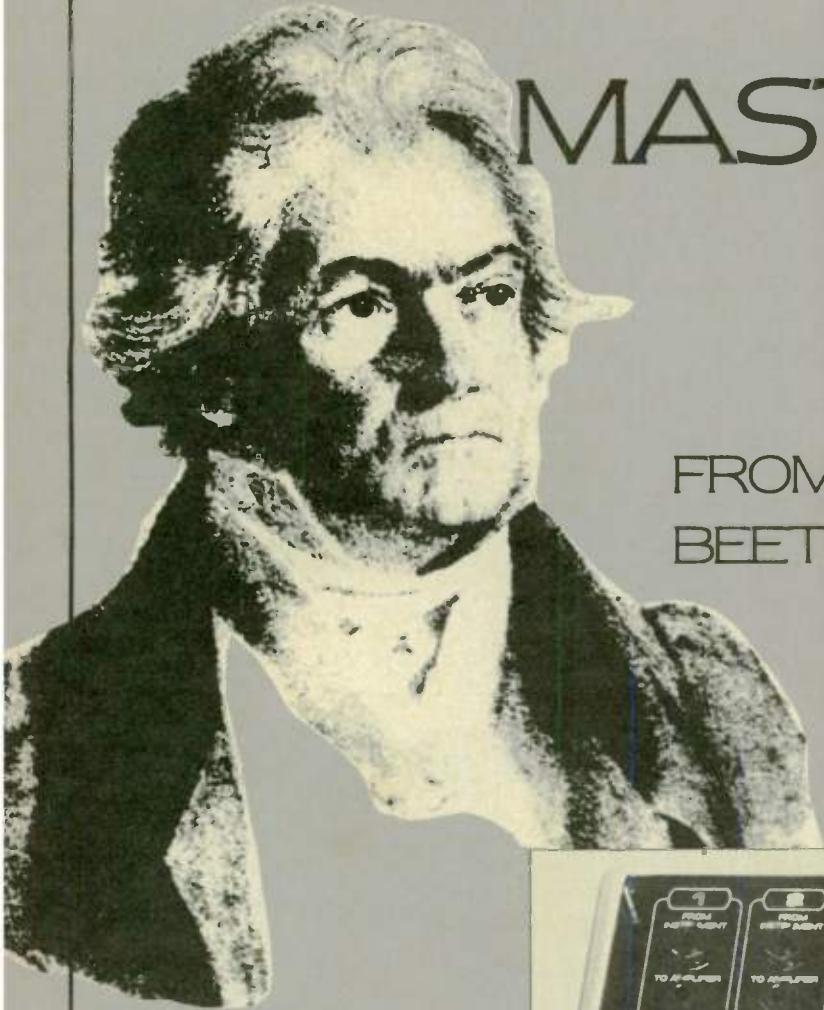
In time, when you have the money, you should invest in a good microphone. Most vocalists are using the Shure SM58. For another few bucks buy an adapter. This is a small, lightweight metal piece that you attach to your mic cord. It changes the impedance of the mic, enabling you to plug into any sound system.

When being contacted for a job, there are a few pertinent questions that should be asked. Besides the normal "where is it, and what are the hours?" routine, be sure and ask what age group it is. Having this information you will know immediately whether you've got enough music suitable to do the job. Also, and certainly not to be overlooked, you learn what the dress requirement should be.

The standard dress for men is the black jobbing suit and bow tie. In a more casual environment, open-necked shirt and jacket, or straight tie. Women have a bit more flexibility with dress. At least one long dress or skirt is a must. A top with either sequins or metallic threads looks dynamite on stage as it will catch the lights. A basic evening pantsuit is quite common on gigs now. When starting your wardrobe, which can be quite costly, stick to classic designs and basic colours. They never go out of style. With black you can't go wrong. Be creative. Dress it up or down with jewellery, scarves or belts you have hanging around.

Vocalists like any other musicians, must be organized and prepared. The above are just a few tips on breaking into a field of music that can be creative, fun and lucrative. Good luck! Oh, if you're looking for a sub this weekend, I might be available.

