

# CANADIAN MUSICIAN

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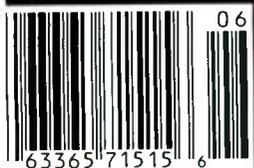
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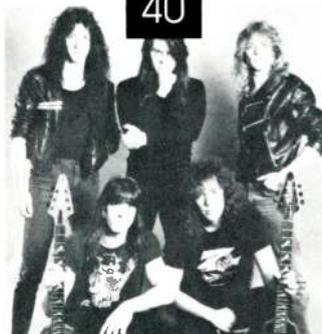
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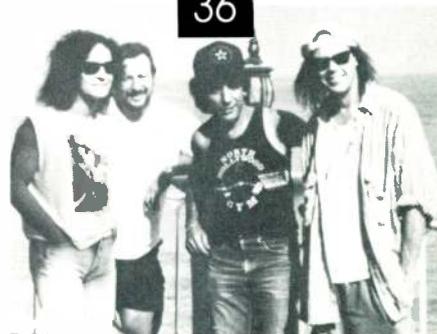
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Bootsauce



Annihilator

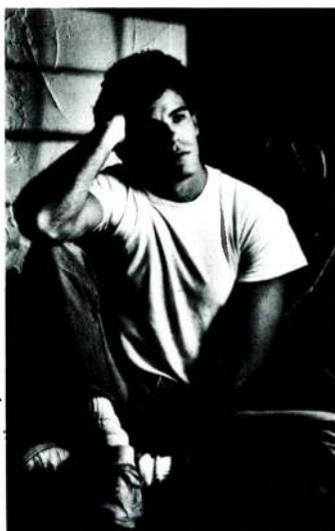


Neil Young and Crazy Horse

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# Pleased To Meet You...

**A**n introduction  
is in order,

I suppose, although I've been working in this admirable position just long and hard enough to almost believe that I've always been here. Untrue, of course.

I do have a past, and some would say it's a curious mish-mash of seemingly unrelated endeavours: a recording engineering course at Fanshawe College, three years playing keyboards on the circuit, four years at the University of Toronto, three years as a journalist in Hong Kong and Toronto, two in music retail, and hazy months (sometimes weeks) exploring the ups and downs of bell-hopping, waiting tables and driving a cab.

To frown at my history is to know not the intricacies of this job.

In any case, I'm very happy to be here. As the new editor of *Canadian Musician* I realize I've got big shoes to fill. I also know that you, our readers, will be expecting a lot of me, and I shall do my best to fulfill those expectations.

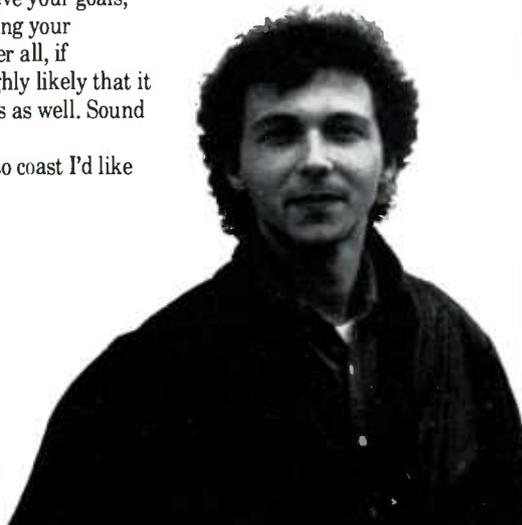
I'd like to thank those who've contributed to the magazine in the past with letters, comments, criticisms and columns. Your input, advice and recommendations are always appreciated and most helpful to us and your fellow musicians. I hope you continue to let your ideas and comments flow. To those who haven't talked with us, I invite you to do so. Your input can only help us tailor the magazine to suit *you*. After all, producing a magazine that you want to read is why we're here.

In this regard, please look forward to some subtle changes to *Canadian Musician* as time rolls on and I become more comfortable with my chair. There's been a steady, growing cry from readers for us to pay more attention to the Musical Instrument Digital Interface (MIDI) revolution that has so changed our artistic landscape over the past 10 years. There's a lot to learn and benefit from MIDI literacy, and we're entertaining thoughts of bigger, better and more in-depth articles on the subject.

Also, look for feature articles that focus more on topics that interest and benefit *musicians*. We're not interested in becoming a critical magazine as there are plenty of those around. We want to maintain and strengthen our position as the best source of up-to-date, comprehensive coverage of the Canadian music industry *as it pertains* to those who make up the majority of people in that industry — you, the dedicated musician. Yes, you make it all happen, whether you're a player, singer, songwriter, technician, or a little of each. We want to help you achieve your goals, and we can do that best by getting your feedback and contributions. After all, if something interests you, it's highly likely that it will interest many other readers as well. Sound reasonable? I'd say it is.

So, to all readers from coast to coast I'd like to say a cheerful "hello". I look forward to meeting as many of you as I can, and am also anxious to begin my tenure here at this fun and fine magazine.

Frank Schulte  
Editor



I'm doing some  
housecleaning  
in the back  
of your mind...



**H**i! It's me, your conscience. Between old phone numbers, song lyrics, and lame excuses, there's a lot of clean up to do!

But there are also great things back here. Look! A desire to help out a friend, a wish to give time to a worthy cause, the intention to help your community and your neighbours — and more!

Let's move this stuff up to the *front* of your mind and use it to change the world. Helping causes we care about will be a breeze without all the clutter, so let's get to it!

Oh, and by the way, that little widget you can't find is in the back of your top dresser drawer...



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### Insulting Alias

We recently read the February issue and would like to express our feelings about the band Alias. To put it politely, this band is pathetic and is an insult to the intelligence of rock music lovers across Canada. We have read dozens of articles about Alias from many magazines and newspapers, none of which were positive — and rightfully so.

Therefore, we would like to congratulate you for being the only critic in Canada who actually likes this band. Just because a band is Canadian doesn't mean they should make the cover of your magazine. The only cover that Alias deserves to be on is a comic magazine.

We're proud of our Canadian rock music, but Alias is an embarrassment. The sound & style of this band makes us feel like we're living back in the '70s. The production of their music is so predictable it sounds like they used a "song writing manual" to write their arrangements. The drum sound & style of play are out of date. Don't get us wrong, he's a good drummer, but you have to progress your sound & style. As for the singer, he should stop trying to prove he can hit a high note on *every* song. It's irritating and shows no class or singing maturity (he did the same thing with Sheriff). What is really amazing is that it took Alias five years to make this album — what a joke!

Some of their singles have actually made the top 30 charts, but that only shows the nature of their fans — "tennie boppers". We have yet to see their album/CD make any credible top 30 chart. "Candi and the Backbeat" currently have 2 singles on the top 30 chart, does this mean that this Canadian band will make the cover of your magazine? We wouldn't doubt it — how low will your magazine go?

Truly yours — former readers,  
Nigel Anderson, Gayle Lamont, Brenda Collins,  
Eric Liscio, Debbie Simms, Louise Lizzi, John  
D'Angelo, Lydia Hanson, Peter Wilson

### What's This Trash About Trash?

It's commendable that CM will print critical letters, but Mrs. M. Smith of Nottawa doesn't know what she's talking about when she "damns" the name of this mag and the type of music it covers.

CM has covered everything from k.d. lang to Skinny Puppy, Anne Murray to Rush and everything (I mean *everything*) in between, truly reflecting the wide spectrum of this great nation's musical talent. CM is writing for Canadian musicians by Canadian musicians and I believe it's the wisest \$3 investment a musician can make.

As an advertiser in CM my "subscription" runs into the thousands of dollars and I'm very proud to be a part of this great magazine.

*Gerard Doyle*  
President

Doyle Custom Enclosures

### Catch Keven

I am writing to you, hoping you could feature Keven Jordan in your upcoming issues. Keven Jordan is definitely a rising Canadian star, for he has an excellent voice, strong lyrics, and catchy tunes. His music has power.

I'd appreciate if you could include him in your great magazine! Do you know where I could write to him? Thank you so much! Keep up the good work!

*Isabelle Kluge*  
Toronto, ON

You can write to Keven Jordan c/o Sony Music Corp., 1131 Leslie St., Don Mills, ON M3C 2J9

### Mary, Mary Happy? Very

Thank you for your review in "Showcase" for Mary, Mary. The band really appreciates that someone out there is listening with the same heart that they put into their music.

In Regina, *Rock Rookies* is not carried by any station. Can you help me with the producer's address, phone, fax, so I can find out if they played Mary, Mary and when?

The indi project is going extremely well. I believe we are going to surprise a lot of people when we get it out. We think the folks at CM are doing a great job. We are steady readers and believers. Best of luck.

*Dave Warren*  
Lumsden, SK

*Rock Rookies* has changed its name to *Canada's New Rock*. It is hosted by Steve Warden, produced in Toronto at Q-107, and is featured on 13 radio stations across Canada. Steve can be contacted at (416) 967-3445.

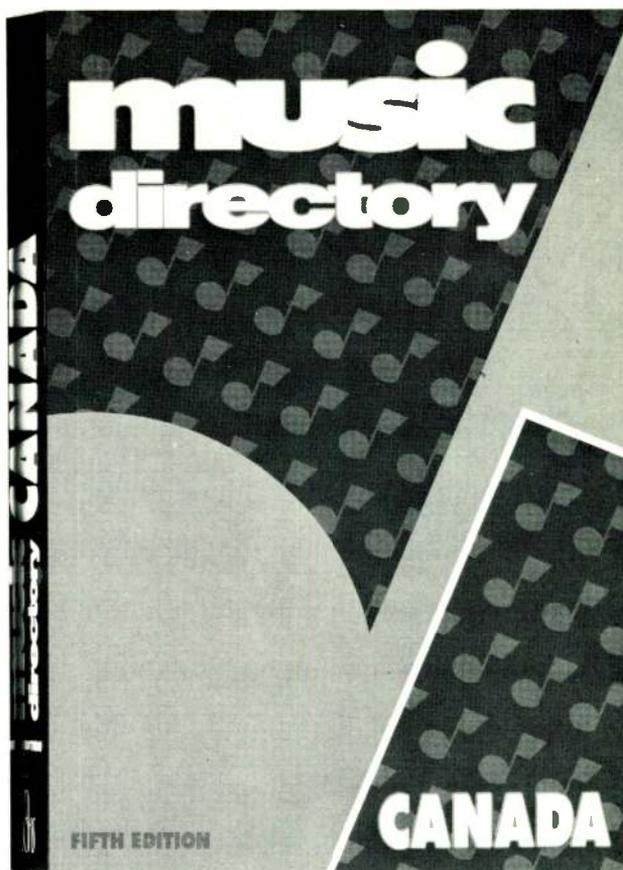
### True Musicians

A few days ago I noticed the classified ads in the back of a copy of *Canadian Musician*. I had wondered where to find back issues of this fantastic magazine — now I know. I would appreciate it if you could send me a list of all back issues containing features on Paul Janz and Larry Gowan, who, in my opinion, are the quintessence of true Canadian musicians.

*Katherine Jerry*  
Toronto, ON

Check the August 1987 for Gowan. For Paul Janz, see last year's June issue and inside these pages.

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## Sourcebook 1991

Ascona Communications, Inc. has announced the availability of the *Recording Industry Sourcebook 1991*.

This volume, in its second edition, contains over 8,400 U.S.-based music industry contacts in 70 categories, including record labels, music publishers, management companies, producers and recording studios.

The book is available for US\$49.95 and is also available on floppy disk for IBM or Macintosh for US\$195.00.

For more information, call Ascona Communications at (213) 841-2700, FAX (213) 841-0437.



## Audio Overview II Seminar

The Audio Engineering Society (AES), Toronto Chapter has announced "Audio Overview-II: Multi-Dimensional Sound", a seminar slated for September 21, 1991 in Toronto.

AES chairman Neil A. Muncy says the objective of the seminar is to provide an opportunity for all interested people to become acquainted with the evolution, current status, and future directions of the audio profession.

The seminar will include a series of lectures presented by prominent speakers from the audio industry and will cover a wide variety of topics. The seminar is open to students, people currently employed in the audio industry, and anyone curious about audio technology.

Further information is available from Neil Muncy (416) 298-3835 or Ron Lynch (416) 266-2377.

## FACTOR Changes Format

FACTOR has changed its funding programs and has introduced two new programs to the industry.

EP and two-track production funding has been removed from the FACTOR funding roster due to market changes and the limited sales potential of these formats. The funding has been replaced by full album project funding and a Compilation CD program.

The organization, with offices in Toronto and Vancouver, urges everyone to throw away their old FACTOR application forms, as they can no longer be accepted.

For full details, please refer to this month's *Business* column, written by FACTOR's Executive Director, Heather Sym.



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# Copyright Competition

The Society of Composers, Authors and Music Publishers of Canada (SOCAN) has announced the first annual Gordon F. Henderson/SOCAN Copyright Competition.

A \$2,000.00 cash prize is awarded for the best submission of an essay or study dealing with copyright law as it relates to music. The

contest is open to Canadian law students or graduates while articling in law in Canada, and the deadline for submissions is May 31, 1991.

For more information, contact: Mrs. N. Gyokeres, SOCAN, 41 Valleybrook Dr., Don Mills, ON M3B 2S6 (416) 445-8700, FAX (416) 445-7108.

# Electronics Catalogue

PAIA Electronics, Inc. has released its 1991 catalogue of kits for electronic musicians.

New products include the MV-8 MIDI/control voltage processor, a PC-MIDI interface and software package, rack chassis enclosures, and a neural network experimenter's kit.

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The catalogue is free, and available by writing or calling: PAIA Electronics, 3200 Teakwood Ln., Edmond, OK 73013 (405) 340-6300.

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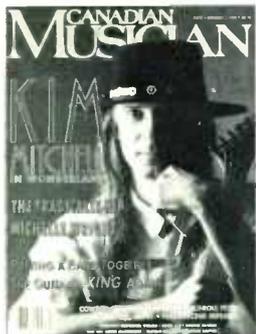
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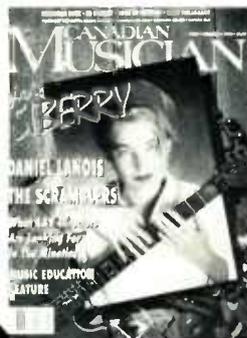
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# Rivera M60-112 Combo Series Amplifier

**P**aul Rivera has been developing musical electronics for over 20 years, most notably several very successful amp designs for Fender. So it's not surprising that he has produced his own line of amplifiers that are the culmination of his vast experience.

Roughly the size of a Fender Twin, the M60 combo comes with a single EVM 12L to easily belt out its 60 watts. First impression on taking it out of the box is that this baby is particularly rugged (and heavy). Heavy-duty stacking corners, Nyllex covering, steel mesh grille, and machined front panel all point to a unit that will easily stand up to the rigours of the road. Snooping around the insides revealed a remarkably tough, yet sophisticated design. All preamp tube sockets are mounted directly to the printed circuit board. Military spec 105°C capacitors, silver plated Teflon wire, and copious amounts of shielded runs are testament to Rivera's expertise in amp design.

Be warned that this combo is feature packed — one of Rivera's stated mandates for his amplifiers is versatility. Beginning at the preamp section, the two channels are voiced quite differently, offering a sonic smorgasbord. Channel 1 is the high gain channel. A lot of surprisingly quiet gain is available here, accessible via the single preamp control and 2 pull gain switches. The EQ section is a simple bass/mid/treble configuration with the addition of a notch shift switch that pulls the mid-range controls centre frequency from 550 Hz down to 250 Hz. Extreme rock and metal high gain tones are easily obtainable. Comparing this channel's sound to another amp isn't easy — it really seems to have a character of its own. Hail uniqueness!

Channel 2 has substantially less gain than the other and boasts a fantastically warm texture that is very... well, Fender. Bright,

notch, contour, and Ninjaboost (gain without harshness) pull switches on the EQ controls assist in radical tone alterations as desired. The wide dynamic range of this channel makes it particularly suitable for great sounding power amp overdrive.

The Slavemaster is another Rivera innovation. Doubling as a push-selectable, quasi-lead third channel, its job is to simulate the characteristics of a tube power amp running full out at less than full power. This conserves the output section, saving tubes and increasing reliability along the way. Sonically, it feels a little awkward to hear the textures of what is normally a loud phenomenon at bedroom levels. But at more realistic operating volumes, the Slavemaster yields a milky, wailing overtone to leads. Cool.

Two effects loops are available. One for the Slavemaster that engages effects when the Slavemaster function is selected, and another fully buffered effects loop for the overall signal. This loop boasts front panel selection via push switch and adjustable send/return controls to interface the M60 with almost any effect.

Reverb is of the spring variety. The return signal contained an amount of hum and hiss, even when set at modest levels (although most spring reverb systems do: it's the nature of the beast), and the reverb tone was rather metallic and springy. Considering the advanced technological nature of this amp, an Alesis digital reverb card (designed for on-board applications) might appeal more to the connoisseur.

A rear panel multi-pin connector allows the user to completely interface to many remote trigger systems, be it footswitches or automation circuitry. Switching of all functions is completely silent.

The power amp section is a strong tone modifier in its own right.

The test model came equipped with a pair of German-made EL34s. With a simple bias adjustment, the M60 can accommodate 6550s or 6L6s for completely different textures. Triode and pentode modes are rear panel switchable, offering the choice of rich or cutting tones characteristic of each respective power amp mode.

Along with the high/low power switch that doubles as the standby switch, the output power can be brought down to a mere 8 watts, making massive power amp distortion possible at a reasonable volume. This is where the M60 was really outstanding. A focus control optimizes the damping response of the power amp for the particular room and speaker system in use. Finally, a special speaker jack puts the power amp tubes into instant standby mode should the speaker plug ever be inadvertently disconnected from the rear of the amp.

The included manual is extremely clear and concise offering the user every possible opportunity to maximize the amp's potential.

The flexibility and ease of obtaining a vast array of contemporary and atypical guitar tones from a single amplifier easily places this unit in the upper echelons of amplification equipment. Even with maximum power amp saturation, there was absolutely no trace of breaking down, and leads seemed to explode from the speaker, especially at the lowest power setting.

There are few manufacturers that have successfully blended sonic versatility, reliability, and insightful user-friendliness together like Paul Rivera has in the M60-112.

For further information, contact Rivera Research and Development, 12316 Branford Street, Unit E, Sun Valley CA 91352. Tel: (818) 890-2826. Thanks to Tom Lee Music in Vancouver for the tester unit.

# Hughes & Kettner Metal Shredder

by Richard Chycki

**H**ughes & Kettner is quickly gaining a solid reputation for uniquely innovative products. Its new line of half rack pre-amps, one of which is the Metal Shredder, is no exception.

As the name denotes, the Shredder is optimized for high gain playing situations, employing a pair of 12AX7 tubes for overdrive. Although the lo/mid/hi EQ controls seem pretty standard, their placement within the circuitry is noteworthy. The mid control is pre-overdrive for a distortion voicing effect, while the bass and treble controls are post-overdrive and of a Baxendall configuration.

Two gain controls limit the drive level at several points in the circuitry. The master

volume control has been placed on the rear panel, which I find very strange. It's awkward at best for free standing applications, but for a rack mount, it's down right impossible! The same goes for the rear panel mounted bypass switch. These oversights are a real anomaly from a company that is usually so intuitive in design.

The Shredder also includes Cabinetulator speaker simulator circuitry (reviewed in *CM* April '90) to connect the unit directly to PA systems or recording consoles. It sounds great, making the Shredder fabulous for quick-and-dirty set-up-and-play situations. A good number of outputs allow easy interfacing in a plethora of set-ups.

The overall sound quality of the Shredder

is excellent. The overdrive is warm and singing; a more radical EQ system (active perhaps?) would offer more texture variety. A direct line into the console creates a very convincing "insta-stack". For additional versatility, the Shredder will easily interface with other Hughes & Kettner's pre-amps like the Blues Master or Cream Machine to create an impressive switching preamp system.

For further information, contact: Hughes & Kettner Inc., 35 Summit Ave., Chadds Ford, PA 19317 (215) 558-0345, FAX (215) 558-0342. Thanks to Steve's Music for The Metal Shredder.

*Rich Chycki is a Toronto-based guitarist/songwriter.*

# Atari Stacy Laptop

**A**s a dedicated Atari ST user, I was pretty excited when asked to check out the Stacy. I'd heard about the laptop version, but I'd never experienced it first hand.

It looks like a portable typewriter. It's pretty heavy, but certainly not as bad as carrying around a monitor and keyboard. The unit comes with an external power supply, which I don't like because it takes away some of the "get up and go" that is usually associated with a laptop. (The Stacy doesn't run on batteries, which surprises me; but hey, we can't have everything.)

The screen is on the underside of the lid, which also holds the internal speaker, volume, brightness and contrast controls. The screen is a back-lit, high-resolution LCD. I don't particularly like this type of screen because it's hard to see if you're not looking from the right angle. I've also been spoiled by my ST's colour monitor, so staring at the Stacy's blue screen would drive me crazy after a few hours.

The keypad is a normal-size QWERTY type, pretty much like the ST's, but the numeric keypad and function buttons are tiny. They're easy to use, but you have to be careful to hit the right one.

The Stacy has a built-in track-ball (basically, a stationary mouse). You roll the ball and use two buttons above it to click and perform various functions. I really disliked this feature: it's uncomfortable to use because you have to roll the ball with your fingertips and then stop and click. I guess it doesn't really sound too bad, but if you're used to a mouse, using a track-ball can be very frustrating. Fortunately, you can plug in a mouse (or a joystick) on the side of the unit. I plugged in my wireless mouse and it worked fine. I loaded up my sequencer (SMPTE Track from Hybrid Arts) and it worked fine. The screen seems to redraw a little slower than a ST, but that's probably because it's an LCD.

The back of the unit holds the MIDI In/Out, printer, modem, external hard disk, and floppy disk drive ports. You can also plug in an external monitor if you get bored of looking at the screen.

To sum up, I like the Atari Stacy. Its size makes it great for sessions and live work, although the external power supply is a drag. As a computer for working at home though, I prefer the ST because it's more comfortable to look at and control.

## Addendum:

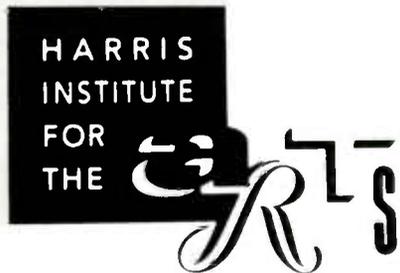
Shortly after writing this column, I had an opportunity to use the Stacy in a live situation. The *Phantom of the Opera* company put on a variety show in support of Actor's

Equity and AIDS Awareness week, and I helped write the opening number with Jeffrey Howard and Boko Suzuki.

The foundation of the song was played on the Stacy and it performed without a hitch. I even found the track-ball useful for quickly searching for bars of music during rehearsals. It was easy to pack up, and many cast members were impressed by its size and

power. Having now been spoiled by the Stacy, my Atari 1040 will never leave home again — 'cause I'll have a Stacy with me instead.

*Rob Preuss is a Toronto-based keyboard player playing with the road show version of The Phantom of the Opera.*



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# Furlanetto 6-String Bass

**T**here seems to be a popular misconception that the 6-string bass is a relatively new concept. This isn't quite true. Shortly after the dawn of the electric 4-string in the late '50s, designers such as Dan Electro and Leo Fender recognized the need for a 6-string bass.

At that time the instrument they designed was mainly geared towards guitarists, and featured the same tuning (E-A-D-G-B-E). However, neck space constraints and other

things, propelled the 6-string into relative obscurity.

Over the last few years, some designers have recognized the growing need and have revitalized the 6-string bass. The modern version, unlike the older model, is geared towards the bassist and expands the range of the 4-string in both directions. The standard tuning of today's 6-string features the same familiar pattern of ascending fourths (tuned B-E-A-D-G-C) which we have grown so

accustomed to. It also features a wider neck to maintain similar string spacing as the 4-string, as well as today's technology (for example, superior pick-ups to fully reproduce the larger range of frequencies).

I first began seeing these 6-string basses in the hands of players like John Patitucci, Anthony Jackson, and Lee Sklar — boy, was I intimidated! Not just by the players, but by the instrument itself, with its wider neck and seemingly endless range — I mean, this thing looked scary! Of all the 6-string basses on the market, the "F" bass, designed by George Furlanetto and Froc Filipetti seemed to me to be the most inviting. And, I'm glad to say, its looks were not deceiving.

From the moment I first picked it up, the "F" bass felt right in every way. As a dedicated Fender bass player, I have always been extremely critical of other basses. But even unplugged, I was immediately seduced by this instrument's comfort, balance and by the overall ease with which it played.

Several features of the "F" bass play a big part in adding to this — the curved ebony fingerboard placed on an extremely slim maple neck (the width at the 21st fret is 89mm) makes lateral movement across the neck a breeze; the string spacing and tension itself is similar to a Jazz bass, which suits me just fine.

Other features worth noting: the body is made of ash, the nut is bone, and the machine heads are Mini Gotoh, as is the bridge. These quality materials produce an acoustic sound that makes the job of the pick-ups quite simple — they merely need to reproduce the sound. For this enviable task, "F" basses use two, split single-coil pick-ups which are hand-wound in-house. The electronics also feature an active EQ system, which (once my guitar-tech Ken Newfield and I finally figured it out) is actually quite simple and extremely variable — if you want a smooth, warm, walking bass sound, or if you want to slap or play metal, it's flexible enough to reproduce all of these timbral qualities equally well.

The overall look, feel and, most importantly, sound of the "F" bass is about as refined as you can find. So for those of you who feel as intimidated as I had been about 6-string basses, check out the "F" — it's not gonna bite you.

For more information, contact: The Guitar Clinic, 16 McKinstry, Hamilton, ON L8L6C1 (416) 522-1582, FAX (416) 528-5667.

*Terry Gowan has been touring and recording with Gowan over the past six years. He is currently enrolled in a jazz program at York University and continues to gig and record with various local blues bands.*



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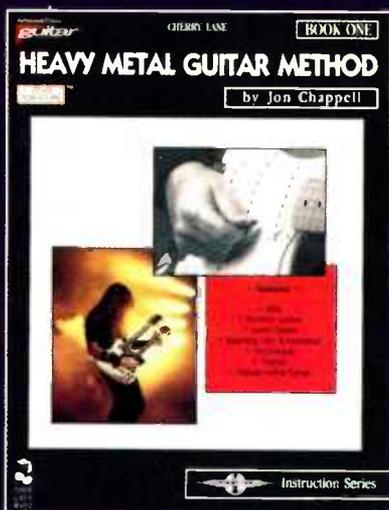
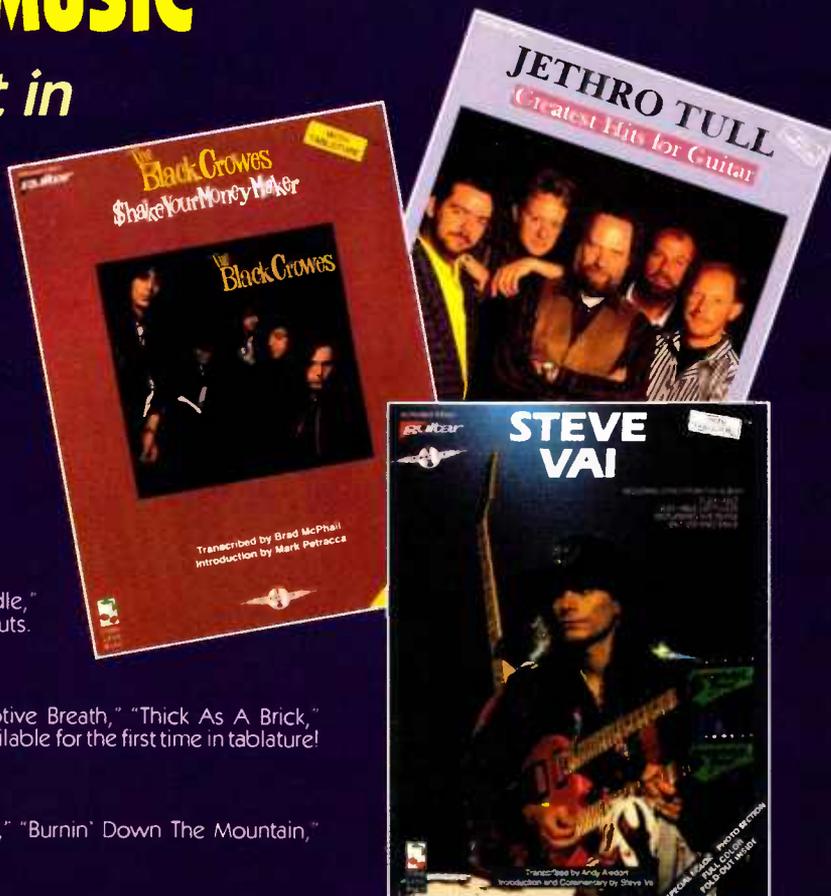
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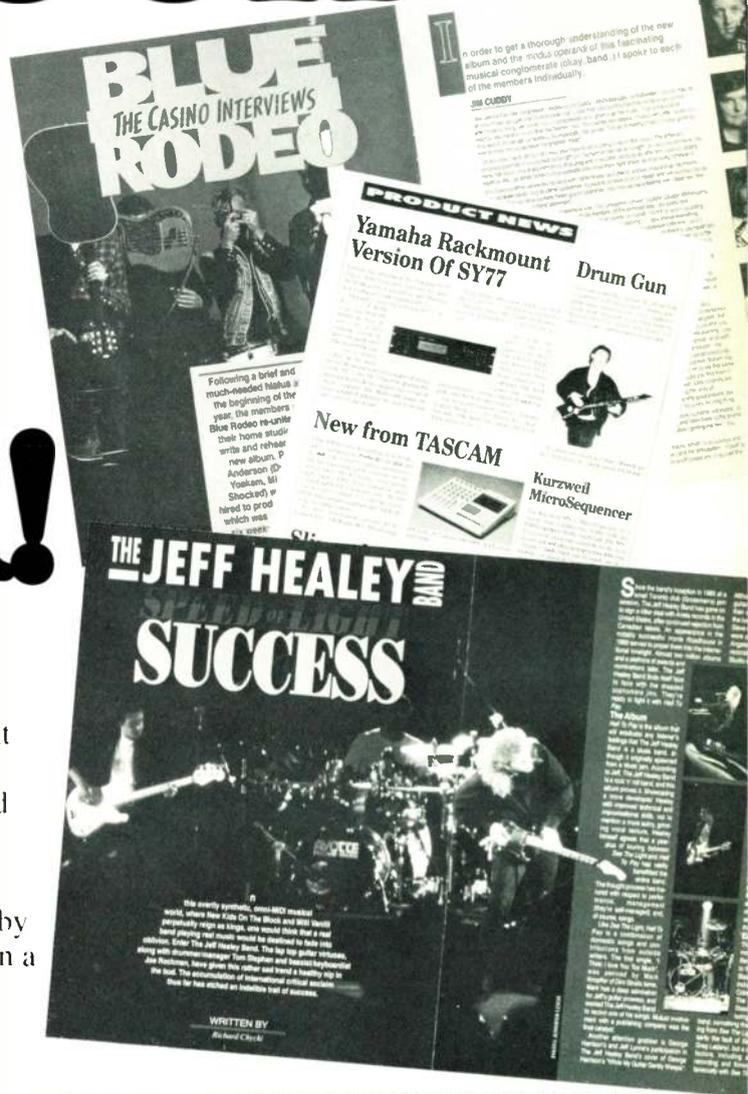
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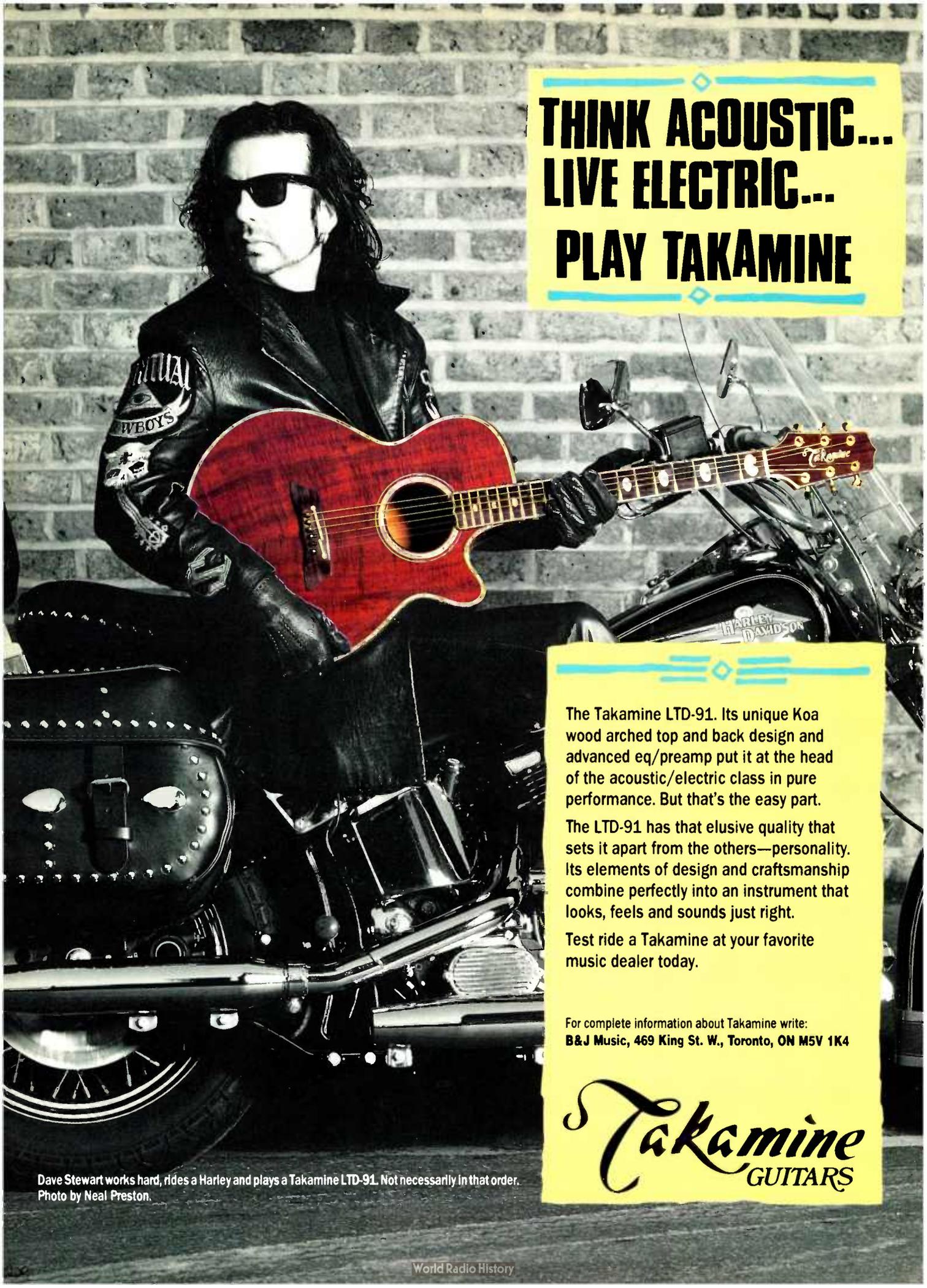
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Dave Stewart works hard, rides a Harley and plays a Takamine LTD-91. Not necessarily in that order.  
Photo by Neal Preston.

# STUDIO

## Preparation and Sound

**S**uddenly it hit me. There's a lot more to this recording stuff than meets the eye. You picture yourself strolling into the studio, plugging in your guitar, laying down a couple of tracks and getting home in time for *The Flintstones*.

Bang! The bubble bursts and hopefully you land on your feet. It is very rarely that quick and easy, but I think a few of these tips might help prevent a not-so-pleasant experience!

I myself am in the studio right now recording the guitar parts for the new *Frozen Ghost* record, so a lot of these topics are fresh in my mind from having dealt with them in the past week.

The first and, I think, most important factor before going into the studio is to have your guitars in tip top shape. Just because your guitar is great in a live situation doesn't mean it will meet the demands of studio work.

A word that pops into my head is "variety". I call up friends that own vintage or reissue Strats, Teles and Les Pauls, offer them a space on the thank-you-list on the back of the record cover and walk into the studio with four or five guitars. For newer models, I proposed the same deal to the very cooperative guys at Musicplex in Brampton and acquired a few more. To add to this collection, I brought a couple of home-made Frankensteins I built in the last year.

Once you have all these guitars you'll discover that only one third of them will actually cut the gig...if you're lucky. This process of elimination is quick but not exactly painless. The Strat won't stay in tune, this Tele sounds too thin, this Les Paul is almost fretless...it goes on and on.

The worst feeling is hearing a beautiful open G chord played on the third fret followed by a barred C chord, also on the third fret, that sounds like a car horn...or should I say car crash? That's either an intonation problem or the lack of a fret job. In this situation, you have two options: get the guitar set-up (intonate the bridge and dress or replace the frets) or leave it in the case. A well-calibrated tuner is a good tool to have around. When you're not playing, check your tuning. It doesn't hurt to be sure.

It is common knowledge that all guitars sound different. In the studio, where everything is under a microscope, the difference between a Stratocaster and a Les Paul is like the difference between a Jaguar and a BMW. Both have distinct qualities. One isn't neces-

# TIPS

sarily better than the other, they're just different. On the flipside, the difference between two Stratocasters can be like the difference between an exquisite pasta dish and Alphagetti.

A simple method of determining a guitar's tonal characteristic in the studio is by plugging it into a miked amp and sending the signal into the control room where you can listen to the monitors. (We will discuss amp tones later).

While going through your guitar selection, be sure to check out all the pick-up configurations available on each guitar and make note of any sounds you are happy with. You will find that Strats and Teles are very noisy. If you slowly spin around in the control room, you will eventually find a spot where it's the quietest.



*Phil X is a Toronto-based guitarist who's played with Aldo Nova, Frozen Ghost and Randy Coven.*

Another element involved in the sound of a guitar is the strings. The obvious side is the condition of the strings. While newer strings deliver a more brilliant sound, older strings tend to sound dull. The not-so-obvious side is the gauge of string. I believe a thicker string will provide a thicker tone. Take the time to experiment.

Amps. Amps. Amps. So many amps, so little time. And in most cases, so little money. Have you ever had your amp sounding really hot on stage and taken a little trip out front and noticed that your World War III sound has been reduced to the sound of a mosquito? Blame it on the sound guy, blame it on sound reinforcement, blame it on

anchovies...for some reason, I have a feeling that this scenario will exist until the end of time.

My point is that the same metamorphosis happens in the studio, because the sound of a speaker from where you're standing (five to 10 feet away) is a lot different than the sound of a speaker from two inches away, which is where you usually place a microphone. Taking this into consideration, I stopped listening to the cabinet altogether.

For the *Frozen Ghost* sessions, I brought in four Marshall heads, and a modified Fender twin. The heads were kept in the control room. The cabinets, set up against a wall in the sound room (thanks to extra long speaker cables), consisted of a Marshall 4x12, a GK 2x12, a Doyle 4x10, and a custom ported 1x12. Once again the process of elimination took its toll, narrowing it down to a white 100 watt Marshall head and Fender twin for clean tones, and the Marshall 4x12. Every dirty rhythm tone I desired was easily accessible with the two Marshalls.

With the head in the control room, we could keep the EQ on the console flat and boost his mids and los right on the amp. This way, the tone we got was more natural sounding and we weren't only adjusting the sound of the cabinet but the sound of the studio monitors, which was the sound going to tape.

Another way you can naturally shape the sound of an amp and cabinet is by using different miking techniques. For instance, if you put a Shure SM 57 on the centre of a speaker cone, another SM 57 closer to the edge of the cone, and an AKG D112 somewhere between the centre and the edge of the cone at a distance of about four inches, all the required frequencies are sure to be present. You can now mix in natural speaker his, los and mids without adjusting the EQ on the console. (Note: every mic is on a separate channel).

One last thing — if you are going to use tube amplifiers, tube maintenance is very important. They don't have to be brand new, but old tubes cause a lot of problems.

Hopefully, once you have the right guitar and the right amp and cabinet, it will be smooth sailing so sit back and enjoy yourself.

(Thanks to Jim Toris, Lou Roppoli and Musicplex for the gear and Mike Sarracini for miking techniques.)



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# KEYBOARDS

## The B-3 User's Guide

### PART TWO

by Victor D'Arise

**I**n the last column I did for *CM* (Dec. '90), I outlined the layout and function of the Hammond B-3. I'd now like to move on to actually playing the beast.

Two things make for effective organ playing: proper use of the drawbars and the Leslie speed control.

#### Draw Me A Drawbar

As I mentioned last time, the drawbars control the level of individual harmonics. Since there are nine of them with values from 0 to 8, an easy way to notate settings is by using a string of numbers, like 878600068. Think of these drawbars as sliders on a graphic EQ. Want more bottom? Pull out the left-most 'bars. More top? Go to the right. (Although not technically correct, it is a good conceptual aid.) The 3rd drawbar is actually known as the fundamental, but in rock 'n' roll, the leftmost 'bar is generally used as the building block.

Let me give you some examples:

88800000 or 88880000: Known as the "Jimmy Smith Sound", these settings are classic for soloing or muted pads. The "percussion" feature can be used quite effectively here.

888000068: Okay, I don't know if Billy Preston ever used this setting, but he could have! It's great for R&B or gospel with the Leslie spinning at high speed.

888888888: The "Full Organ" sound. A favourite of prog-rock bands of the '70s. Works best with trolls or gargoyles in your stage act.

The upper drawbars have a more pronounced effect in the lower registers, so you may find that a registration (drawbar setting) that works in one range may not work down an octave or two. No problem! We can be interactive here and change the settings as we play. Radical concept!

Actually, subtle harmonic changes created by moving drawbars is one of the things that leads to E.O.P. — effective organ playing! You can use this idea to great effect when building into choruses and solos. Of course this isn't as effective if the organ you're playing is in bad shape and moving drawbars causes scratching noises or harmonic drop-out. Beware!

#### Of Chorus

The Hammond chorus has a secondary effect of emphasizing the high end. It can be used quite effectively when playing "stabs"

or "horn" shots. The less intense settings (C1 or C2) are generally used.

The vibrato settings are best used when you're in Farfisa emulation mode.

#### Jealous, or Just a Green-Eyed Lady?

Percussion can really spice up your solos. The cool thing here is that the percussion only retriggers after all keys have been let up. Thus you can really emphasize certain notes in a legato line by playing them staccato.

#### Keep Them Leslies Spinning

Although not the only way to amplify the B-3 (check out Deep Purple's "Machine Head"), the Leslie speaker is the "Classic". The speed control, used properly, can bring

a sense of excitement to your playing. There are no hard and fast rules. Different types of music call for different approaches. Changing from slow to fast when leading into a chorus is generally a good bet.

Set the volume control to give you a level of distortion that you like. This is one keyboard where a little distortion can definitely be a good thing.

#### Where Do The Mics Go?

Confusing isn't it? There are a few things to remember to get your sound on tape or out to the audience.

You'll need at least two mics — one for the horn and one for the rotor. I've heard all kinds of mics that sound good, but if you're very close you'll have to be wary of wind noise. I prefer to mic the open side of the Leslie away from the motors (mechanical noise) and the amp (relay noise). The closer the mics the more pronounced the effect, which is not necessarily good. I prefer 6-10" away. Too far away is a problem in live situations because of stray sounds getting into the mics. In the studio, a distant ambient mic can sound good as well. Remember to check for phasing!

For a stereo effect, try two mics on the horn either 90° or 180° apart. This is great for those big pads, but solos can be punchier in mono.

#### Wrap Up

It doesn't take much for an organ part to be effective. Find the right note(s) and use some of the techniques described here and you're on your way to making the big one howl!



Victor D'Arise plays keyboards with Seventh Son.

# DEVELOPING

## Your Own Style



by Randy Coven

**F**or the first couple of years of my bass playing career I listened to a lot of other players and tried to sound like them, often using their ideas in my solo bass lines. People would then compliment me by saying how I sounded just like Stanley Clarke, Jaco, or anyone else I was into at the time.

At first I thought it was great to sound like my favourite players, until I realized that no one was complimenting me for my own ideas.

If you have found yourself in the same predicament,

here are a few pointers on how to develop your own style:

1. Stop listening to only your favourite bass players. Listen to a variety of musical styles outside of your usual listening habits like jazz or classical.
2. Check out what instruments other than the bass are doing in similar musical situations, like the guitar, piano and sax.
3. Try experimenting with different sounds on your equipment.
4. Start a book of your own ideas — a journal of your bass lines, solos, riffs and songs. Then if you ever get stuck for an idea, you may find something of your own to get you out of a jam.

Remember, developing a style won't happen overnight. In fact, you don't have to go cold turkey from imitation to innovation. Hopefully, you will always be influenced and inspired by the playing of others, and the key to creating your own style is how you use that information.

As an example, I've included a lick that Jeff Watson once showed me, which is transcribed here as Ex. 1. In Ex. 2, I took Jeff's basic idea and came up with a bunch of variations to suit my own ideas and style.

Your own style will develop over time. The most important thing to keep in mind is that your life comes before the music. Eventually you will only be *influenced* by those you once imitated, and your own life and personality will show through your music in your very own style.

Best of luck.