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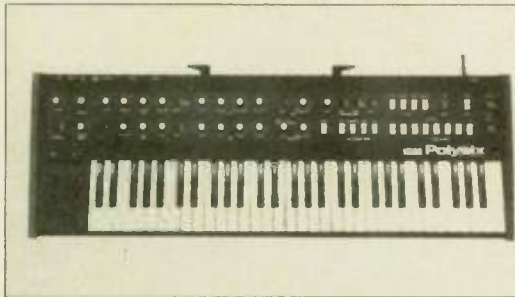


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PRODUCT NEWS



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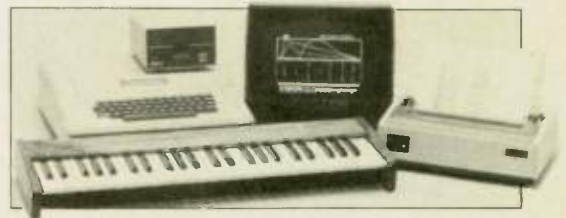
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AUDIO TECHNICA

MINIATURE MIC

The Model AT831 is a miniature condenser microphone with a unidirectional polar pattern. It was designed for use by professional musicians - for pickup of acoustic guitar - and for hands-free applications in sound reinforcement systems. The AT831 provides improved gain before feedback.

The microphone element is enclosed in a housing with low-reflectance finish. Internal construction offers minimized handling and clothing noise. An 8.2' (2.5m) cable is provided between the microphone and belt module.

Suggested list price on the AT831 is \$199.95 or less. For further details contact: Audio Specialists, 2134 Trans Canada Hwy S., Montreal, Que., H9P 2N4 (514) 683-1771.

NEW FROM MAYFAIR

Frank Mills Easy Popular Piano Pieces contains simplified piano arrangements featured on his record albums. Some of the titles are Music Box Dancer, Peter Piper, Piano Lesson #5, Prelude to Romance. Priced at \$9.95.

The Complete Scale Book provides a comprehensive program of scales, arpeggios, triads and inversions, and cadence chords, as well as instructional pages on the structure of chords, chromatic scale fingering and more. Composed by Ed McLean. Introductory price of \$3.95.

Tote bags from Mayfair Music in fourteen designs including Bach, Beethoven, Chopin, Sheet Music, Composer Names, Keyboards and Music Is My Bag. They are Canadian made of 10 oz. cotton canvas and double stitched. For more details contact: Mayfair Music Publications Inc., 250 Don Park Rd., Unit 10, Markham, Ont., L3R 2V1 (416) 475-1848.

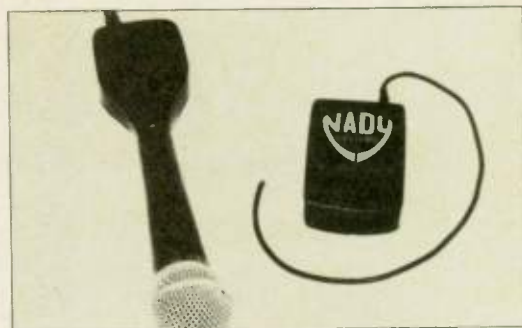
FOSTEX PERSONAL MONITOR

Designed for location mix-down, the Fostex 6301 Personal Monitor is flexible enough to meet the needs of a wide variety of monitoring applications.

The 6301 provides for independent use of the 10 watt amplifier in situations where another power source is needed.

Approximately 7" x 5", the 6301 weighs 6 pounds. Frequency response is from 80Hz to 13kHz; distortion is 0.05% at 1W output.

For further information contact: Fostex, 620 King Edward St., Winnipeg, Man., R3H 0P2 (204) 775-8513.



NADY PRO-2 SERIES

The GT-2 replaces the cord on any guitar, bass or instrument with a Hi-Z pickup and can be used with any effects.

The LT-2 Body-Pak transmitter has a Lo-Z input for lavalier microphone and is useful for lecturers, singers, theatre performers, etc.