**Ex. #1 JEFF WATSON LICK**

**Ex. #2 RANDY COVEN LICK- based on Ex. #1**

Randy Coven's latest solo recording is "Sammy Says Ouch!" A graduate of classical training at Boston's Berklee School of Music, Randy has also played with Steve Vai and Brian Setzer.

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## PERCUSSION

# Reaching for the STARS

by Rick Gratton

It was December 1990. Los Angeles, California at Powerhouse's Audio and Visual Recording Studios. A drum instructional video was being shot. There were three video cameras, two light men, a recording engineer, a mobile monitor truck outside, and two drum sets on the floor. To the right was Tris Imboden, drummer for Kenny Loggins, Al Jarreau, and now Chicago. Behind the cameras, directing and producing, was rock legend Carmine Appice. And last but not least, sitting behind the other drum set, was yours truly.

For a split second, I asked myself, "How did this happen to me?" I was born and raised in Toronto, and I never thought I would be recording an instructional video, distributed throughout the U.S. and Canada by someone like Carmine!

When I came back from L.A. I decided to retrace a few of the steps it took to arrive at such a moment, and possibly pass on my experience to you, the reader, who might be inclined to reach for the stars.

About three years ago I wrote three instructional books called *Rick's Licks*. While teaching through these books at Just Drums (a Toronto retail store), a number of famous and notable drummers from the States were brought up to perform percussion clinics. While they were here, I got up enough courage to approach the various drummers and ask them if they wouldn't mind checking out the books and the audio cassette. They gave me their phone numbers and told me to get back to them. Well, to my surprise, every drummer responded positively to the material and especially liked the audio tapes. They found the material exciting, but more importantly, *unique and innovative*.

As more drummers came up for clinics, I found them saying, "Oh, so you're the guy with the *Rick's Licks* books. So and so told me to check them out when I came up!" One thing led to another and I started to become quite good friends with these drummers. They were recommending my books and tapes to fellow name players and students in the States.

Then one day I got a call from P.I.T. (Percussion Institute of Technology). They had heard about my books and wondered whether I was coming down to the NAMM show in L.A. (the biggest music trade show in the business) and asked if I would be interested in teaching a class. I decided to call Carmine Appice, who I had been in touch with for quite some time, and let him know about the clinic.

The next thing I knew, he asked, "Since you're coming down for the week, why don't we shoot a video for your books and distribute them through my company?" Of course, you know what my answer was.

The above scenario took roughly three years to unfold and a lot of patience and persistence on my part. It was not as cut and dried as it appears, but the highlights of the story are here for the telling.

If you too would like to "reach for the stars", here are a few tips that may be helpful to you:

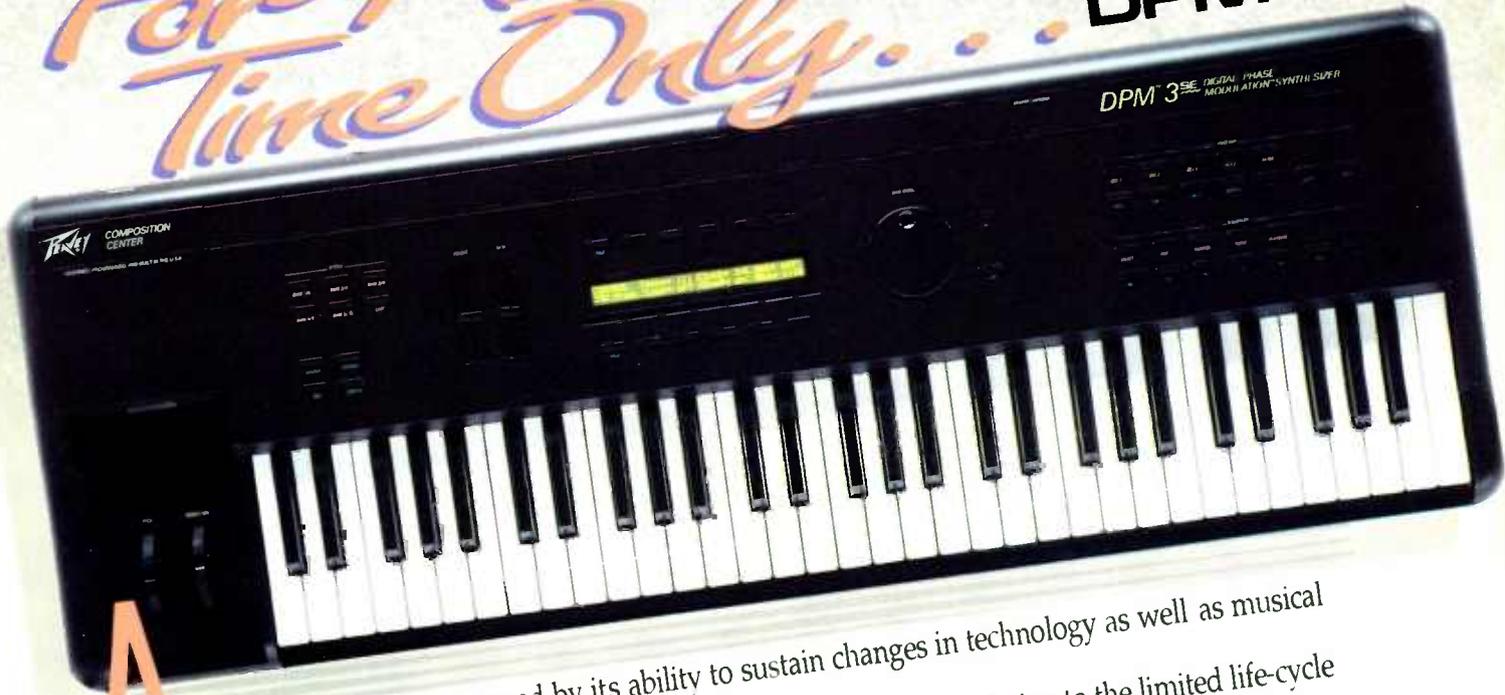
- Believe in yourself.
- Think positive thoughts on a daily basis.
- Improve every facet of your drumming.
- Look for new and innovative ways to display your talent, by promoting yourself through audio/video tapes, business cards, and so on.
- Most important of all, have fun!



*Rick Gratton has played on numerous albums and jingles and recently completed the new Ian Thomas album. He has also released his new video "Rick's Licks" and will soon release the upcoming video, "Paul Delong and Rick Gratton, Live at P.I.T."*

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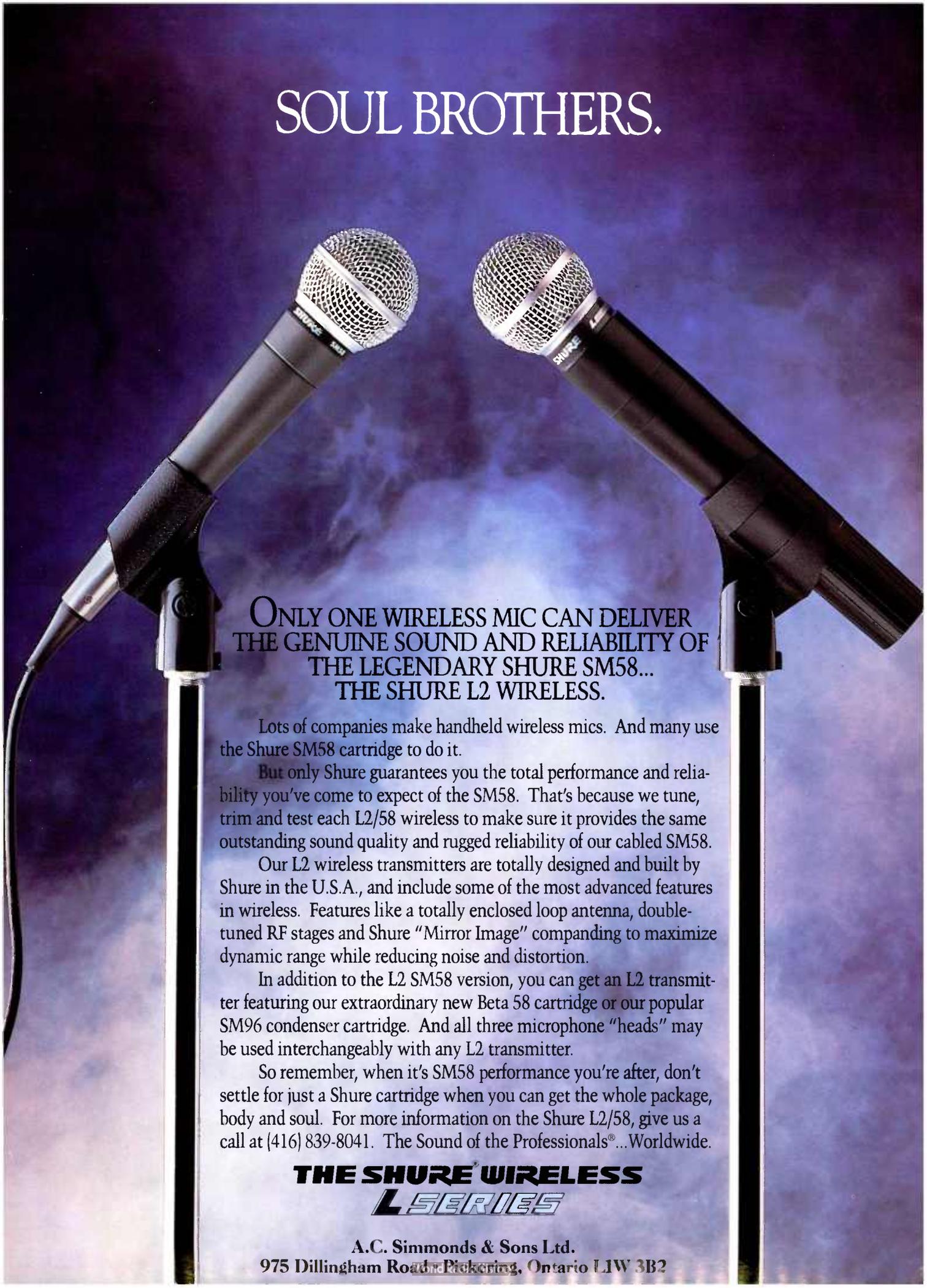
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# EXPANDING Your Range

by Dave Dunlop

Whoever designed the Bb trumpet should have made high G the top note. Then again, we would have missed out on the amazing squeals of Cat Anderson, the singing quality of Maynard Ferguson, the burn of Jon Faddis, and the incredible accuracy of Jerry Hey. These players make it sound easy to play up there. Unfortunately for most of us, it's a lot of work.

That's probably why there are so many gimmicks aimed at trumpet players — books promising a double high C in two weeks, special mouthpieces and leadpipes designed to assist your range, along with various other devices offering quick and easy results.

There are three things that will improve not only your ability to play the upper part of the horn, but your sound, endurance, and control as well:

1) Air — breath deeply (always take a little more air than you need for a phrase so that it sounds supported); control the air speed (slow and easy for lower notes, faster with good support for higher notes).

2) Embouchre — a good set-up is usually one-third upper lip and two-thirds lower lip; don't pivot much when going from the bottom of the horn upwards and vice-versa; anchor the mouthpiece on your lower lip (it's the top lip that produces the sound — too much pressure cuts off the vibrations); keep the corners of your mouth as tight as the muscles above and below the mouthpiece (your facial muscles should feel as if they are gripping the mouthpiece with no weak spots).

3) Tongue level — these are vowels that you use to compress and control the air speed. AH-low F# to G above staff, AY-Ab in staff to Eb top space, EE-E to high C, ICH- C# to ? This is approximately where these vowel changes take place.

It is very important to approach practicing high notes properly. You should wait until you are warmed up and can play from a low F# to F# top line of the staff before working on range. You also must rest enough — a good amount is to rest at least as much as you play.

The right horn/mouthpiece

combination is important as well. If you play a shallow or medium-shallow piece, then a medium to medium-large horn is best. If you use a large cup, a smaller horn would work well. Generally speaking, small and small or large and large don't sound good together because the tone is either thin and nasally or too fat and tubby. (Classical players do prefer big equipment because they are not required to play above a high D).

I don't recommend using a really shallow mouthpiece. It might feel and sound great for a while, but if your low and mid registers are shaky and thin, it isn't worth it just to be able to play high easily. Tone quality is the main priority as 80 per cent of your playing will be below high C.

Here are four exercises that will improve your range:

## "The A-B-C System"

Continue up by half-steps as high as you can go. Rest more than three bars when you feel tired.

"A" is good for those who have trouble playing above the staff because it stays in the staff longer. Lock each note in as you play it,

and try not to use any vibrato. The great thing about these exercises is that while you are trying for the high note you play the fifth confident and strong — when you are trying for a high C, the G below it is probably sounding good because you are more concerned with the high C. Keep going up by half-steps until the fifth won't come out at all.

## Double Octave Scales

This develops range and points out trouble spots as you ascend and descend. If some notes sound muddy or garbled, then you're having some kind of problem on that part of the horn. It may be your "grip" on the mouthpiece (weak corners), or you may be pivoting and losing the anchor (bed) on your lower lip. The best speed to practice the scales is m.m. 72-120.

These are deceiving as they are not as easy to execute as they look. The idea is to use the bottom note as a solid base for the upper note. A clean slur is also required. Notice the amount of support that the top note needs.

Continued

The image shows three musical exercises on a single staff, each starting with a treble clef and a key signature of one flat (Bb).  
 Exercise "A": Tempo marking J = 72. The exercise starts with a series of eighth notes ascending from G4 to G5, followed by a rest for 3 bars.  
 Exercise "B": Tempo marking J = 80. The exercise starts with a series of eighth notes ascending from G4 to G5, followed by a slur over a descending eighth-note scale from G5 to G4, and then a rest for 6 bars.  
 Exercise "C": Tempo marking J = 80. The exercise starts with a series of eighth notes ascending from G4 to G5, followed by a slur over a descending eighth-note scale from G5 to G4, and then a rest for 6 bars, with the instruction "up by 1/2 steps" written below the staff.



Dave Dunlop is a freelance trumpet player working in Toronto. He currently has a full-time gig playing with Banda Brava.

## EXPANDING YOUR RANGE (Continued)

### C to C (no valves)

This is useful for establishing the sensations of playing in the extreme upper register. No valves are used so that you just feel each note with your chops.

When you start to feel tired, try playing some pedal tones — they'll help get the blood flowing and loosen up the face a bit. If you have been really pounding try an ice cube to bring the swelling down.

You should think about practicing high notes as a separate part of your routine. If you practice jazz all day and then try to play up high, you're wasting your time. The kind of playing required to play jazz detracts from the discipline needed for your range work. Set up a routine so that you get the high notes played first and then move on to other things.

Always listen to your pitch

### "DOUBLE OCTAVE SCALES"



### "OCTAVE SLURS"

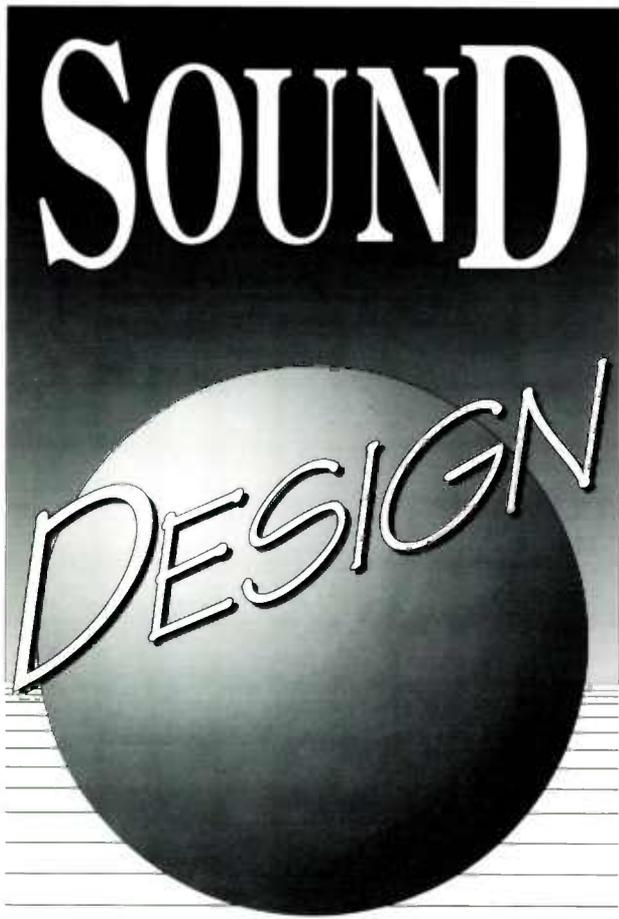


when playing up high. Don't play with so much force that you are unaware of what is going on around you. Believe me, I know how loud it can get on stage. The only way to survive is to stay inside your bubble where your sound is big but not distorted and unmusical. Contain your sound!

Try practicing with a tuner occasionally, and practice hard parts down an octave.

Be honest with yourself. It's great if you can squeak out some high notes, but your actual range is really your biggest top note. Those squeaks can become real notes in time. There is no hurry! You can hurt yourself trying to play up there so don't push it.

It's exciting and rewarding to explore the upper register, but what's the point if you don't do it right so that you can enjoy it?



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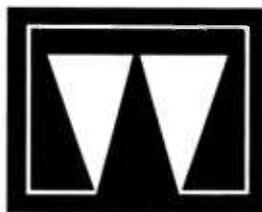
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## PART TWO

# Playing Flute in a Non-Classical Environment

## Things To Practice

Work on things that are relevant to non-classical musical situations rather than things that are irrelevant. For example, once a reasonable level of competence on the instrument has been attained, it is no longer profitable to practice things like Mozart concertos and Bach sonatas. It is far more beneficial to work on Bird transcriptions, treating them as etudes, with lots of attention devoted to things like the time feel.

Also, select fragments of solos that you like (typically, such fragments are II-V-I passages) and execute them in all keys.

Finally, you must work on technical subject matter that is pertinent to non-classical performance situations. For example, there comes a point when practicing only major and minor scales is no longer useful. Indeed, practicing major and minor scales while ignoring more relevant ones (especially ones that simply do not occur routinely in classical situations) is a waste of time!

At some point you must become thoroughly familiar with the diminished, whole tone and pentatonic scales, sequences and patterns. Therefore, once you are conversant with the basic diatonic (major/minor) scales, it is essential that you then become technically fluent in, and used to, the sound of these far more pertinent scales/sequences/patterns.

## Things To Listen To

The importance of listening cannot be over-emphasized. Indeed, in my opinion, listening is at least as important as practicing and/or playing.

One reason why listening is important is because it is vital that you internalize the style/sound that you seek to achieve. Ultimately, if you can't hear what you are after *internally*, then no amount of technical competence will enable you to execute it.

Another important thing to recognize is that listening is not a passive exercise — it requires the same degree of attention as practicing. So when you are listening, don't tolerate any distractions.

Finally, listen to *good* music. Don't waste time listening to trash. It's not only unsatisfying, it's bad for you as well!

Here are some useful, and what have proven for me to be formative, suggestions (you might also note that I tend *not* to listen

to flute players):

**John Coltrane**  
 A Love Supreme (Impulse)  
 Crescent (Impulse)  
 Giant Steps (Atlantic)  
 My Favourite Things (Atlantic)  
 Soultrane (Prestige)  
 Lushlife (Prestige)  
 Impressions (Impulse)  
 Ballads (Impulse)  
 With Johnny Hartmann (Impulse)  
 Live At Birdland (Impulse)



Bill McBirnie has performed with Herbie Mann, Art Blakey, Dizzy Gillespie and James Moody, among others.

Now He Sings — Now He Sobs (Blue Note)

**Keith Jarrett**  
 Standards, Volumes 1 & 2 (ECM)  
 Standards Live (ECM)  
 Köln Concert (ECM)

**Oscar Peterson**  
 Night Train (Verve)

**Wayne Shorter**  
 Speak No Evil (Blue Note)

**Horace Silver**  
 Cape Verdean Blues (Blue Note)

**Bill Evans**  
 Everybody Digs Bill Evans (Riverside)

**Thelonius Monk**  
 Monk's Dream (Columbia)

**Hank Mobley**  
 Soul Station (Blue Note)

**Cannonball Adderley**  
 Somethin' Else (Blue Note)  
 Live At The Lighthouse (Riverside)

**Aretha Franklin**  
 Thirty Greatest Hits (Atlantic)

**Joao Gilberto**  
 The Legendary (World Pacific)

Live At The Village Vanguard (Impulse)

Quartet Plays (Impulse)  
 Coltrane (Impulse)

**Miles Davis**  
 Kind'a Blue (Columbia)

Cookin' (Prestige)  
 Steamin' (Prestige)  
 Workin' (Prestige)

Relaxin' (Prestige)  
 Milestones (Columbia)

'Round About Midnight (Columbia)  
 Someday My Prince Will Come (Columbia)

My Funny Valentine (Columbia)  
 Miles Smiles (Columbia)

Nefertiti (Columbia)  
 ESP (Columbia)

Sorcerer (Columbia)

**Charlie Parker**  
 Now's the Time (Verve)  
 Bird & Diz (Verve)

**Bud Powell**  
 The Amazing, Volumes 1 & 2 (Blue Note)

The Genius of (Verve)  
 Jazz Giant (Verve)

**Sonny Rollins**  
 Saxophone Colossus (Prestige)

Newk's Time (Blue Note)

**Chick Corea**

## Time — Reprise

I opened this article with the issue of time and I am going to close with it in order to re-emphasize its importance.

I intended to concentrate on the technical rather than the stylistic dimensions of performing in a non-classical environment on the flute — dimensions such as articulation, breathing, acoustics and vibrato. However, it is important to emphasize that the treatment of time is ultimately very much a function of the idiom being performed as well. On this issue, it is difficult to make any meaningful summary or global observations that will apply in all circumstances.

Nonetheless, it is crucial that every effort be made with a view to developing a very steady and reliable sense of pulse at all tempos. Implicit in this statement is practicing with a metronome at all times! (Again, note that I am *not* contemplating rubato or free playing type musical environments.)

In conclusion, let me point out that time is the most fundamental "frequency" in a musical experience. In non-classical settings, time *must* be given all the care and attention it most assuredly deserves.

PHOTO: PATRICIA GREER

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# Maintaining a Healthy Voice and Attitude

By Catherine St. Germain

Oh, the joys of singing six (sometimes seven) nights a week! It can be a lot of fun, but it can also be very gruelling. It is really important to take care of yourself. I have a few things that I do to help me get through the nights when I really don't want to get up on stage. So, here it goes.

I've been singing in bands for about 10 years now, and have realized that your vocal

cords are just like any muscle in your body. If you don't warm them up, they're going to hurt after a workout. There are a lot of things you can do to warm up, such as scales, breathing exercises, actual singing, etc. I prefer to sing. I live at least thirty minutes from every gig I play, so I like to warm up while I'm driving. I like to sing along to something a little more laid back than what I sing at the gig. When I get to the gig, the band usually does one or two tunes without me. While they're on

stage, I like to sit in the dressing room (if I have one) and take very long, deep breaths and get my focus on track.

Focusing on my performance is very important to me. I have learned to enjoy my time on stage no matter what may be going on in my personal life. I also try to always remember that the people in those smokey, sometimes packed clubs are there to have a good time. If you're not having a good time or at least appearing to have a good time, they will feel it. (I know I've had nights when it doesn't matter what you do, the crowd just isn't into it; that's when I can really have fun and just please myself. I really try hard to keep a positive attitude, and I try not to get discouraged.)

Whenever I'm feeling a little under the

weather, I try to see my doctor immediately. If I can't get in to see him, then I'll go to a walk-in clinic and get some antibiotics to fight it off. Because of the environment we work in, we are exposed to every little bug flying around. There are a few things I do to get through the gig. The most important thing is that I can rely on the wonderful guys I work with. I'm very fortunate to work with

a group that can carry an entire show themselves if they have to, and they don't mind singing a few extra tunes if I'm having a hard time. I also like to drink hot water with some Nin Jiom Pei Pa Koa syrup (Natural herbs and honey extract). It's made with eleven natural herbs and can be found in most oriental health food stores. I find it very soothing to my throat. Hot water with some honey and a squeeze of lemon or orange for flavour can also be very soothing, and it's readily available in most clubs. Oh yeah,



National winner of Vocal Warz '90. Catherine St. Germain is the lead singer of Station 2 Station, and one of three lead singers in The Sirens. She has sung on jingles for Mattel, Mazda, Toyota and McDonalds.

before I forget, if you ever have to play in my home town of Winnipeg, Manitoba, make sure you include a humidifier as part of your gear or you will become a victim of the dreaded "prairie throat." The humidity level in the prairie provinces is usually very low. If you don't have a humidifier, then you'd better get one, because it only takes one night without one to feel like your throat is on fire.

It's hard to have a lot of energy very night, so I think it's important to find what works for you. I try to eat properly, and get plenty of sleep. I also take my vitamins. This seems to work for me. Remember, it's important to try to keep a positive attitude. This alone helps me to keep my whole body healthy.

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# Alice

## IN STUDIOLAND

**W**elcome back, faithful readers! This month, I would like to talk about the role of a modern MIDI maniac in a real-world recording session. There are many things a synthesist has to be aware of in these situations, and hopefully I can pass on a few pointers that will enable you to avoid some of the pitfalls that you are guaranteed to come up against. So, grab your book of Hanon exercises and your soldering iron and follow moi...

About two months ago I was fortunate enough to get a call from producer Peter Collins, who, with very little effort, convinced me to spend five weeks in New York doing keyboards on Alice Cooper's upcoming (and hopefully huge!) album. This meant having to deal with cartage companies to fly the gear from my home in Vancouver to Bearsville Studios, endless faxes between me, the record label, and Alice's management company, and a telephone bill from an unsympathetic company that erroneously assumed I had more dough than Donald Trump. Pointer #1: consider the advantages of having a good reliable manager who can deal with all this stuff and leave you free to concentrate on *music* (and the occasional crashed hard disk).

I received a demo tape of the tunes the day before I flew to New York to begin rehearsals (yikes!), and in 48 hours I found myself in the Bearsville rehearsal barn set up with Mickey Curry on drums, Hugh McDonald on bass, Stef Burns on guitar, and Alice on vocals and lead Jerry Lewis impersonations.

We worked through all the songs for about 10 days, fine tuning arrangements, parts, and lyrics. A keyboardist's job in this situation is to learn the songs and create what is called a "click map" of each tune. This meant that my trusty Macintosh was pressed into service to create a sequence for every song.

This sequence contains an intro count-in, markers for all the relevant sections, tempo information, a 1/4 or 1/8 click, and a cheezy version of the bass line in strict eights for everyone's harmonic reference. This was a complicated task because arrangements would sometimes change five times in as many minutes! Pointers #2 and #3: learn your sequencer *thoroughly*, and record *everything* that happens in rehearsal on tape. That way when everyone slaps hands and goes "Yeah, that's it!", you don't look like a geek by having to ask "uh...was that a 4-bar intro or an 8-bar intro?"

Once the arrangements were finalized, we headed to the recording studio where those lovingly created click maps were recorded on the 2" tape. An Opcode Studio 3 MIDI interface was used to put a SMPTE time code on all the tapes for future synchronization.

Pointer #4: make sure when you start a project that the same MIDI interface/SMPTE reader will be available to you for the duration of the project! Even though the SMPTE numbers on tape are always the same, *every* code-reading device determines its sync in a slightly different way. This means that if you record a sequence on tape using a Studio 3 interface, and then do overdubs in a different studio using a jambox or MIDI Time Piece, you won't be in sync after the first 2 bars, and the engineer will be snickering into his cappuccino.

With the click tracks recorded and sync verified, I wheeled my rack (which looks like a cross between Darth Vader and a Frigidaire) out of the control room and into a nice, quiet little workroom. I set up my rig and in about two weeks had sequenced up at least two versions of every tune, with the appropriate patch changes and data dumps.

Pointer #5: You can never have too many ideas! If the producer doesn't like what

you've slaved over to create it never hurts to have plan B waiting in reserve.

Pointer #6: Be organized. This may sound ironic coming from a guy who rarely leaves the house with matching socks, but believe me, nothing angers a producer, artist, or whoever is paying for the session more than wasting time in MIDI hell.

Pointer #7: Never play ping-pong with Alice Cooper...he'll kick your butt.

Finally, after all the drums, bass, and scratch guitar tracks were done, I spent three days syncing my Mac to tape and transferring my sequences to a multitrack slave reel. With a few minor exceptions, all went smoothly and everyone was happy with the result. It really pays to do your homework!

At this point, you might be interested to know a few things about Alice. He doesn't drink, smoke, do drugs, or fool around on his wife, which just goes to show you what it takes to have a degree of longevity in this all-too-ephemeral business. He doesn't travel with his snake, or engage in any form of devil-worship. He *does* work very hard, is a consummate professional and tells some of the most outrageously funny stories I've ever heard. This guy has more inside poop on the entertainment business than a Hollywood proctologist!

And finally, here it is right from the horse's mouth, the answer to the question you've all been waiting to hear...Alice Cooper and Frank Zappa did not, repeat not, ever engage in a scatological display of one-upmanship on stage, in public, in private, or anywhere on this planet!

Thanks for listening.

*Rob Bailey teaches digital sound at Capilano College, and works as a software engineer at MotionWorks, a Vancouver Macintosh software developer.*

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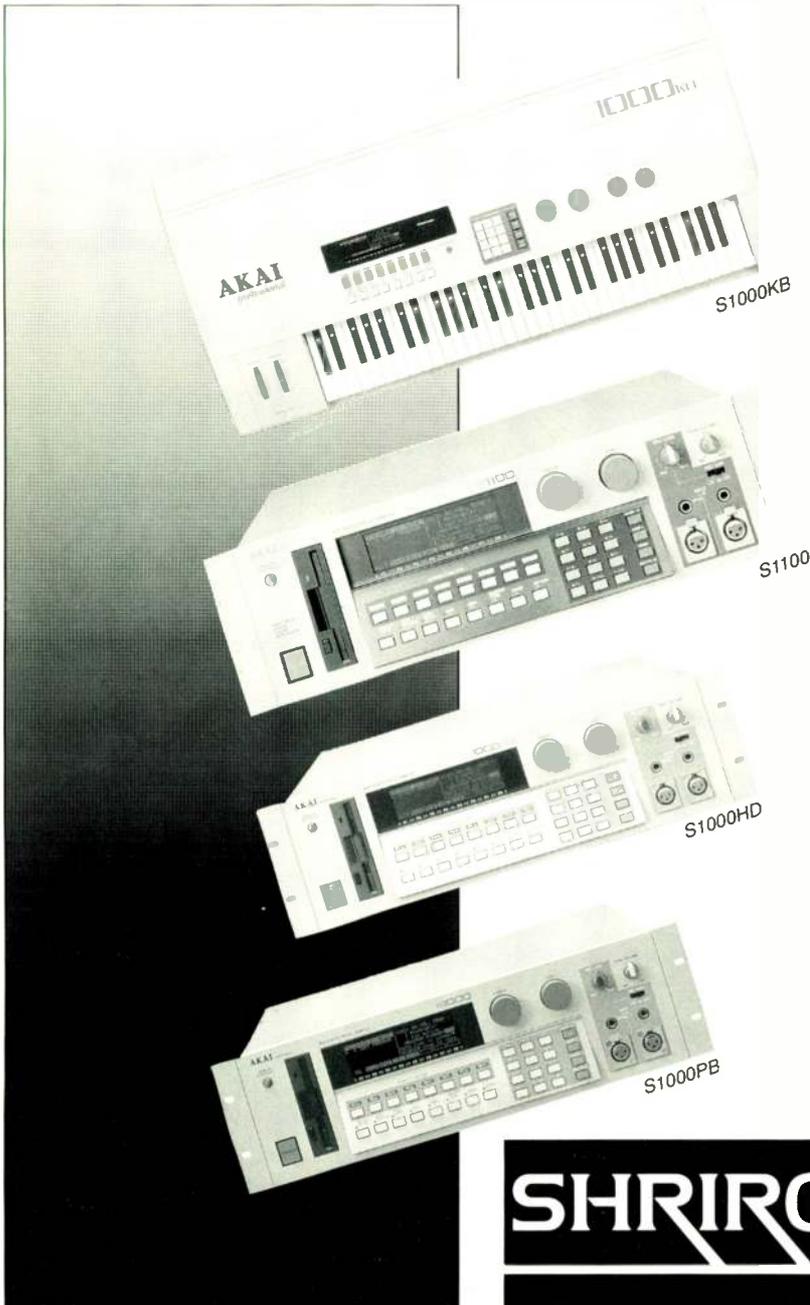
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# How to Best Submit YOUR DEMO

**A**s a songwriter you've probably heard of a number of ways to submit a song demo to a music publisher. This article has been prepared to serve as a guide to help you establish a positive and productive working relationship between you and a publisher.

## Your Demos

First of all, let's assume you have one to four great songs which you have demoed to the best of your ability and resources. At this stage, you will have to be the judge and decide whether your demo is in good shape.

To answer a commonly asked question, "Are four tracks enough?", I've heard great 4-track demos which effectively get the point across. Of course, the tape may be noisier and production values less than that of an 8- or 16-track demo because of the physical limitation of this type of recording, but it can work. I've also heard some unsatisfactory 24-track demos. The tendency here is to over-spend and over-produce.

Setting your maximum budget at \$500 - \$750 per song is a good idea. Bass, drums, guitars, keys and an excellent vocal is all that's necessary. You sometimes can get away with a great voice and brilliant piano/guitar on a stand-out ballad.

## Publishers- Who? What? Where?

Obtain a list of names and addresses of 10 active Canadian music publishers. SOCAN has such a list. (A list of Canadian-owned or controlled publishers is also available through FACTOR.)

Either phone or write to these companies (hopefully you've obtained a contact name as well) to ask about their submission policy. Are they accepting outside, unsolicited material and if so, what type of material?

The type of material is a pertinent question and one that needs to be addressed by both the writer and publisher.

For whatever reason, a publisher may ask for a specific type of song (country, rock, ballad, uptempo, and so forth) It is a waste of your time and energy to send a song that is not what the publisher is looking for.

I have been sent Christmas songs, country songs, show tunes and even an opera after specifically asking for uptempo rock tunes. A note that came with one of these packages said that the writer could hear his songs being recorded by Judas Priest. This guy had quite an imagination! To summarize, send

only what you feel are great songs which are in the area of music being asked for.

You have now arranged to submit your demo to a publisher and have a couple of tunes that are in line with what they're looking for.

## Your Demo Package

The physical package should contain a cued cassette and lyric copy of your song(s), a short note reminding the publisher of his positive response to your request to submit material and a self-addressed stamped envelope if you wish to have your tape returned.

## The Cassette

- should have labelled insert card with the songs listed in order along with the writer's name, complete address and phone number.
- put the writer's name on the side of the card as you would find it on any artist's cassette.
- the actual cassette should have the writer's name and song titles listed on it as well.

## The Lyrics

- should be legible and neat, include writer's name, address and phone number on each lyric sheet.

## Short Note

- a legible introductory note (hand written acceptable) addressed to the publisher. This note adds some personality to the physical package and should never be a form letter or a "to whom it may concern".

I know you are anxiously waiting for a response. All kinds of things run through your mind. "Why hasn't this jerk called me back?...doesn't he know I'm the greatest thing since sliced bread? He can't have that many tapes to review...I've never heard of his company anyway! If he sends me a form letter of rejection...he's history!"

With the risk of sounding too pat...please be patient. I personally screen and log all tapes that are sent to me. This means that I listen to your tape, read your note scrutinize your lyrics to determine:

- if the songs are great, exciting and unique;
- if your material is in the genre we're looking for;
- if your package is complete and professionally presented.

On the initial listen I make a professional judgement as to whether.

- I want to call you immediately because I'm knocked out by what I hear;
- I feel there is great potential but I have problems with the tunes as they are (perhaps the lyrics are too light cliché, music is not very innovative, choruses don't pay off, or the structure is confusing) But these problems are not consistent song to song so I feel they can be overcome with re-working;
- I pass on these songs...they aren't great and even with reworking I wouldn't be convinced enough to make a commitment.

If I think the songs are great "as is", I will call immediately to make a connection. If I think they need to be re-worked, but show potential, I will listen again at a later time to evaluate them more thoroughly and will respond to you either through a few notes on the lyric copy or I might call you directly.

If I pass, I will respond with a note probably mentioning the main reason why I'm passing.

It's important for an unsigned writer to realize that reviewing tape submissions is only one of the functions of a music publisher and we should not be obligated or expected to critique your songs.

Our first priority is to the current writers on our roster and their new material. The second is to our past catalogue of songs that needs to be worked for song covers.

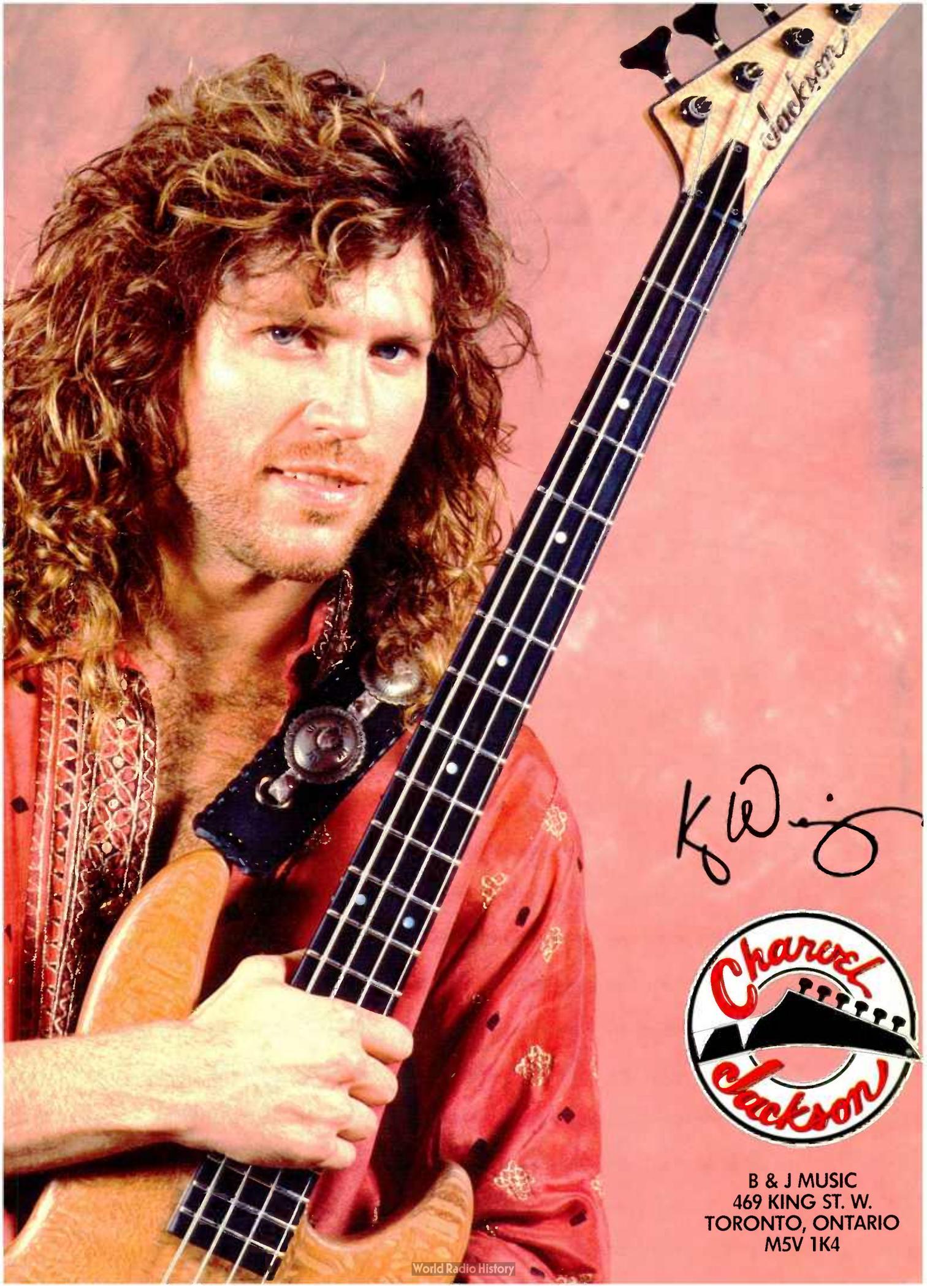
Active music publishers are absolutely interested in new writers! To discover a new writer is a very exciting part of the job, but we have to work with priorities and parameters to function effectively and efficiently.

The time frame for a response to your submission could be anywhere from immediate to four to six weeks, depending on your songwriting expertise.

In conclusion, I trust that we have covered some of the pros and cons of effectively submitting a song demo. I assure you that these pointers will help you to present your songs in the best of possible light.

Good luck and keep writing!

*John Redmond is a music publisher with Polygram Music Publishing, Inc. and a member of the Canadian Music Publishers Association (CMPA).*



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THE

NEIL YOUNG

AND THE



GLORY

*Written by Frank Schulte*

*Photography by Larry Cragg*

**A**'50s Fender Tweed Deluxe is the main source of his sound. The signal's fed into a Stereo Magnatone 2800 and a Baldwin Exterminator, which is about the size of a refrigerator..."

Thus speaks Larry Cragg, who has the decidedly ambivalent job of guitar-teching for Neil Young. It's soundcheck at the Seattle Coliseum, and Cragg is on the phone backstage running down the components of Young's awesome, bone-crushing guitar sound. Sensing some edginess, the writer attempts to speed up the interview. Cragg talks on, but is suddenly interrupted by a sonic blast of sustained power chord that even over long-distance bears the mark of only one man.

"I gotta go," Cragg says, hanging up. The writer can't help but smile, cradling the phone a while before putting it down. Yes, Neil Young and Crazy Horse are definitely back. The original hoser, self-appointed champion of the days when a band was a band, holding high the banner of blasting guitar, feeding back, rock 'n' roll glory.

Young, who last year garnered Best Male Vocalist nominations at both the Juno and Grammy awards, just wrapped up a tour that took him to arenas across North America. Fiercely independent, strident in his commitment to unadulterated rock 'n' roll, his latest release, *Ragged Glory*, left no question as to what kind of tour this would be.

Flanked by Crazy Horse, his cohorts for over 20 years, Young's concerts were ear-splitting. The new songs sounded

pretty much as they were recorded — mostly unrehearsed, searing, and with plenty of spontaneity. Like rock 'n' roll was meant to be, Young might say.

"What I think is important is to get the songs out there and to play music live," he says\*. "It's rock 'n' roll and play it all at once. You know, *play it!* And if it sounds good, then ship it. That's the way all great rock 'n' roll is done, 'cause rock 'n' roll can't be fabricated, and rock 'n' roll can't be duplicated, and it can't be simulated."

Young stayed true to his word in the *Ragged Glory* sessions. He and Crazy Horse set up in a plywood studio at his ranch in Malibu, California, recording live off the floor. As Young doesn't listen to playbacks, there was one track on the album, "Mansion on the Hill", that the band was trying to get right even though they had recorded the take that was used on the album two weeks before. Young and the Horse had simply forgotten that they did it.

"We don't wanna make records one track at a time, we like to take a photograph instead of paint a picture," Young says. "We like to play and snap that photograph at the moment that it's really happening, so we record all of the tracks at once — the lead vocal, all the guitars, the bass, the drums, and we don't overdub anything later except the chorus vocals, where all three of us will sing together on one mic so that we can get that group sound.

"(Overdubbing) is a waste of time for me. I would never do it that way again, unless it was a special project I was trying to go

## ON THE ROAD WITH NEIL YOUNG

Anyone who saw the *Ragged Glory* tour, which swept through eastern Canada in February and hit the west in April, knows that Crazy Horse and Sonic Youth were really, really loud. Here's why:

Dave Lohr, who works for Maryland Sound Industries (MSI) and is the house sound system engineer in charge of the tour, took *Canadian Musician* on a guided trip through the P.A.

A total of 35,000 watts is pumped into the three-way house P.A., which consists of 40 high/mid cabinets (each with four, 12" JBLs and a two-inch TAD driver); 36 low-end cabinets (with four, 15" JBLs); and 12 sub cabs (two, 18" JBLs). That's a total of 88 speaker bins, all custom-built by MSI. High-end power is dealt with by Ramsa 9220 amps; Crest 7001s and 8001s take care of the mids and lows/subs, respectively. The mixer is a Ramsa 840, 40-channel house console.

The monitor system consists of four, three-way M3 monitor cabinets (built by MSI) powered by 10,000 watts from Crest, running through a Ramsa 40-channel monitor console.

The giant-size Fender amps on stage conceal 2-way TAD cabinets designed by MSI & Northwest Sound.

Processors in use include:

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Lohr spoke of Young's custom-recorded CD sound effects, which played back synthesized war sounds (explosions, machine-gun fire) on the opening to "Blowin' In the Wind", and chain motor sounds as flight cases were lifted off the large, on-stage Fender amps.

Sound mixer Tim Mulligan has done some live recordings of the show "on-desk" for reference purposes, and Lohr said that five shows were recorded with an out-truck for Young's personal use.

### "THAT'S MY SOUND, MAN"

Ever since Neil Young first learned to play lead guitar while recording *Everybody Knows This Is Nowhere*, fans and foes alike have been fascinated with his unique sound. *Canadian Musician* spoke with Young's guitar technician, Larry Cragg, on the backstage phone at

Seattle's Coliseum.