The HT-2 is a hand-held transmitter that attaches to any professional vocal mic (not provided), thereby

allowing the performer to use the microphone of his choice.

All three Pro-2 series transmitters operate on clear channels within the interference-proof FM radio band (88-108 MHz) and can be used with any FM tuner or with the Toshiba ST335 MKII which Nady Systems supplies. All three Pro-2 transmitters have a 250 foot range.

For more details: Heint Electronics, 1241 Denison St., Unit 44, Markham, Ont., L3R 4B4 (416) 475-0688.

POWER AMPLIFIER AND NOISE GATE FROM ASHLY

FET-200

The FET-200 has been engineered to take full advantage of a new semiconductor technology - the Power MOS-FET.

The FET-200 will tolerate low impedance, highly reactive loads and hot, crowded racks. No air spaces between amplifiers is necessary. According to the manufacturer its balanced circuit design makes the use of delay circuits and output relays unnecessary, plus there is no turn-on thump, and the volume controls can remain up when power is applied and removed.

SC-33

This stereo Noise Gate is a

two channel noise reduction system, requiring one unit (1 3/4") of rack space, designed to control leakage and background noise in recording and sound reinforcement applications.

Front panel controls include a Threshold control continuously variable over a 55db range, an Attack Time control variable from 10 microseconds to over 3 seconds, a "Floor" control to determine how much the noise is attenuated when the gate is off (up to 75db attenuation), a key switch to allow the noise gate detector to respond to a control signal other than the audio program, and a bypass switch.

For further information contact: Gerraudio Inc., 363 Adelaide St. E., Toronto, Ont., M5A 1N3 (416) 361-1667.



NEW FROM ROLAND

SDE-2000 DIGITAL DELAY

Contained within the Roland SDE-2000 are controls for modulation (enabling sweep in the Flanger and Chorus modes), and feedback, which regenerate the signal for more intensity in the Flanger and Chorus modes and allow multiple-decaying echoes in the long delay setting.

TB-303 BASS LINE

This unit covers three full

octaves. Instead of strings, the operator uses keys to program bass patterns. Up to 64 patterns can be created for use anytime with control over resonance, envelope modulation and other factors influencing sound quality. The TB-303 runs on either battery or AC line voltage and comes with carrying case. A headphone jack is also standard.

For more information contact: Roland Canada, 6691C Elmbridge Way, Richmond, B.C., V7C 4N1 (604) 270-6626.

MARTIN ACOUSTIC ELECTRIC SYSTEM

Available on most new Martin guitars, the Martin Acoustic Electric System consists of a transducer type pickup which is built into the bridge beneath the saddle. The transducer is a high level output pickup which offers

elimination of acoustic feedback and undesirable body noise.

The acoustic transducer and electronics offer optimum bass, treble and volume control. A 9 volt alkaline battery powers the unit. A 1/4 inch output jack is incorporated into the end pin and may also be used as a strapholder.

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

MARKETPLACE

HELP WANTED

SONGWRITERS AND MUSICIANS. Music Publisher is looking for original songs in the following styles: Top 40, country/crossover and R&B, to place with major recording acts in the U.S. and Canada. Send tape with self-addressed stamped envelope to Alternative Direction, P.O. Box 3278, Station D, Ottawa, Ontario, K1P 6H8 or contact David Stein at (613) 820-6066.

Sales representative, preferably bilingual, required to handle line of pro audio products for Ontario, Quebec, and the Maritimes. Send resumes

to Box 1313, Canadian Musician, 97 Eglinton Ave. E., Suite 302, Toronto, Ontario M4P 1H4.

INSTRUCTION

Contemporary Guitar Studio - Lead Guitar Instruction. Folk, Blues, Rock, Jazz, Classic. Downtown Toronto location. Michael Kleniec, member of Toronto Musicians' Association. Phone: (416) 921-9539.

RECORDING STUDIOS

Perceptions. A new 8 track recording studio. 11 Canvarco Rd., Toron-

to, Ontario. (416) 423-9990. (Rehearsal space available.)