CM: What's in that big, red pedal board that Neil stomps on throughout the show?

Larry Cragg: That activates pre-set volume and tone positions on Neil's 1950 Tweed Deluxe Fender amplifier. He also uses an old Echoplex and an old, old flanger.

CM: How does Neil get his guitar to sound the way it does?

LC: The Fender Tweed Deluxe is the main source of Neil's sound. It's fed into a Stereo Magnatone 2800 and a Baldwin Exterminator, which is about the size of a refrigerator, with two 15", two 12", and two 8" speakers. All three amps are mixed together and fed through Neil's private P.A., located inside the large Fender amps on-stage. There's about 2,000 watts coming from it, and the guitar sound is also enhanced by the signal from the P.A. feeding into the guitar pick-ups. It's unbelievably loud on-stage.

Suddenly, a thunderous, sustained crash is heard in the background. Neil has obviously begun his soundcheck.

LC: I gotta go. Hangs up.

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with no less than three jams clocking in at over nine minutes. Vocals are sometimes off-key and solos include a plethora of bum notes, but it all seems to fit somehow

discography spans 34 albums (beginning with the 1966 self-titled Buffalo Springfield release), and he's released four albums in the past three years — five counting the Crosby, Stills, Nash &

# ANNIHILATOR



## SELLING ELSEWHERE

**W**hile still virtually unknown at home, Vancouver's Annihilator has sold over 350,000 albums outside of Canada! Judas Priest chose them as their opening act on a 45-date European tour that began at the end of January, and included Annihilator's own headline performances in Athens, the Marquis Club in London, and a final performance on March 31 in Dublin. The band has a strong worldwide following which includes Japan. To commemorate their success, a collector's CD/cassette single was released that features "Stonewall" and two other cuts recorded live in San Antonio, Texas.

**BY DAVE FREEMAN**

# IN THE BEGINNING

Founded in 1984 by Ottawa native Jeff Waters, the lead guitarist focused on making demos as opposed to performing live. He wrote and produced the demos "Welcome To Your Death" in 1985 and "Phantasmagoria" in 1986, which attracted contract offers from many indie and major labels. However, he was unsuccessful at finding competent local players for his band.

It was soon after this time that Waters connected with manager Peter Karroll and his partner Gary Taylor. Gary and Peter had met at a MIDEM conference in the South of France, shopping for Long John Baldry and for metal act Assault, respectively. The two decided to work together and formed TKO management. While at the conference, Karroll was introduced to Waters' demo tape by a representative from an independent German label. Both Taylor, a former drummer for the Vancouver Symphony, and Karroll, a former metal guitarist, were impressed with Waters. Taylor encouraged Waters to move to Vancouver and offered to help Waters find new band members. Waters made the move in August, 1987.

## THE BAND

Once settled in Vancouver, Jeff began working on a demo tape, which attracted the interest of several record companies. A year-and-a-half was spent negotiating with labels and searching for band members. A temporary band was put together for a record company showcase. The band nervously rehearsed, as they had never performed a live show. As label interest grew, so did the competition, and Roadracer records signed the band prior to the showcase. Finally, a permanent band was assembled with Jeff on lead guitar, former D.O.A. bassist Randy Rampage as lead vocalist, drummer Ray Hartman, bassist Wayne Darley, and Dave Davis on rhythm guitar.

## ALBUMS & TOURS

The band released their debut album *Alice in Hell* in 1989, which sold over 200,000 copies worldwide. The video single "Alice in Hell" received rotation on MTV's *Headbanger's Ball*. The band toured Europe with Onslaught, and toured with Testament and Wrathchild in the States. But the tour ended early as a result of internal problems, which led to ex-Omen singer Coburn Pharr replacing Randy Rampage as lead vocalist.

The band released its second album *Never Neverland* in 1990 and again toured Europe. This time the tour was very successful, with favourable reviews of the new show. Album sales surpassed the previous release with over 300,000 copies sold. The album also yielded two video singles, "Stonewall" and "The Fun Palace", both of which received airplay on MUCHMUSIC and MTV.

## The Interview

I spoke to Jeff Waters on Annihilator's tour bus phone, just after the band had finished a show with Judas Priest in Sheffield, England. The band was excited from the show and I could overhear the commotion from fans outside the bus. I lost Jeff several times during the interview to boisterous individuals trying to get his attention!

CM: What's it like touring with Judas Priest and playing for their audiences?

Waters: It's great. It's a dream come true to meet and tour with them. We were more nervous about meeting them than playing in front of 10,000 people. It's very flattering to tour with a band like Judas Priest and to see their audiences singing along with our songs. Their fans are our fans.

CM: How has the response been in Europe?

Waters: We played a place called San Sebastian in Spain to an audience of 19,000 and they all knew our lyrics. Coburn stopped singing at one point and the audience finished the song! We did two small headline shows in Athens, Greece and they were both sold out. It was a mob scene. The audience, 1,800 people, knew our songs.

CM: Radio stations don't play Heavy Metal material, so how do you promote the band?

Waters: In Europe, airplay is not the key, it's the show that counts. Record company promotion is also a big part of it. The record company arranges for record store appearances and autograph sessions. European audiences don't go for image, they really go for the music. Even though Skid Row has sold millions of records, we outsold them in Germany!

CM: Was it necessary to go to Europe to attract attention in North America?

Waters: No, not so much. There is a lot of underground press and fans that are half in Europe and half in the United States. Both are important to us. There is a strong following for heavy metal music (here).

CM: When you were trying to get a record deal, did you shop in Canada?

Waters: Not at all. At the time, (late '80s) heavy metal wasn't popular at home. Now, there's more of it.

CM: Do you realize that Annihilator is still relatively unknown in Canada?

Waters: Definitely, but it's kind of neat. I'd like to be popular at home, but it's slow in Canada. We tried to tour. We played in Calgary, Toronto, Montreal and Vancouver, but the clubs are into Bon Jovi and Def Leppard type bands.

CM: What makes your band different from other Heavy Metal bands?

Waters: I can't say that Annihilator is apart from other heavy metal bands. It's a combination that comes from listening to a wide spectrum of metal. We're one of 10 bands coming up to try something different. We take influences from others to form our own style. It's impossible for me to be completely original when I'm influenced by so many bands.

CM: What are your influences?

Waters: I like James Hetfield of Metallica for his rhythm picking and his songwriting for thrash, and Angus Young of AC/DC. He has a really nice bluesy style. My favourite vocalist for the last six years has been Rob Halford (Judas Priest). And now that I've met him, I found he's a normal person. I really like him.

CM: Who writes the material for the band?

Waters: I write all the music and most of the lyrics, although Ray (drummer) will contribute to the next record.

CM: Did you study music?

Waters: I took two years of classical when I was 13 and one year of jazz, but I was really more concerned with sports then. The training gave me the basic hand positions for faster, more efficient playing.

CM: Does the band endorse any products?

Waters: Yes. We use Hamer guitars and basses. We also get things like drum heads and little things that make a big difference. We get British Knight shoes, which is great because we were already wearing them. Things like shoes are important to a touring band.

CM: What's next for you and the band?

Waters: We're going to take a long break. We've done a lot of touring and have to relax. Then we'll take time to begin writing a new album. We'll also play Canada, but there's nothing close in the future.

# Boots



PHOTO: SUZANNE ELBROND

**It's** Friday night at Toronto's legendary El Mocambo and the sold-out crowd is crushed to the stage waiting for the band. The soundman walks by with his palm in the air signalling five minutes to show time. The air is thick with expectation until finally the lights go down and the band appears. The audience explodes and just as quickly settles in to the seductive bass groove of *Payment Time*. Then, one line into the first verse, the music stops.

"What the fuck is goin' on? What the *fuck* is goin' on?" asks the singer of his crew. The crowd, shocked out of its cool, rhythmic posturing, doesn't quite know what to do with itself. An on-stage Macintosh computer is punched and stroked accordingly, and the set resumes.

Just another night on the road for Bootsauce, a band that's put the dance back into edgy rock and captured the imagination of countless musicians with its meteoric rise from obscurity to a critically-acclaimed album and two Juno nominations.

**BY FRANK SCHULTE**

# Bootsauce

## “We’re not really a rehearsing band...”

Bootsauce has been stirring people up from coast to coast. The band's blend of infectious rhythms, rap, rock, funk, sexual innuendo and, of all things, Hendrix-influenced guitar stylings has propelled it into the spotlight as a Canadian band to be reckoned with.

And Bootsauce will be reckoned with. With four progressively swelling national tours under its belt, a recently-penned U.S. distribution deal with New Plateau and radio airplay across North America, the band is enjoying a rapid-fire period of attention and acclaim. Some folks are indeed having so much fun with this band that they're seriously injuring themselves at performances — the true acid test of success...

Bootsauce comprises Drew Ling, lead vocals; Pere Fume, guitar; Sonny Greenwich Jr., lead guitar; Baculis, bass. Rob Kazenel plays drums on the road — otherwise the band relies heavily on sequencing to augment its sound. Pere Fume is the resident computer jockey.

“All of our songs except for one cover are sequenced,” he says, fidgeting over his drink. “We have a drum machine with two sets of outputs. Out of the second output we send a click to our drummer in the voices he wants, and a little bit of that goes on stage so we know where to start. Then we have additive drum machine parts, all the synth lines, and everything that's too fucking boring to play live.”

Bootsauce has been sequencing extensively in their writing sessions using a rhythm machine, sampling, and creating all the sample loops on the spot as the song develops. However, the method was used due to time pressures rather than by preference and it's unlikely the band will choose to take that route again.

“We discovered (that sampling while writing) doesn't work very well,” Fume intones. “We'd rather get the basis of the song down and then start adding extraneous keyboard parts or those little samples you might want to put on top, later. All that got integrated into pre-production writing sessions, which is incredibly time-consuming, tedious — and eventually you forget what you were trying to do in the first place. It's definitely not a recommended way to do it.”

Baculis agrees: “We don't want to let that happen again because it's tiring and makes the whole process more work than actual fun. Songwriting should sort of be interesting.”

Bootsauce's songwriting sessions, which can last up to 18 hours at a stretch, are attended by all the members of the band. Ling writes most of the lyrics, but writing the music is a shared experience. Once the material is nailed down, the band takes a unique approach to putting it together.

“We don't rehearse,” says Fume flatly.

“We're not really a rehearsing band,” Baculis quickly adds in an

attempt to clarify a puzzling situation.

Fume continues: “To us, (rehearsing) is all just part of the pre-production. You do your part on the 16-track or the 4-track, and everyone can just sit with the tape at home. We'll only rehearse the first week of the tour.”

Lack of rehearsals hasn't hurt the band's reputation for giving deranged, dynamic live performances, however. Its live-sound is harder, louder, stronger than *The Brown Album*, Bootsauce's first recording and the individuals prove most convincingly that they are capable of working a larger stage than they are usually given.

“Our new drummer is Incredibly tight,” Baculis enthuses. “He's a beat-box, actually, and I like playing with a beat-box.”

Adds Fume: “We've had bands accuse him (Baculis) of not even playing on the record it's so tight...”

“In a lot of the tunes the bass is a big part of the hook,” continues a more subdued Baculis. “We don't need a busy drummer but we need a super-strong groove, 'cause there are all kinds of rhythmic samples which add to the busyness of the feel.”

*The Brown Album* earned the band a Juno nomination for “Most Promising Group of the Year”. It was recorded at Hudson Studlos in New York State with producer Corky Laing (former drummer for Mountain) and NYC-based Mike Scott as engineer.

“Corky was our A&R guy,” explains Fume. “He's the one who had the most to do with signing us. He'd heard the 4-track demo stuff and was a little bit tickled by it and came and saw the show and said ‘Okay, that's it.’ He wanted to produce us, although the songs were pretty well already finished so he didn't really have that much to do.”

Fume started out sampling everything on a Mirage — “It sounds like probably the first time anybody heard Hendrix going through a Marshall really loud. You know, fuckin' raunchy...” — and sequencing it on an MC300. He then leaned on an Akai S950 MIDI Digital Sampler with an expansion board for greater time-stretching capabilities and a less “raunchy” sound. An engineer at Hudson turned him on to the Macintosh, which drives Performer sequencing software.

When asked about the relative quickness and apparent ease of Bootsauce's initial success, Fume becomes very serious, and quite emphatic.

“Just because we haven't been around long doesn't mean we came out of nowhere,” he states. “We've been musicians all our fucking lives and it's not like we just all quit being architects and threw together this record and got signed. We've all been slogging it out with other projects. It's just that nothing worked before.”



# HOME RECORDING

## TECHNIQUES WITH PAUL JANZ BY CHRIS GUDGEON

Paul Janz lives in a rural town northeast of Vancouver. The Janz home sits on a hill and is surrounded by cedar trees — an ideal setting for a songwriter. Visitors to his house barely notice the old livestock shed halfway down the hill. From the outside, it's nothing much. But inside, it houses Janz's studio. It's where he spends most days working to create his music.

**PHOTO: BRETT LOWTHER**

"For me the home studio is a tool for songwriting — it's subservient to the songwriting process. I've done some album projects and some other things that I've rushed into much too quickly in the 'big' studio. My material just wasn't ready. So when I go into the big studio everything has to be on course — my songwriting has to be finished, my arrangements have to be done, my lyrics have to be ready. Home recording to me is different. Home recording is song development. The end product is usually asking me and my management and the record company, "Is this good enough to be on my next album?"

Janz built his studio a piece at a time. He says that a lot of it was trial and error because he was looking for equipment that he felt comfortable with, equipment that would enhance his songwriting rather than overwhelm it.

"Equipment for me has to be user-friendly. I'm not a technician, I'm not somebody who can get really deeply inside something like a tone control. For me, the importance of any of this equipment is in how it speaks to my ear. For anyone who is doing home recording there's sort of a built-in understanding that you want to get your own material heard. I'm not talking about home recording in terms of a small home studio, where you're getting other people to come in. Home recording to me is writing your own songs and recording them and doing it the best you can.

"A lot of times you will find that the situation will arise when you think to yourself, "Oh, I got a new piece of gear, now I can write better songs". That's not true. If you have the ability to write songs, and if you're honing that ability, a new piece of gear can provide a certain amount of inspiration. But a new piece of gear or a computer or whatever will never write a song for you. It's very important to recognize deep inside the gut that songwriting is the key to getting anything across. Songwriting is the key to buying gear or using gear."

At the centre of Janz's studio system is the Mac Plus computer with Performer software.

"It's the brains to everything I do. I'm not talking about creativity. I'm talking once that creative energy has worked its way through, the Mac Plus is the tool that allows me to translate that energy. I don't need a 48-track studio here thanks to the Mac."

In fact, Janz uses only 12 tracks in his home studio, by way of an Akai MG 1214. But he says that recording to tape is the last step in his normal studio procedure. Once the basics of a song are written, Janz turns to a sequencer to flesh things out.

"Once I have everything figured out in my mind, once I start putting parts down onto tape, my first 'tape recorder' is my sequencer. That's how I look at a sequencer, as a tape recorder. I'll put down drums, bass, keyboards — I'll even put some guitar parts down on the sequencer. I work towards a complete arrangement of the track on sequencer.

"Once that's completed, it's a matter of putting it down on a couple tracks. Out of the remaining 10 tracks, I'll use eight for backing vocals, mix them down to two, bounce them over to the E-mu to be sampled, then bring them back to a couple tracks on the deck. So I'm using only four tracks for the drums, bass, keyboards, many of the guitar parts, and all the background vocals. Then I'll usually have a guitar player in, and lay down the lead vocals."

Janz is often asked if he has a secret to recording vocals on demo. His advice? As always, production should be secondary to performance.

"Vocals to me are so subjective. In terms of recording lead vocals, the whole thing is delivery. I will often pop like crazy when I sing into a microphone, but I'm willing to live with these sort of imperfections if my vocal performance is good."

Janz feels that if artists aren't careful, the home studio can work against them, as production technology can provide a very comfortable illusion.

"Bigger is not better. Usually smaller is better, and usually sparser is better. I would caution anybody if they find themselves consumed with production. I had one song, it was the first single off my second record, and I was continually trying to doctor it; to do things that would make it better. I knew it wasn't good enough on its own, but I figured that if I got these big drum sounds and this and that going, it would be good enough. If you have to start doing that kind of stuff to a song, forget it."

The acid test for Janz is when the artist can just sit down alone at the piano and play a song. If the song hasn't got it, no amount of production will bring it up to standard. But when songwriters have done their job...well, the song says it all.

"The home studio has to be subservient to songwriting. I remind myself of this all the time, because with all of this stuff around, I could spend an hour or an hour-and-a-half in what ends up being idle time just testing out sounds. I'm a songwriter, and I think that most people who want to do home recording are songwriters or singers and performers. That's what we should be putting our energies into. Let the gear work for us instead of us working for the gear."

## PAUL JANZ DO-IT-YOURSELF STUDIO

Mac Plus computer with  
Performer software  
Southworth Jambox 4x4  
Yamaha TX802 tone generator  
TEAC V-40 stereo cassette deck  
Sony Digital Audio Interface  
2 Yamaha DMP 7 Digital Mixing  
Processors

E-mu Systems SP-12  
AKAI MG1214 12-track mixer  
and recorder  
Peterson 420 strobe tuner  
Yamaha TG77 tone generator  
Yamaha SY77

Magnavox OSO VCR  
Emax SE  
Yamaha MIDI rack  
Oberheim Matrix-6R  
Hill Multimix  
Squire Stratocaster  
Yamaha KX88 keyboard  
AKG C1000S microphone

# HOME RECORDING

# HOME STUDIOS



*John Albani redefines the phrase "A well-stocked cellar."*



*A barn doubles very well as a comfortable 24-track studio for Ian Thomas.*

BY FRANK SCHULTE

It is the dream of practically every musician to possess a home recording studio. Happily, advancing technology and falling prices have put multi-track recording capabilities within the grasp of most.

What follows is a look at the home recording studios of several practising musicians and artists. Most use their facilities either as a writing tool or for demoing material for record company appraisal or further enhancement at a larger studio.

Most are restricted to 8- or 12-tracks. Ian Thomas is recording a new album at his 24-track studio in a converted barn next to his house on the lip of the Niagara Escarpment. He remembers when he first started recording at home in the early '70s:

"I started on a Sony sound-on-sound," Thomas says with a smile, "and in 1979 I moved up to an 8-track TEAC. I had way more fun making demos at that level than I do now. You knew a demo was a demo, so you had fun with it. There was less at stake."

Jane Siberry is just finishing writing material for her next album (to be recorded in June at Vancouver's Mushroom Studios; released January, 1992). Siberry works with 12-tracks at home and says it's taken her some time to appreciate the value of less expensive recordings:

"The more I do," she says, "the more I like to work in a cheap studio with a funky engineer, 'cause you know it's the spirit that will last. Mind you, on my first record I spent two days trying to get a good kick drum sound — and then later, we didn't even notice."

Harold Hess, whose 24-track home studio sits nestled under some cedar trees beside a river in a converted cabin, told *CM* he's recorded many of the background vocal tracks for the debut Harem Scarem album at home. Other studios at the band's disposal have been Sounds Interchange, Phase One, and Arnyard, all in Toronto. Look for the album sometime in June.

Doug Johnson, who works in a studio that was once a garage, has taken a sharp turn since his departure from Loverboy in 1988 and is now concentrating on radio & television soundtrack work.

Johnson says that writing soundtracks is a medium "which has no limits stylistically, and the imagination can run free so long as the person who is paying you is happy with the end result."

Guitarist John Albani works at a compact, well-stocked home studio in Toronto. He's currently in the final writing and demoing stages for Lee Aaron's new album, which he will co-produce with Brian Allen. With the close to double platinum status that Aaron's last release, *Body Rock*, has received in Canada, it will be interesting to see how the new one fares when it hits the streets sometime in the early Fall of this year.

## JOHN *ALBANI*

**Location:** Toronto, ON  
**Profile:** Guitar player, Lee Aaron  
**Studio Application:** Recording Lee Aaron demos

### STUDIO GEAR

#### Mixers:

Fostex 812  
Fostex 450

#### Tape Machines:

Fostex Model 80  
Tascam DA30 DAT recorder  
2 Arai Excelsia mastering cassette decks

#### Monitors:

Yorkville YSM-1  
Paradigm (mains)

#### Power:

Technics 350W / channel

#### Processors:

2 Boss SE50 digital reverbs  
Lexicon PCM70 digital reverb  
Lexicon LXP15  
Alesis MicroVerb II  
Roland DEC5 digital delay  
Alesis MicroLimiter  
Alesis MicroGate  
dBX 160X compressor  
EQ8 parametric equalizer  
BBE 422A sonic maximizer  
Audiologic Quad gate  
Rane DC 24 dynamic controller  
ART PowerPlant guitar preamp  
ART MDC2001 stereo dynamics controller  
Tascam PE40 parametric equalizer  
Symetrix 528 voice processor  
4 310 Rocktron compressor limiters

#### Control:

Alesis MMT8 sequencer  
Kawai MIDI patch bay  
Brother MIDI 40 data disk

#### Sync:

J.L. Cooper PPS1 tape sync box

#### Microphones:

Shure Beta 58 (vocals)  
Audio Technica AT813 (guitar)

#### MIDI Instruments:

Casio VZ1 keyboard  
Casio VZ10 sound module  
Roland R8 drum machine  
Roland U-220 sound module

## HAROLD *HESS*

**Location:** Newcastle, ON  
**Profile:** Singer / Songwriter, Harem Scarem  
**Studio Application:** Harem Scarem demo work

### STUDIO GEAR

#### Mixers:

Yamaha 2408

#### Tape Machines:

MCI 24-track  
Tascam 32 2-track

#### Monitors:

JBL 4410  
Yamaha NS-10M

#### Power:

Ashley FET500  
Yamaha PW1600

#### Processors:

Rocktron Exciter / Imager Hush II  
Peavey Add Verb  
Yamaha SPX90  
2 Urei LA-4 compressor limiters  
Boss RV-1000 digital reverb  
dBX 163X, 463X  
5 Urei EQ strips  
2 Neve preamp strips

#### Control:

Atari 1040ST computer

#### Software:

Notator

#### Microphones:

Shure SM7, SM57  
AKG 535

#### MIDI Instruments:

Roland D-70

## DOUG *JOHNSON*

**Location:** Vancouver, BC  
**Profile:** Keyboard player, seven years with Loverboy. Formed local band Paradise, spent two years recording & gigging  
**Studio Application:** Radio & TV soundtrack work

### STUDIO GEAR

#### Mixers:

Akai MG1214  
2 Akai MPX820 MIDI mixers  
Yamaha DMP11 & DMP7 MIDI mixers

#### Tape Machines:

Fostex G16  
Sony DTC1000 DAT recorder

#### Monitors:

Yamaha NS-10M

#### Power:

Yamaha

*Continued...*



*Doug Johnson has taken a artistic turn since his departure from Loverboy.*



*Matthew Trudeau's gear indicates that he is most serious about his craft.*



*A decidedly non-ambitious as Harold Hess's former cabin in the country.*



*Jane Sibers takes time to relax in the pleasant atmosphere of her studio.*

# HOME STUDIOS

**Processors:**  
 2 Yamaha SPX1000  
 2 Roland DEP5 digital delays  
 CAD, dbx, Dynamite  
 compressor/limiters

**Control:**  
 Macintosh Plus computer  
 2 MX8 MIDI patch bays

**Software:**  
 Steinberg PRO24, version 3.0  
 Performer, version 3.0

**Sync:**  
 Fostex 8300  
 Southworth Jambox

**MIDI Instruments:**  
 2 Akai S1000 stereo samplers

Yamaha SY77 synth  
 2 Roland D-50 synths  
 Roland MKS-20 digital piano

## JANE SIBERRY

**Location:** Toronto  
**Profile:** Singer, songwriter, recording artist, currently writing her sixth album.  
**Studio Application:** Songwriting, demo work, pre-production

### STUDIO GEAR

**Mixer:**  
 Akai MG1212 (12-channel mixer/12-track recorder)

**Tape Machines:**  
 TEAC W-660R  
 Akai MG1212 (see above)

**Monitors:**  
 Yamaha NS-10M

**Power:**  
 Nikko Alpha 130

**Processors:**  
 MXR digital time delay  
 Yamaha SPX90

**Control:**  
 Macintosh Plus computer

**Software:**  
 Performer

**Sync:**  
 Jam Box 4+

**Microphones:**  
 Sennheiser ProfiPower MD 431

**MIDI Instruments:**  
 Yamaha DX-7  
 Akai S900 MIDI digital sampler

## IAN THOMAS

**Location:** Winona, ON  
**Profile:** Singer, songwriter, recording artist currently working on 13th album.  
**Studio Application:** Recording albums, television/radio work, movie soundtracks

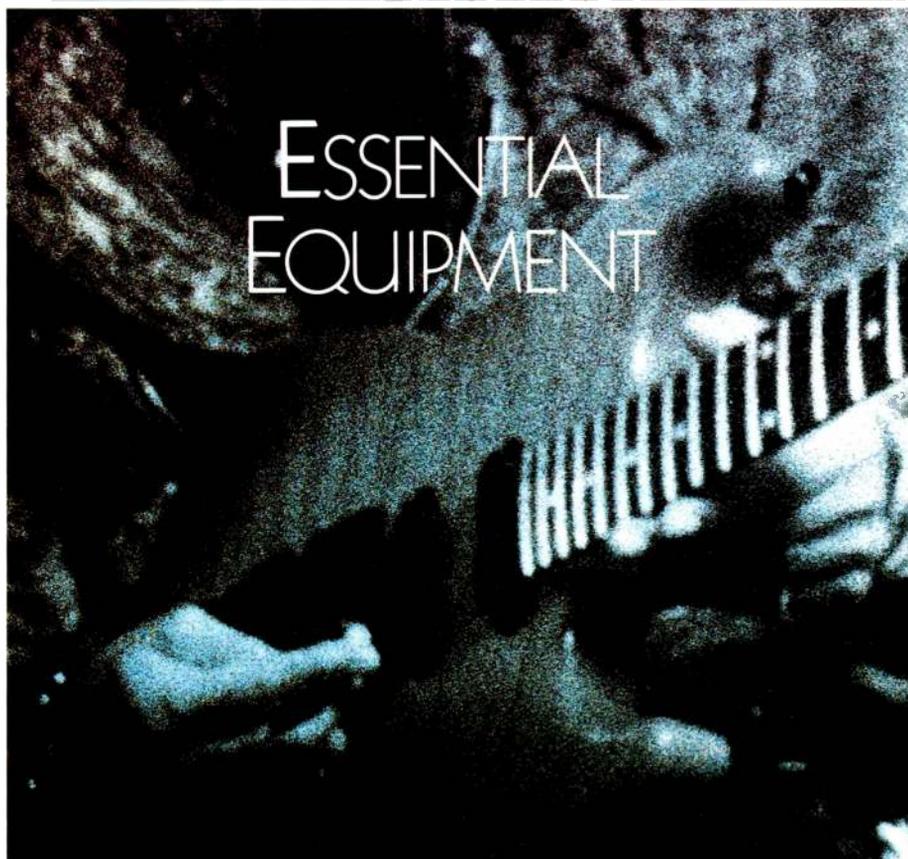
### STUDIO GEAR

**Mixers:**  
 Amek Angela 32-input with C-mix automation package

**Tape Machines:**  
 24-track Studer  
 MCI 4-track with interchangeable head stack (doubles as a 1/2" 2-track)

Panasonic SV-3500 DAT deck

**Monitors:**  
 NS-10M  
 Manta monitors (designed by Sy Potma)



### GHS & George Lynch

"Mr. Scary" is raw, nasty, adventurous—and a perfectionist. He busts his chops to get in his licks! Lynch even co-designs his own guitars to get them right. He thinks nothing of searching the world to find frets that are wide and tall enough for him. He's just as particular when it comes to the finishing touch. For Lynch, GHS Strings are always Essential Equipment.

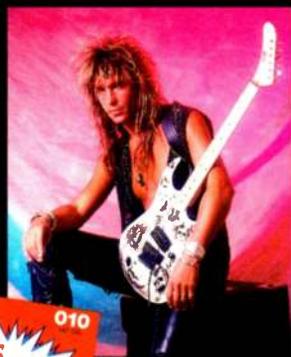


Photo by Mike Hashimoto/Nader & Hashimoto.



Hear Lynch Mob's *Wicked Sensation* on Elektra Records. (To copy his riffs and shreds you'll need GHS Strings.)

**ghs strings**  
 The String Specialists

Manufactured by G.H.S. Corporation  
 2813 Wilber Avenue, Battle Creek, MI 49015, U.S.A.

**Power:**

Crown DC300  
 AB amp (350 Watts/side)  
 Symetrix headphone amp

**Processors:**

Brooks Siren peak limiter  
 2 dbx 160Xs  
 2 1176 Universal Audio  
 compressor/limiters  
 Lexicon 224XL  
 Lexicon PCM70  
 Yamaha Rev7  
 Eventide H3000 ultra harmonizer  
 reverb  
 Eventide H910 (original) harmonizer  
 Korg SDD3000 digital delay  
 Drawmer Stereo gate  
 Symetrix SG-200 noise gate

**Control:**

Atari 1040ST computer

**Software:**

Notator

**Sync:**

Adam Smith Zeda Three Synchronizer

**Microphones:**

2 AKG414  
 2 Neumann 87  
 Shure SM54  
 Shure SM57  
 2 AKG C452 EB  
 AKG 451

**MIDI Instruments:**

E-mu Emulator II  
 Yamaha DX-7  
 Roland R-8 drum machine  
 Roland D-50  
 Roland U-220 sound module

The next artist, Matthieu Trudeau, uses his studio to write some jingles, but his work predominantly revolves around his own songwriting. Although not working at a professional level in the industry, a brief glance at Trudeau's gear will indicate that he is nonetheless most serious about his craft.

## MATTHIEU *TRUDEAU*

**Location:** Montreal, PQ

**Profile:** Songwriter

**Studio Application:** Songwriting,  
 demo work, orchestrations

**STUDIO GEAR****Mixers:**

Studiomaster 16x8x2 mixdown console

**Tape Machines:**

Otari MX 5050 MK III 8-track  
 Otari MX 5050 B II 2-track  
 Denon DRM 800 cassette deck

**Monitors:**

PSB 50  
 Yamaha NS-10M

**Power:**

QSC 1200  
 BGW 150

**Processors:**

Alesis Quadraverb  
 ART Multiverb  
 Lexicon PCM41 & 42 delays  
 Delta Lab ADM2048 Super Time Line  
 Delta Lab DL4 delay  
 Barcus Berry 422 sonic maximizer  
 Eventide H910 harmonizer  
 Klark Teknik DN410 dual parametric  
 equalizer  
 Valley People Dynamite  
 Drawmer DS201 dual gate  
 Drawmer DL221 dual  
 compressor/limiter

**Control:**

Alesis MMT8 sequencer

**Sync:**

J.L. Cooper PPS1 tape sync box  
 Roland A880 MIDI patchbay  
 4 Tascam PB 32P patch bays

**Microphones:**

AKG 414  
 Shure SM57, SM58, SM62  
 Neumann KM84

**MIDI Instruments:**

Yamaha KX76 master keyboard  
 EMU Proteus 2  
 Oberheim Matrix 1000  
 EMU Performance I piano module  
 Alesis HR16 drum machine  
 Alesis HR16B drum machine

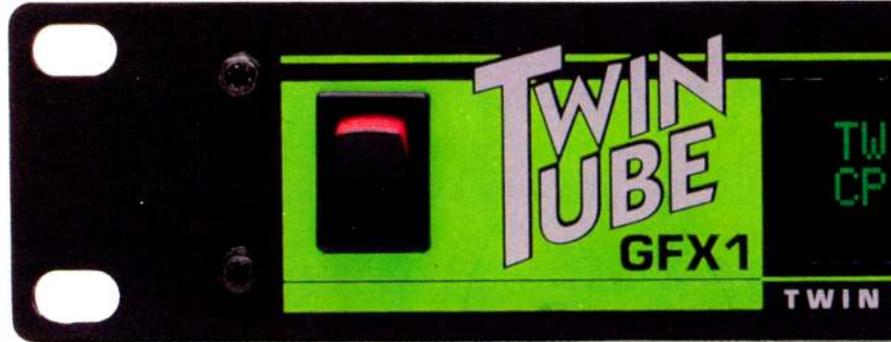
**GUITARS, AMPS & P.A.S THAT GIVE YOU THE UPPER HAND.  
 VISIT YOUR VANTAGE DEALER.**

# New from DigiTech

## Twin Tube

### Tube Guitar Preamp

Now you can get the best of everything – two 12AX7 tubes for smooth, fat clean and distorted tube sound, plus digital and analog effects including Compression, Digital Delay, Noise Gate, 7-band Graphic EQ, and Speaker Simulator. And with up to 6 effects at a time, the Twin Tube offers superb preamp capability for today's guitarist.



## GSP 7

### Guitar Effects Processor and Preamp

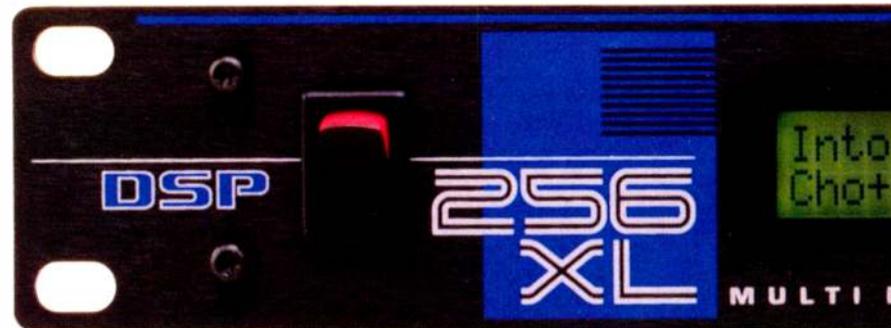
The GSP 7 delivers 5 different distortions plus compression and 16 other effects. Up to 7 at a time. Including Compression, Large/medium/small Room, Gated, Reverse, and Ultimate Reverbs; Digital, Slap Back, and Multi-tap Delays; Infinite Repeat; Chorus; Flange; Graphic and Parametric EQs; Low Pass Filter; and Speaker Simulator. The GSP 7 offers the best in guitar signal processing.



## DSP 256XL

### Digital Effects Processor

Pure studio-quality. Road-tough reliability. That's the DSP 256XL. With 24 effects including a full range of Reverb and Delay effects, Digital Sub and Output Mixers, Chorus, Flange, Programmable Mixing, 9-band Graphic and 3-band Parametric EQs, and a Low Pass Filter. And with up to 4 effects at a time, only your imagination is the limit.



## DSP 16

### Effects Processor

You get 16 different reverb and delay effects, including Large/medium/small Room, Gated, Reverse, Hall, Special FX and Ultimate Reverbs; up to 1.5 seconds Stereo Digital Delay, Ping Pong, Multi-tap, Slap Back, Doubling, Tempo, Sound-on-sound Layering, and Echo. Plus a 3-band EQ. And all this through 128 MIDI changeable presets. DigiTech's DSP 16. The perfect unit for studio or live applications.



**DigiTech**  
The Sound of the '90s

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# NEW

  
**HOME  
RECORDING**

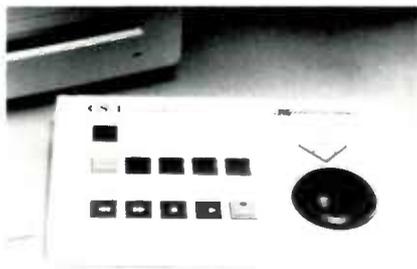
# PRODUCTS

## J.L. Cooper's Control Station

J.L. Cooper Electronics has introduced the CS-1 control station.

The CS-1 provides a hardware control interface for disk-based recording systems, sequencers and multimedia software. The unit features conventional controls of a tape recorder transport, with buttons for record, play, stop, fast forward, rewind. A footswitch input permits hands-free operation, and the optically encoded jog/shuttle wheel provides precise positioning and "scrub" editing. The user can initiate complex commands with a single button using the unit's programmable function keys and footswitch input.

The function keys and footswitch can also be used with macro programs like MacroMaker or QuicKeys to control a variety of software programs. Using the optional CS-1 Editor/Librarian desk ac-



cessory, the user can create and store presets, and build a personalized control station for any Macintosh software program.

The CS-1 functions as are integrated component when used with Digidesign's Sound Tools and Audiomedia, and works with Opcode's Vision, Mark of the Unicorn's Performer, and Passport Design's Pro4 sequencers.

The unit is available for (Apple Desktop Bus), and versions for MIDI and RS-232 are also available.

For more information, contact: 13478 Beach Ave., Marina del Rey, CA, 90292 (213) 306-4131, FAX (213) 822-2252.

## Sony's DAT

Sony of Canada Ltd. has introduced a Digital Audio Tape (DAT) deck.

The DTC-75ES features the Serial Copy Management System (SCMS) as well as a number of Sony's digital cir-

cuitry refinements designed to ensure quality home recordings.

The DAT format allows recording from digital music sources without any degradation in sound quality, according

to Sony.

For more information, contact: Sony of Canada Ltd. 405/411 Gordon Baker Rd, Willowdale, ON M2H 2S6 (416) 499-1414, FAX (416) 499-7147.

# NEW PRODUCTS

## Roland's Rhythm Player

Roland has introduced a human rhythm player.

The CR-80 pre-set rhythm machine allows users to make spontaneous variations in real time anywhere in a programmed song. The unit is loaded with up-to-date music styles and high-quality sounds, according to Roland.

Included are jazz, rock, percussion and TR-808 sounds, and sound effects. The 36 built-in styles include classic

Latin rhythms, jazz patterns, R&B and rap. The unit also accepts the TN-SC1 series music style and MSL-15 music style super cards. Eight pads provide real-time performance, and a tap key allows users to count off tempos manually. The Auto Fill function creates fills between patterns automatically. MIDI sync start lets users start the unit from a connected keyboard. Start, stop, fill-in, coda and restart functions can all



be controlled with footswitches.

Users can add variety to songs by using any of 4 variation, fill or break patterns. Four intro and ending patterns are also provided.

For more information, contact: Roland Canada Ltd., 5480 Parkwood Way, Richmond, BC V6V 2M4 (604) 270-6626, FAX (604) 270-6552.

## Unicorn Controls Atari

Mark of the Unicorn, Inc. has introduced Atari ST computer software to control the MIDI Mixer 7s. Now both Atari and Macintosh software are bundled together with the MIDI Mixer 7s. A version for IBM PC and compatibles will be available soon.

The 7s console operates like a stand-alone mixing console and gives users ac-

cess to all parameters of the MIDI Mixer 7s directly from their computer. The Atari version animates in response to incoming MIDI data and will also trigger automated mixdown scenes while referenced to MIDI time code.

The 7s console runs either as an application or desk accessory. The software requires an ST computer with

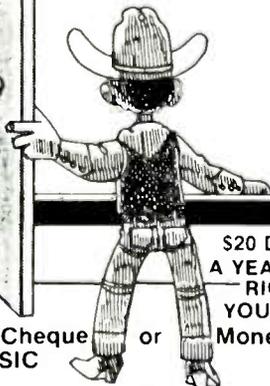
a monochrome monitor. The Atari 7s console software is free of charge to any registered MIDI Mixer 7s owner. Current owners should contact Mark of the Unicorn to receive an application.

For more information, contact: Mark of the Unicorn., 222 Third St., Cambridge, MA (617) 576-2760, FAX (617) 576-3609.

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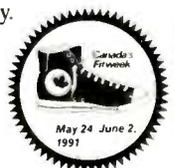
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Canada's Fitweek is a partnership of Fitness Canada, provincial and territorial governments, and 16 national organizations, coordinated by the Canada's Fitweek Secretariat.



# Tascam Introduces Dolby S

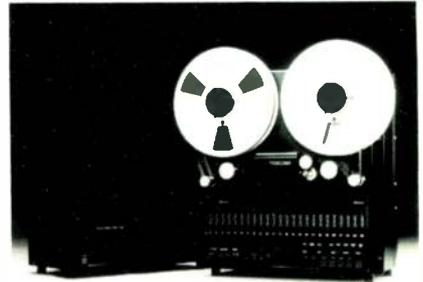
The Tascam MSR-24 and MSR-16 multitrack tape recorders are now available with Dolby S-type noise reduction.

Dolby S-type is based on the Dolby SR system. Dolby S-type NR provides 24 dB noise reduction at higher frequencies — thus effectively suppressing tape hiss — as well as 10 dB reduction in low-frequency noise. Dolby S-type NR allows clean, accurate recording of high-level signals at the frequency ex-

tremes, according to Tascam.

Dolby S-type is a viable alternative to dbx, and the firm has decided to make both dbx and Dolby S-type models. Tascam will also provide servicing to convert dbx models to Dolby by 1992.

For more information, contact: TEAC Canada Ltd — Tascam Division, 340 Brunel Rd., Mississauga, ON L4Z 2C2 (416) 890-8008, FAX (416) 890-9888.

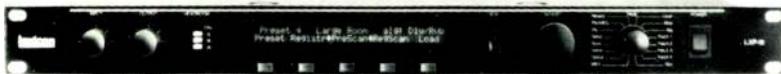


## Lexicon Multi-Effect Processor

Lexicon has introduced a digital multi-effect processor.

The LXP-15 combines 128 preset effects, room to store 128 of your own, user interface, and the Lexicon sound.

For more information, contact: S.F. Marketing, 3524 Griffith St., St-Laurent, PQ H4T 1A7 (514) 733-5344, FAX (514) 733-7140.



## Monitor System from Ramsa

Ramsa has introduced a monitor system.

The WS-A10 is a miniature full-range loudspeaker system featuring extended response, high sensitivity and good power handling. It includes built-in magnetic shielding that virtually eliminates flux leakage to prevent interference with

*Continued...*

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# NEW PRODUCTS

## Ramsa Monitor *Continued...*

other equipment, according to Ramsa. It is housed in a moulded enclosure that affords many mounting possibilities.

Applications include small-speaker monitoring in recording studios, on-stage keyboard and personal monitoring, distributed music systems, and audio/video monitoring.

The moulded resin enclosure allows the driver to be vertical or tilted 25 degrees in either direction from vertical when attached to a horizontal surface. Optional mounting brackets enable the secure mounting of the system for many applications.

For more information, contact: Kaysound Imports Inc., 2165, 46e Ave. Lachine, PQ H8T 2P1 (514) 633-8877, FAX (514) 633-8872.



## Gemini Mixers

Gemini has introduced a line of mixers.

The PMX-800/1200, 8- and 12-channel mixers offer individual channel send adjustments; treble controls with a variable range of +/-10 db at 10 kHz; bass control of +/-10 db at 100 Hz; LED bar-meter and overload signal indicators; effect send & return jacks; pan/pot controls; and headphone and light jacks.

For more information, contact: Sounds Distribution, 238 Davenport Rd. #82, Toronto, ON M5R 1J6 (416) 686-4263, FAX (416) 686-5010.



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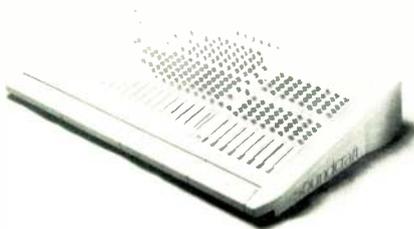
## Recording Console

Soundcraft has introduced an 8-bus recording console.

Designed for 8- and 16-track recording, the Delta 8 combines features already seen on the 200 Delta and Venue consoles for a compact, high-performance package for home recording, broadcast and post production facilities.

Features include: fully modular 8-bus format; 8 groups with a choice of 20, 28 or 36 input channels; choice of mono/stereo input modules; patented mic preamp and active panpot; illuminated switches and 20 segment wide-range bargraph meters; single-piece steel frame.

For more information, contact: Soundcraft/IMG Inc., 0281 Clément, Lasalle, PQ H8R 4B4 (514) 595-3966, FAX (514) 595-3970.



## Boss MIDI Bulk Librarian

Boss has introduced a MIDI bulk librarian.

The BL-1 provides data storage for musicians who use programmable MIDI gear but lack external memory card storage. It can receive and send system exclusive (parameter values) informa-



tion from virtually any MIDI device, according to Boss.

*Continued...*

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# NEW PRODUCTS

## Boss MIDI *Continued...*

The unit can exchange bulk MIDI system exclusive information with most instruments that can initiate a bulk dump from the front panel. Each file can be named and will be retained in memory by the backup battery even after the unit is turned off. Since each file can be named, files can be catalogued for quick viewing and loading. With memory capacity of 32 Kbyte, up to 250 files can be loaded into memory, depending on the amount of MIDI data sent.

For additional storage, the unit comes with a RAM card slot for Roland M-256E memory cards. Users can save or load data directly to or from a memory card for a connected MIDI instrument. Data from the internal memory can also be saved to a memory card.

For more information, contact: Roland Canada Ltd., 5480 Parkwood Way, Richmond, BC V6V 2M4 (604) 270-6626, FAX (604) 270-6552.

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Artist Response Team  
Vancouver (604) 731-7808  
Joanne Smale Productions  
Toronto (416) 363-4051

## Panasonic's Pro-DAT

Panasonic has introduced a full-function Pro-DAT recorder.