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

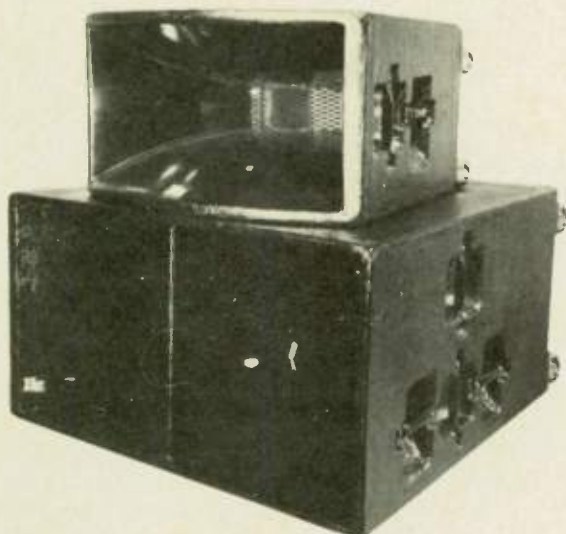
Stonethrow Music-Studio B Recording: Simply the only eight track studio of its kind in all of Canada. Our money has gone into equipment and facilities found in only the best international studios — A 9 foot Chickering concert grand piano, Neumann, AKG, Sennheiser, Shure and our own very special microphones. An assortment of digital delay, reverb, and other top rate outboard equipment. A

full frequency, industry standard recorder — and the studio itself: A 20' by 13' main recording room. A 12' by 11' drum room. A very cozy vocal booth, and another pride, our 20' by 15' control room...We believe it's time for an affordable, incredible *sounding* way to make your music believable. If you want to play "star" for a few hours, we can suggest quite a few 16 and 24 track studios around with the fancy looking machines and lots and lots of flashing lights. However, if you want to play *music*, perhaps you should think for awhile — our rate is \$35 per hour and no, the stopwatch won't be ticking. Stonethrow Music, Studio B, 3 Ontario Street, Grimsby, Ontario, L3M

3G8. Only 45 minutes from Toronto or Buffalo. (416) 945-2821.

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Because CF Martin has integrated the Sigma-Martin USA guitar into the Nazareth factory, a full five year warranty accompanies each instrument. See the Sigma-Martin USA dreadnoughts with shaded, stained or natural solid spruce tops at your local authorized Martin or Sigma dealer. For further information and a free 1833 Shop catalogue please write: The CF Martin Organisation, 510 Sycamore St., Nazareth, PA 18064

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SALES, Dept. 2, 7 South 5th Street, Minneapolis, MN 55402, U.S.A. (612) 333-5045.

Yamaha YC-45D Bandorgan, Leslie 760, Roland Rhythm, for sale. (604) 763-1661. Signs & Graphics, 828 Crowley Ave., Kelowna, BC V1Y 7G7.

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PUBLICATIONS

Canadian Musician - Back copies. Mar/Apr 79, May/June 79, Jul/Aug 79, Sept/Oct 79, Nov/Dec 79, Jan/Feb 80, Mar/Apr 80, May/June 80, Jul/Aug 80, Sept/Oct 80, Nov/Dec 80, Jan/Feb 81, Mar/Apr 81, May/June 81, Jul/Aug 81, Sept/Oct 81, Nov/Dec 81, Jan/Feb 82, Mar/Apr 82, May/June 82 \$1.75 each. CM, 97 Eglinton Ave. E., Suite 302, Toronto, Ont. M4P 1H4.