The SV-3700 features a front-panel shuttle wheel, 0.5 to 15 times speed range, and 4-stage, 1-bit A-to-D converters at the analog input. At the analog output, proprietary Quad 18-bit DACs reduce zero-cross distortion and enhance linearity at low signal levels, according to Panasonic.

In addition, the unit features a horizontal cassette tray for easier tape loading; program, absolute and time-reading displays; and push-button selection of 44.1/48 kHz sampling rates via analog input.



An infra-red wireless remote controller allows operation of virtually every front-panel function from the engineer's mixing position at the console.

## Panasonic

Other features include: push-button fade-in and fade-out functions for automatic level-change ramps at the start and end of a recording; balanced I/Os via XL-type connectors, with a choice of -10 dBv or +4 dBm output levels; up to 400 times fast-forward/rewind and search speeds, to provide high-speed access to any point on a 2-hour tape within 27 seconds.

For more information, contact: Matsushita Electric of Canada Ltd., 5770 Ambler Dr., Mississauga, ON L4W 2T3 (416) 624-5010, FAX (416) 238-2329.

## Otari's MX-5050 Series

Otari Inc. has developed the next generation of MX-5050 recorders.

This fourth generation includes the B-III 1/4", 2-track stereo tape machine, the BQ-III 1/4", 4-track, and the Mark IV series, available in 2-, 4- and 8-track configurations (4- & 8-track versions on 1/2" tape).



Features include improved high frequency response; better signal-to-noise ratio; more advanced microprocessor controls; gapless, seamless punch In/Out on the Mark IV-4 and Mark IV-8; chase synchronizer compatibility; and better remote capability, according to Otari.

*Continued...*

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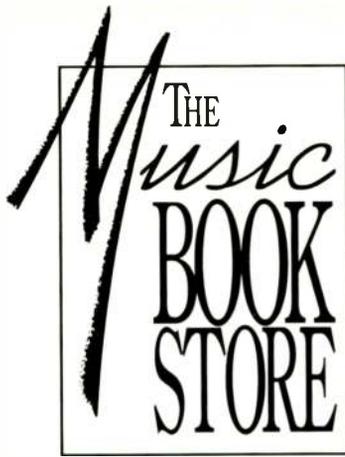
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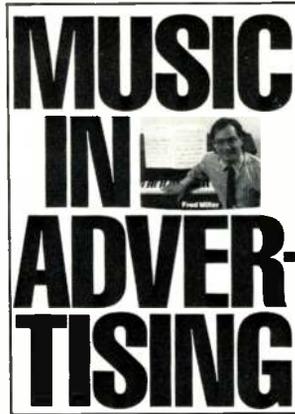
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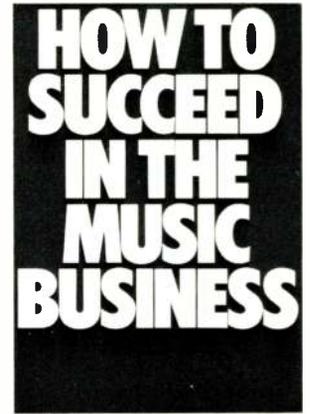


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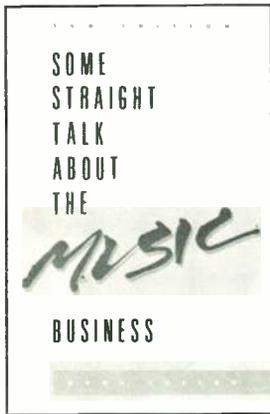
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# NEW PRODUCTS

## Otari's MX-5050 Series *Continued...*

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For more information, contact: Gould Marketing, 6445 Cote de Liesse, Montreal, PQ H4T 1E5 (514) 342-4441, FAX (514) 342-5579.

## SYNCMAN Pro

MIDIMAN has released a rack-mounted universal synchronization box.

SYNCMAN Pro offers MIDI tape synchronization including: SMPTE to MIDI time code; smart song-pointer sync; direct lock (for Performer); SMPTE to song-pointer; and "Spot-Lock" video sync.

The box is a single-height, rack-mounted unit with a 6" high SMPTE/song-pointer display built into the front. It includes all the features of MIDIMAN's SYNCMAN Plus sync box, MIDI Time Window and SMPTE Time Window, according to SYNCMAN.

When used in SMPTE mode, the unit supports formats of 24, 25, 29.97, drop-frame, and 30 frames/s. It has a MIDI merge feature allowing incoming master keyboard MIDI data to be merged with MIDI sync data. Almost all functions can be controlled via external MIDI Sys Ex commands including: remote writing of SMPTE stripes from any offset; upload/download of Tempo maps, cue lists and auto-punch points.

Other features include: recordable/editable auto-punch points and MIDI Foley cue capabilities (up to 768 MIDI Foley points can be stored and edited).



For more information, contact: MIDIMAN, 30 North Raymond Ave., #505, Pasadena, CA 91103 (818) 449-8838, FAX (818) 449-9480.

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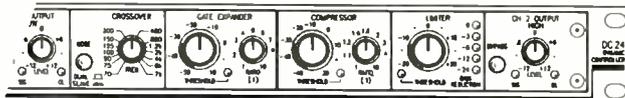
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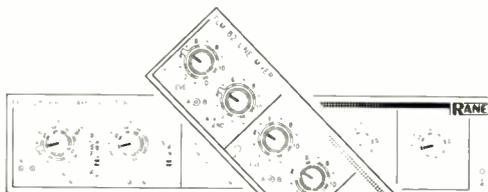
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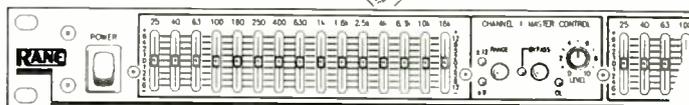


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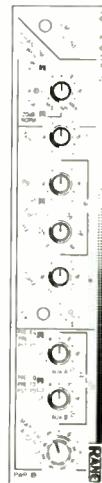
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# The *Summer* Festivals Cometh...

## May 17, 1990: Journal entry:

*I woke up this morning in an unfamiliar trailer, wrapped in a very familiar sleeping bag. A little disconcerting, I must admit. Snoring from the lump in the other bunk shook me a little more awake and I looked around. A dim recollection of the night before explains why every muscle in my body hurts. It's not what you think.*

**T**he smell of dirty socks jolts me even further into consciousness. This isn't a beer commercial or a re-run of *Quantum Leap*. It's the day after the load-in for the May two-four weekend at Carlisle. Festival season has begun. It must have. I can hear the rain...

Outdoor shows are actually wonderful. (I hear the unmistakable sound of crew types gasping in disbelief and saying "What, are you joking?") There is a kind of magic that doesn't happen elsewhere, and to that end there are a few concerns that need to be addressed. Not the least of which is getting wet.

Whether you're playing folkie stuff at the Stein Valley Festival in British Columbia, or rockin' at Carlisle in Ontario, the festival circuit will affect almost every working engineer and musician in the country over the summer. Your set length will probably be too short, the change-over time inadequate and the weather stupid. Sound check? What sound check?

Rain. Let's talk rain. Murphy's law states that the amount of rain that falls at an outdoor festival is directly proportional to the number of tarps you left behind. Any fool knows that if you want sun, all you have to do is tarp the P.A.

The trick is to keep the show going if at all possible. Your audience (who just spent the night sleeping in collapsed, soaking wet tents) are now patiently sitting in a downpour at 10:30 a.m. waiting for the first show. Most sound companies prepare for this and operate under the premise that as long as the band is willing to play, the P.A. will stay up. Of course, common sense dictates that there must be a place to draw the line if it becomes a safety problem.

The sound company will have brought enough tarps for their gear, but your stuff will need to be covered also. Most stages have roofs, and as anyone who played the aforementioned mudbath in Carlisle will tell

you, rain rarely comes straight down. Bring tarps.

Now on to other issues. A phone call in advance of the show to either the sound company or the promoter's technical rep (try there first) will answer a lot of questions about what gear is provided and what you



*Kitty Cross is a freelance sound engineer based in Toronto. As well as catching calls with Westbury National (most recently The Jeff Healey Band), she teaches a number of industry related topics at Humber College and Harris Institute for the Arts.*

will need to bring. Since change-over time is short and sound check is limited to a line check (is the lead vocal actually in channel 16?) a lot of shows will use a generic set of stage gear. Drummers are usually more comfortable with their own hardware and snare, but if the kit is good, it makes sense to minimize mistakes in change-over and maximize playing time by keeping changes as slight as possible. Remember, more playing time is a good thing.

You might want to bring your own mics, stands and cables for ease of set-up. This works well for opening acts in normal situations. If I were the band's engineer, I'd feel a lot more comfortable with my own mic selection on an unfamiliar P.A.

When you make the phone call, have a stage plot ready to Fax. Get your management office to dispose of the one with the three backup singers and the bagpipe player who went to Australia a year ago.

Spring cleaning for a touring act is critical. When you're only on stage for half an hour, you don't want to spend the first 15 minutes looking for a guitar cord that works. Cables either work or they don't. It's sort of like being a little pregnant. No such thing.

If the cable is questionable, don't put it back in your bag. Chop the end off and fix it later. The same goes for the jack in your mandolin that works if you gaffer the cable at a funny angle. Now is a good time to drop by the repair department at your local music store.

Speaking of cables, label your own. Try something a little more creative than electrical tape. A lot of sound companies use this to designate cable length, and your brand new patch cords may inadvertently get absorbed into the larger scheme of things.

Okay, campers, apart from sewing name tags into your underwear, here are your summer rules and check list.

1. Fix all cables and gear. Label everything.
2. Make up a stage plot and send it everywhere. Fax is wonderful.
3. Pack lots of tarps and sunscreen. Also insect repellent.
4. All the gaffer tape on any gig is mine!
5. Watch out — this is going to be the greatest summer of your life. So change your socks why don't ya? and hit the road. This is what running away from home to join the circus is all about.

# GEARING UP FOR THE STUDIO

In many ways, the pre-production process is like looking at your music through a microscope. By breaking it down and building it up again, you can more fully realize the essence of your art.

Regrettably, what many bands don't understand is that their gear needs to be put through the same process: untunable guitars and six-month-old drum skins can cause extensive down time and severely hamper your engineer's ability to do his/her job. To insure the best results, proper gear preparation is essential before entering any recording situation. Here are some tips on how to prepare your gear for the studio so there will be one less thing getting between you and a great performance.

## The Drums

Drums are at the sonic core of most modern music. Ironically, they are also one of the hardest things to get a "sound" on. Whether you're playing Celtic folk or speed metal there's no beating (sic) a quality-built, properly tuned drum with a brand new skin on it. If, for financial reasons, you're playing on a less-than-ideal kit, you should definitely look into borrowing or renting a top quality set for your sessions. Most name-brand top-of-the-line models are very good, but many producers may have a preference.

When putting on new skins, proper tuning is absolutely crucial and needs to be done by someone with good ears, using the proper technique, so don't be too proud to find help. Finally, do a thorough hardware check for any buzzes or squeaks your kit makes when you play — you'll be amazed how audible they become near a good microphone.

## Guitar & Bass

The two most common problems for guitar players in the

studio are intonation and ground loop noise. Intonation is harder to correct.

Most guitars (no matter how expensive) are not properly set-up when they come off the rack, and players can go for years playing an axe with faulty intonation. Minor tuning gremlins that go unnoticed in a practice or performance situation can become unbearable when placed in a recording situation.

## EXPAND YOUR SONIC HORIZONS

If you've never had your guitar set-up by a professional, I strongly recommend you do. Intonation is a tricky business and once you're in session, it's too late to fix.

All amplification creates a certain amount of noise that increases with the level of the output signal (signal-to-noise ratio). In most cases, effects pedals in the signal path increase the signal-to-noise ratio dramatically by creating a ground loop. Some ways of

dealing with this problem were well laid out in the article by Richard Chycki ("Exorcising the Gremlin Ground Loop" *Canadian Musician* Feb '91). Of course, a new set of strings, reliable tuner and quality cabling should be a guitar player's stock in trade for any gig.

## Keyboards

Modern digital and analogue keyboards are relatively trouble-free when it comes to studio use. As long as the player has a comprehensive understanding of the MIDI requirements of his/her gear, there should be no problems.

Some boards are quite finicky about power supply and won't hold their presets when the supply is questionable. In some project studios this can be a problem, but is easily fixed with a voltage regulator. Other problems may arise, with equipment like a B3 or older Rhodes, so check them out and make sure they're clean and quiet.

## Hey Man, That's My Sound!

Immortalized by Neil Young at the "Tears Are Not Enough" sessions, this over-used platitude strikes fear into the hearts of engineers and producers everywhere.

The recording process should be looked at as a chance to expand your sonic horizons and get the best possible sounds, at the best price. By scrutinizing your personal gear and opening your ears to other choices, you're likely to make discoveries that will save you time and money, improve your sound and help your music grow to its full potential.



*Ian Menzies is a freelance producer, songwriter and guitarist based in Toronto.*

# FACTOR

## This in Your Budget

*by Heather Sym*

**T**he Foundation to Assist Canadian Talent on Records, FACTOR, was founded in 1982 by CHUM Ltd., Mofat Communications, Rogers Broadcasting Ltd., CIRPA (The Canadian Independent Record Producers Assoc.), and CMPA (The Canadian Music Publishers Assoc.).

With a budget of \$200,000 from the three founding broadcasters, FACTOR set out to stimulate the growth and development of the Canadian recording industry's independent sector.

Today, FACTOR is sponsored by 13 broadcasting companies and also receives contributions from individual radio stations. This support adds up to over \$1 million that FACTOR receives on an annual basis from broadcasters.

In September 1986, FACTOR and its Francophone counterpart Musicaction entered into an agreement with the Government of Canada to administer funds from the Department of Communications (DOC) Sound Recording Development Program. FACTOR receives \$2.2 million annually from this agreement. The broadcaster contributions, DOC funds and loan repayments has FACTOR working with an annual budget of just over \$4 million. These funds provide support to the Canadian music industry through the following 10 programs:

### **New Talent Demo Awards**

This program provides an option of 25 hours of free studio time or a grant of up to 50 percent of the eligible budget to a maximum of \$1,500 toward the production of a high-quality demo, an essential tool when shopping for a recording contract.

### **Professional Publishers and Songwriters Demo Awards**

This program provides grants of up to 50 percent of the eligible budget to a maximum of \$750 toward the production of a high-quality demo to be used to shop to try and secure a publishing deal or a recording of the song by an artist other than the composer.

### **Producers Grant**

This program provides successful Canadian producers with grants of up to 50 percent of the eligible budget to a maximum of \$3,000 to work with new artists in putting a high-quality demo tape together. This demo can then be used to try and secure a recording contract for the artist.

### **Compilation CD**

This program provides grants of up to 50 percent of the eligible budget to a maximum of \$6,250 for the production of two tracks.



*Heather Sym is the Executive Director of FACTOR.*

Canadian artists that do not have national distribution in place are eligible to apply for funding from this program. The two tracks will be released on a compilation CD for which FACTOR will cover the cost of manufacturing and distributing to Canadian radio stations and record labels. Marketing and promotion of the finished tracks are the responsibility of the artist.

### **FACTOR Loans**

This program offers loans of up to 50 percent of the eligible budget to a maximum of \$25,000 for the production of an album that has national distribution in place at the time of application. Loans are repaid at a rate of 50 cents per cassette or album and 75 cents per CD sold. FACTOR is repaid at this rate for a period of two years following the domestic release of the project.

### **Video Grants**

This program offers grants of up to 50 percent of the eligible budget to a maximum of \$12,500 for the production of a video which is in support of a currently-released sound

recording project that is being distributed nationally.

### **International Tour Support Grants**

This program offers grants of up to \$25,000 against the shortfall on an international tour by a Canadian artist. The tour must be in support of an album currently released on a label in the territory in which the tour takes place. This program was established to support foreign touring activities by Canadian artists, which will help contribute to the development of the Canadian music industry in the global marketplace.

### **International Showcase Grants**

This program offers grants of up to \$5,000 against the shortfall on an international showcase. The artist does not have to have an album available to qualify for showcase support.

### **Radio Syndication Program**

This program offers grants of up to 50 percent of the eligible budget to a maximum of \$2,000 towards the production of a pilot, and loans to \$5,000 for a feature and \$25,000 for a series. This program was established to encourage the creation, production and syndication of new radio programs by Canadian producers or companies for broadcast by radio stations in Canada.

### **Direct Board Approval Program**

This program offers loans of up to 50 percent of the eligible budget to a maximum of \$32,500 for Level 2 companies and to \$65,000 for Level 1 companies. Funding from this program is only available to established Canadian-owned labels doing business on a national basis that meet various criteria including the number of years in business and the number of albums released by Canadian artists.

For further information or application forms contact, FACTOR at 100 Lombard St., #304, Toronto, ON M5C 1M3 (416) 368-8678 or at 1505 West 2nd Ave., #201 Vancouver, BC V6H 3Y4 (604) 737-2430.

## New Guitars From Fender

Fender Musical Instruments Corp. has introduced a new guitar line.

The 5-model Talon series is made with a slim "U"-shaped maple neck with a rosewood fretboard, jumbo frets, double cutaways, and a special neck joint design for easy access to the highest frets. Talon I, II and III models have dot fretmarkers, while the Talon IV and V have "sabre tooth" fretmarks (with the 12th and 24th fret markers in red).

All models feature 1 single coil (mid) and 2 Humbucking (neck and bridge) pickups controlled by a special 5-position selector switch that offers 3 Humbucking-style and 2 single coil-style pickup configurations. Talon II, III, IV and V models have DiMarzio Humbucking pickups. Other controls include master volume and master TBX, which are outfitted with "Saturn" knobs that provide more traction while adjusting the controls.

Floyd Rose double-locking tremolo systems are standard on all models: Floyd Rose PRO for the Talon III, IV and V; Floyd Rose Original for the Talon I and II. Models are available in Montego Black, Midnight Blue, Chrome Red, Frost, and Mystic White.

For more information, contact: Fender Musical Imports Canada Inc., 45 Mural St., #7, Richmond Hill, ON L4B 1J4 (416) 881-7555, FAX (416) 881-7569.

## DOD Mixer Series

DOD Electronics has introduced 2 stereo mixers.

The 820 and 1220 stereo mixer series combines studio sound-quality reproduction in a compact chassis. DOD offers a wide selection of 8- and 12- channel mixer configurations. Features include: high and low impedance inputs; 15 dB cut/boost EQing; table or rack mount configurations; phantom power; RCA-type stereo tape outputs; auxiliary inputs; individual monitor sends; effect send and mono/stereo returns; 60mm dust shielded faders; and rubberized knobs.

For more information, contact: Erikson Pro Audio, 378 Isabey, St. Laurent, PQ H4T 1W1 (514) 738-3000, FAX (514) 737-5069.

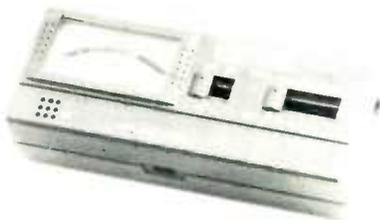
## Boss Guitar Tuner

Boss has introduced a guitar and bass tuner.

The TU-6 digital tuner includes selectable guitar and bass modes designed for the frequency range of these instruments, and a large tuning meter which allows the player to visually confirm whether a string is in tune.

Electric guitars or basses can be plugged directly into the input

jack and a built-in microphone is included for tuning acoustic guitars. An output jack is also included for monitoring the sound through and amplifier.



For more information, contact: Roland Canada Music Ltd., 13880 Mayfield Pl., Richmond, BC V6V 2E4 (604) 270-6626, FAX (604) 270-6552.

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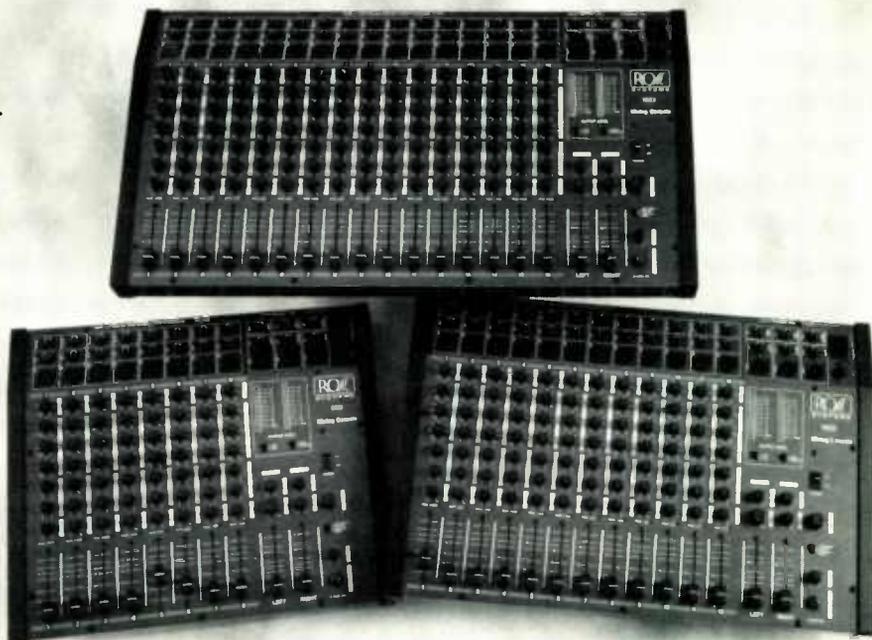


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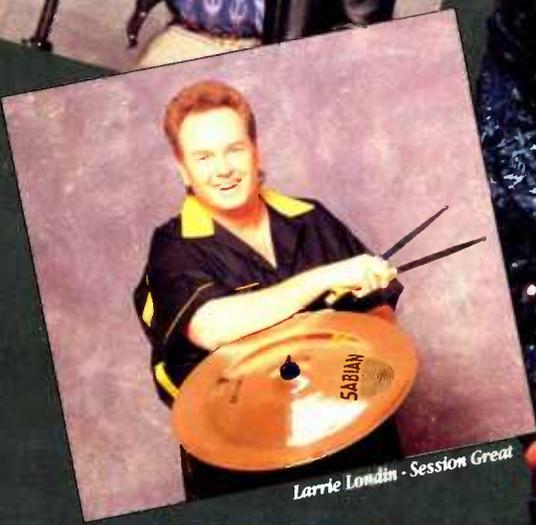


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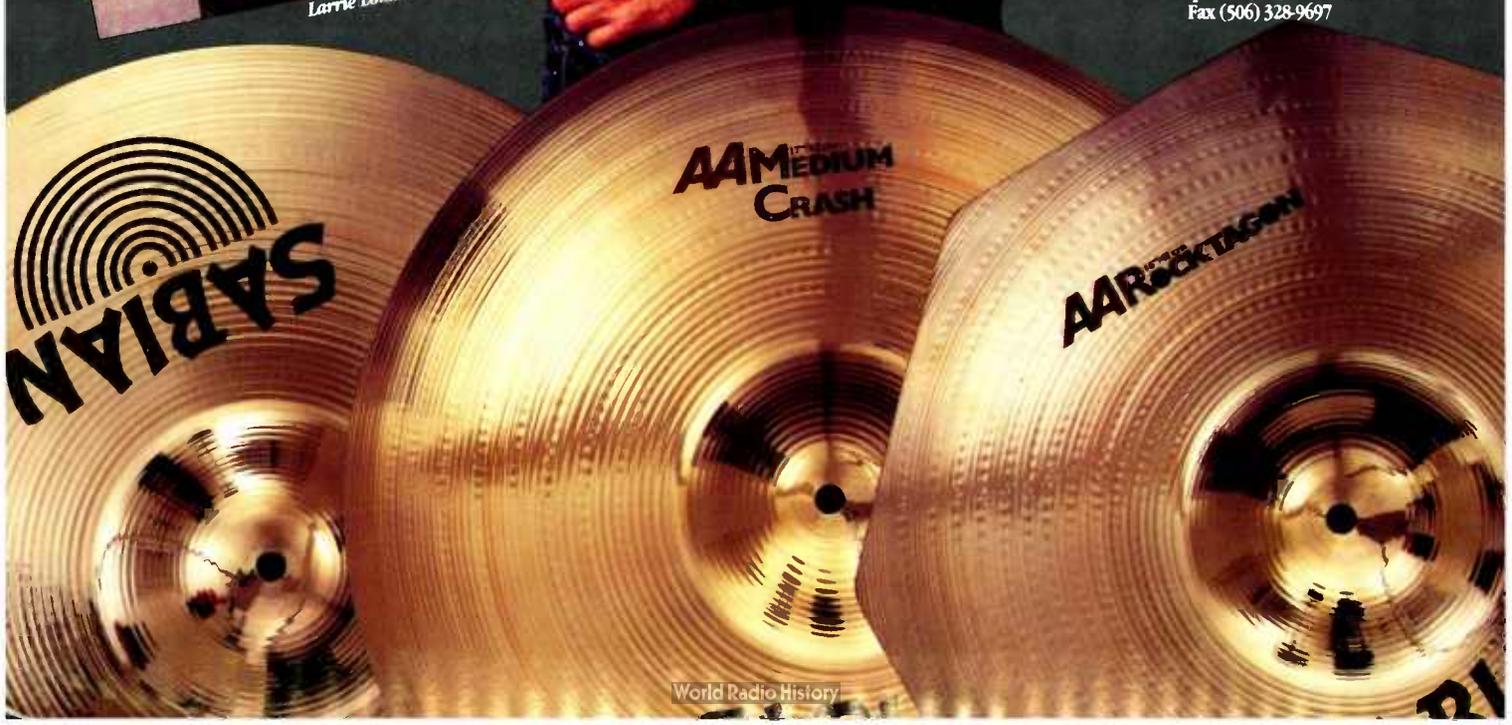
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# Yamaha Custom Tenor Sax

Yamaha Music has introduced a custom tenor saxophone.