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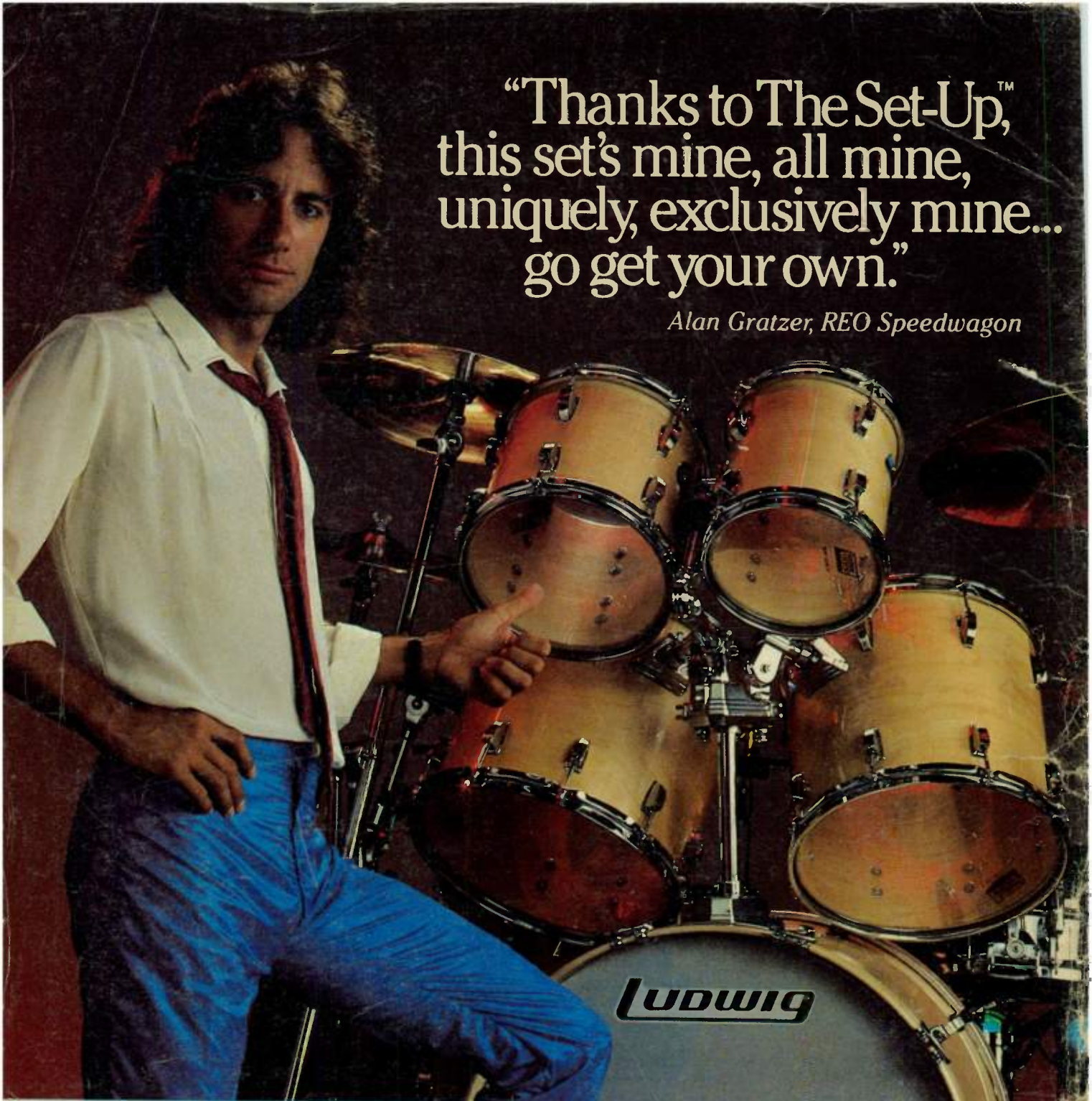
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A photograph of Alan Gratzer, a member of the band REO Speedwagon, standing next to a Ludwig drum set. He is wearing a white dress shirt, a red tie, and blue jeans. He is pointing towards the drum set with his right hand. The drum set is a three-level configuration with a bass drum in the foreground, two toms on a stand in the middle, and another tom on a floor stand to the right. The Ludwig logo is visible on the bass drum head.

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this set’s mine, all mine,
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Alan Gratzer, REO Speedwagon

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Alan Gratzer also plays Ludwig's 6-ply wood shell drums and Ludwig Rockers[™] heads exclusively.

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