The YTS-875 has the same features as the YAS-875 & 855 custom alto models. A special brass alloy has been crafted into a unique bore design that offers the player rich tone quality, exceptional intonation, and the flexibility to express every nuance and tonal variation that the music demands, according to Yamaha. The ribbed and post flange construction offers mechanical stability.

Each key has been designed to operate

efficiently with less noise and lost key action so the player has the immediate key response necessary for the most difficult technical passages. The low B $\flat$  has a "rocker style" spatula for easier movement and the front high F key is adjustable to vent the front high F.

For more information, contact: Yamaha Canada Music Ltd., 135 Milner Ave., Scarborough, ON M1S 3R1 (416) 298-1311, FAX (416)292-0732.



# Calato Sticks Absorb Impact

Calato/Regal Tip and Noble & Cooley have announced the joint development of a series of drumsticks.

The sticks are available in light, medium, heavy and extra heavy models, and incorporate an impact-absorbing design.

Drummers will notice improvements in the performance, durability and acoustical characteristics of the sticks due to a unique stick shape with a multiple angled shoulder, according to Noble & Cooley.

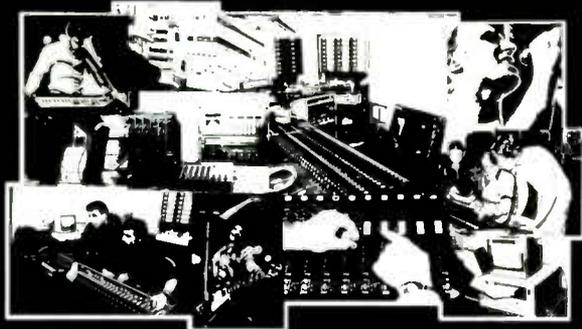
The shoulder design centres the weight of



the stick for improved balance. All models have been designed with a barrel-shape tip for a fuller, rounder drum and cymbal sound as well as a consistent shape, length and feel to minimize the adaptations drummers previously have had to make when switching between sticks of different weights to suit different musical situations.

For more information, contact: Calato Mfg. (Canada) Ltd., 8407 Stanley Ave., #1, Niagara Falls, ON L2E 6X8 (416) 357-2680, FAX (416) 374-3981.

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## Pro Arté Guitar Strings

J. D'Addario & Co., Inc. has announced an addition to its classical guitar strings.

The Pro Arté Plus 3 contains 3 additional bass strings, so guitarists need not continually buy sets and stack up extra trebles just to replace bass strings.

Sets are available in normal tension (J45-9) and hard tension (J46-9).

For more information, contact: J. D'Addario & Co. (Canada) Ltd., 50 West Wilmot, #13, Richmond Hill, ON L4B 1M5 (416) 889-0116, FAX (416) 889-8998.



## Drum Workshop Cymbal Stacker

Drum Workshop, Inc. has introduced a cymbal stacker.

The 909 cymbal stacker allows drummers to mount multiple cymbals on a single cymbal stand or cymbal arm. The 909 features 2 toothless cymbal tilters with a cymbal space adjustment that replaces the existing tilter section of DW's 9700 series cymbal stand or 912 boom arm. The unit has an additional angle adjustment, 6" rod, and positioning flexibility so that one or more may be used to create more personalized cymbal setups and effects.

For more information, contact: Nomad



Cases, 13250 Crowland Ave., R.R. #1, Welland, ON L3B 5N4 (416) 384-2321, FAX (416) 384-2322.

## Wireless Mic System from Vega

Vega has introduced a UHF wireless microphone system.

The Vega Pro Plus UHF system includes the R-662 receiver and T-677 transmitter, and features DYNEX III audio processing. The system also offers low distortion and an operating frequency of 535-820 MHz.

The T-677 bodypack transmitter delivers 150mW of RF output power and has a range of up to 1,700 ft. The selectable 4-frequency R-662 receiver offers dual-receiver diversity operation.

The R-662 receiver can use either external source power or a battery pack, and comes with a rack-mount option. Optional AC and DC power modules are available. The system can be used for almost any situation or application, according to Vega.

For more information, contact: Mark IV Audio Canada Inc., 345 Herbert St., Gananoque, ON K7G 2V1 (613) 382-2141, FAX (613) 382-7466.

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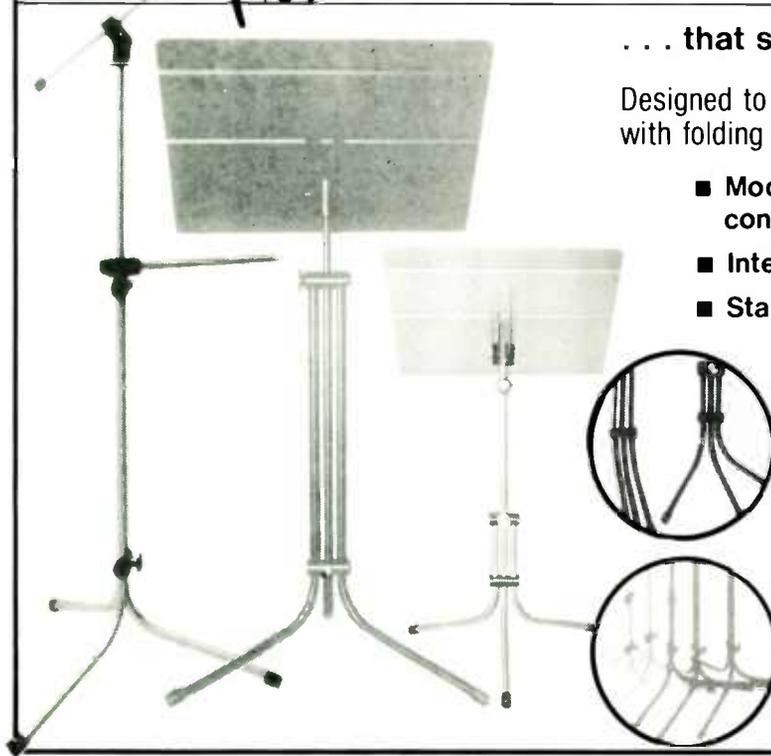
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## Hohner's Harmonica Belt

Hohner has introduced a harmonica belt.

The belt offers the ability to choose from up to 6 Marine Band sized harmonicas. Made of strong vinyl material with a soft cushioned back, it is expandable to fit waist sizes 29" to 48" and comes with a disconnect side release buckle. It also has 1" nylon black webbing, stretch elastic harmonica pockets, and a polyester binding.



For more information, contact: Hohner Inc., Lakeridge Park, 101 Sycamore Dr., Ashland, VA 23005 (804) 555-2700.

## Alpha Expands Functions

A.R.T. has introduced the Multiverb Alpha.

The unit offers 50 programmable effects, including: digital reverb (24 algorithms), pitch transposer, flanger, stereo delay (21 types), studio sampling, stereo panner, equalizer and rotating Leslies. Among the different reverbs are many halls, rooms, plates, chambers, and an additional 12 gated and reverse algorithms.

Also available are a number of programming and sound creation options: 200

memory locations, high-speed edit buttons, a rotary encoder, and full MIDI implementation with control of up to 8 different parameters for each patch. Specs offered include 20 kHz bandwidth and better than 90 dB signal-to-noise ratio, stereo I/Os and 24-bit architecture.

For more information, contact: Yorkville Sound Ltd., 80 Midwest Rd., Scarborough, ON M1S 3R1 (416) 751-8481, FAX (416) 751-8746.



## Yamaha's New Intermediate Trumpet

Yamaha Corp. of America, Band & Orchestral Division, has introduced an intermediate trumpet.

The silver-plated YTR-4325S provides a 5" bell, .460" bore, first slide thumb hook, and third slide fixed finger ring. A pro-style tuning slide bow, bell braces, and hand-lapped monel pistons are design features. A case is included.

For more information, contact: Yamaha Canada Music Ltd., 135 Milner Ave., Scarborough, ON M1S 3R1 (416) 298-1311, FAX (416) 292-0732.



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# GHS Roundwound Electric Strings

GHS Strings has introduced roundwound electric guitar and bass strings.

Progressives combines brilliance with a velvety feel and lasting, evenly matched tone, according to GHS.

Bass string sets feature evenly matched brilliance from the high G strings to the low E strings. This is achieved through a Saddle Huger design for the low E string, providing brighter tone and greater tension than a

string of conventional design. The special design reduces the thickness in the portion of the string which contacts the saddle of the bass. Low B singles for the 5 or 6 string bass are also Saddle Huggers.

For more information, contact: G.H.S. Corp., 2813 Wilber Ave., Battle Creek, MI 49015 (616) 968-3351. FAX (616) 968-6913.



# Small-Body Martins

The Martin Guitar Co. has introduced several small bodied acoustic guitars aimed at folk and fingerstyle guitarists.

The 000-16M features a solid spruce top with "scalloped" or hand sculpted braces. The sides, back, and neck are made of solid mahogany. The fingerboard — inlaid with the old-style "diamonds and squares" pattern — and bridge are made of rosewood. The 000s feature the longer 25.4" scale, which contributes to higher string tension, hence more volume and projection, according to Martin.

The OM-28 has the same basic body size as the 000-size guitars. Hand-carved scalloped braces with East Indian rosewood back and sides produce a clear tone through the full range. The neck is also slightly wider than standard to accommodate the fingerstyle technique.

For more information, contact: Kief Music Ltd., 12387 84th Ave., Surrey, BC V3W 3G8 (604) 590-3344. FAX (604) 590-6999.

# Yorkville Unpowered Mixers

Yorkville Sound has announced a line of unpowered stereo mixing boards.

The MC-208, -212, -216 (8-, 12- and 16-channels) feature: phantom power; headphone monitor; stereo tape I/O; and 2 effect sends with stereo returns. The MC-208 is rack-mountable. The series is backed with a standard 2-year unlimited transferrable warranty.

For more information, contact: Yorkville Sound Ltd., 80 Midwest Rd., Scarborough, ON M1P 4R2 (416) 751-8481. FAX (416) 751-8746.

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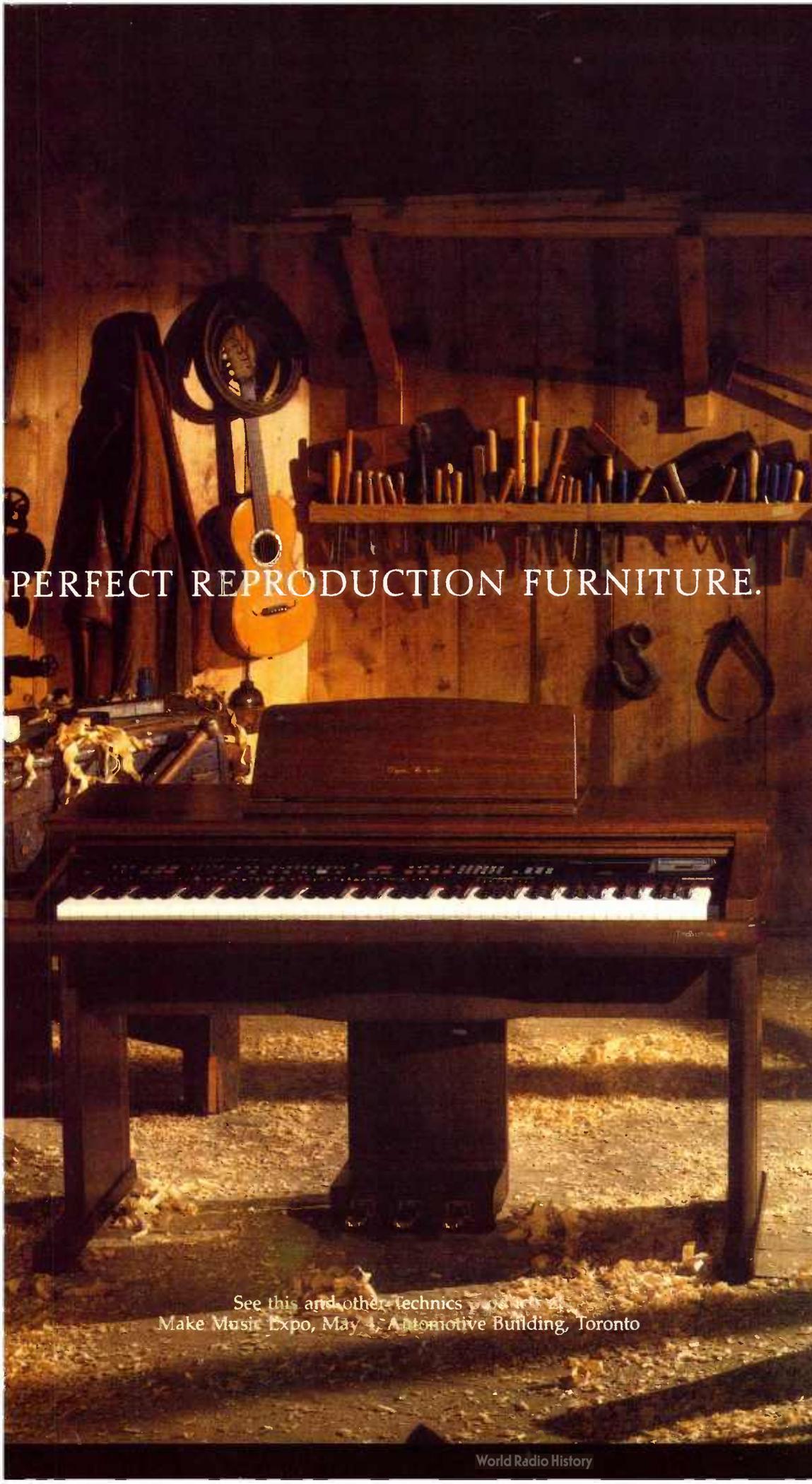
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A photograph of a Technics SX-PR350 digital piano in a workshop. The piano is dark wood with a white keyboard. In the background, there is a wooden wall with various tools and instruments hanging on it, including an acoustic guitar and a hat. The lighting is warm and dramatic, highlighting the piano and the workshop environment.

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*Whilst the finely chiselled keys respond with a crafted concert touch action ideal for the most demanding pianist.*

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# Gallien-Krueger Programmable Preamp

Gallien-Krueger has introduced a MIDI programmable guitar preamp.

The single rack-space 100MPL features: 100 preset (patch) capacity; 5 basic voicings (1 clean, 4 overdrive); fully adjustable gain, volume, shape; 2 sets of tone controls; a 4-band active, and 7-band graphic, EQ. All EQ bands can be controlled in 1 dB increments, and a one-touch bypass allows quick EQ/non-EQ comparison.

All sonic parameters are real-time MIDI controllable. Four controller map tables allow controller destinations to vary from patch to patch. System exclusive communication simplifies the transferring of patches from 1 unit to another.

Effects include compression with variable sustain and ratio, analog stereo chorus with adjustable rate and depth, and tremolo with adjustable rate and

depth. Noise reduction is included and can be programmed in or out of each patch.

Four set lists of up to 30 patches can be created and accessed via a non-MIDI 2-button footswitch. Selecting a specific patch is handled on the front panel or through MIDI, with a program change map to route messages. A phantom power loop powers footswitches using a 7-pin MIDI cable.

Three MIDI outboard effects units can be controlled per patch using the chain feature, so each patch has its own effects setup. Two stereo aux ins with variable level are provided for returning stereo effects. The mono Effects Loop is switchable in or out of each patch.

For more information, contact: Gould Marketing, 6445 Cote De Liesse, Montreal, PQ H4T 1E5 (514) 342-4441, FAX (514) 342-5579.



# Wilkinson Bass Conversion Kit

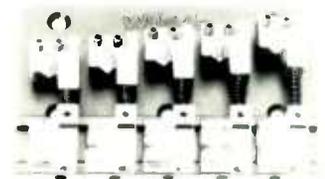
Wilkinson USA has introduced a bass conversion kit.

The kit will convert any Fender Precision bass into a 5-string instrument. Fender Jazz basses can also be converted, but due to problems involving magnetic field alignment, this is only recommended for basses with EMG replacement pickups.

A replacement nut is supplied with the kit. No routing or drilling is necessary.

Also available are 4-, 5- and 6-string replacement bass bridges. All offer side-to-side adjustable string spacing, and will retrofit Fender and Fender-style basses. These units are offered in a chrome, gold, or black finish.

For more information, contact: BBE Sound Inc., 5500 Bolsa Ave., #245, Huntington Beach, CA (714) 897-6766, FAX (714) 895-6728.



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# New Sonor Force Drumkits

Sonor has introduced an upscale drumkit series.

The Force 3000 toms and snare drum are constructed from 9-ply, 7.5mm cross-laminated birch shells, while the bass drums are 11-ply, 8.5mm birch. All drums have 45° bearing edges. Sonor EP drumheads, and are available in black gloss, snow white, silver-grey and Scandinavian birch lacquer finishes.

Features include: Hilite-style chrome tubular lugs plus rubber gaskets underneath all fittings to insure no metal-to-shell con-

tact; lacquered wood bass drum hoops; fold-away bass drum spurs with memory gauges



to set angle and leg height; and an upgraded Force series tom holder. The series is available in a range of component drum sizes, as well as 4 catalogued drumkit configurations.

A line of 3000 series chrome-plated hardware has also been engineered, with double-braced bases and memory lock collars at all height tiers.

For more information, contact: Louis Musical Ltd., 529 rue DesLauriers, St. Laurent, PQ H4N 1W2 (514) 332-6907. FAX (514) 332-0255.

# Saga Easy-Play Concertina

Saga Musical Instruments has introduced a concertina.

The Trinity College AP-20 features 20 buttons, a 3-octave range, 9-fold bellows, and maroon pearloid ends. It is lightweight, portable, and never needs tuning, according to Saga.

Although it is possible to play tunes in any key, most often they are played in C and G.

Each button will produce one note on the draw and a different note on the press.

Also available is a nylon padded concertina bag, available in grey with a black carrying strap.

For more information, contact: Saga Musical Instruments, P.O. Box 2841, South San Francisco, CA 94080 (415) 588-5558. FAX (415) 871-7590.



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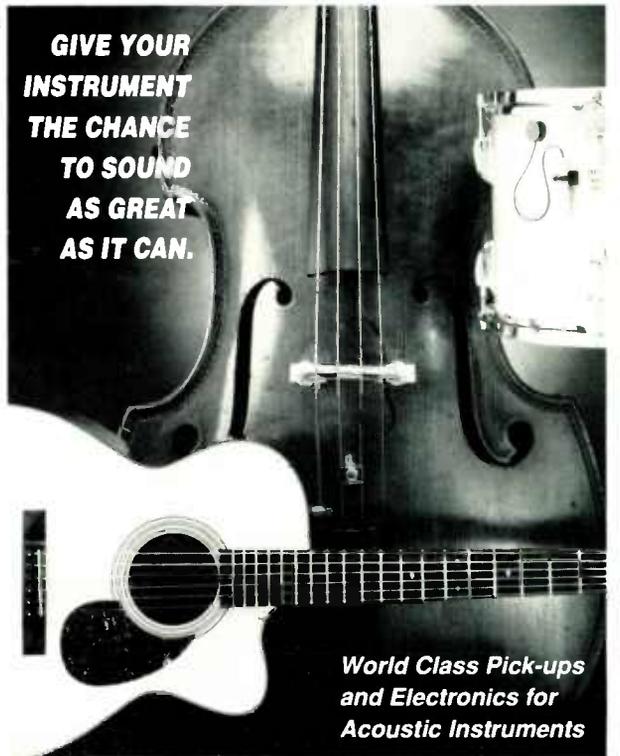
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# EMG's Active Pick-Up

EMG Inc. has introduced an active pick-up for arch-top guitars.

The EMG-91 Jazz System can be installed on all "F"-hole or archtop acoustic jazz guitars and includes both mini-volume

and tone controls, as well as a long, end-pin output jack.

For more information, contact: EMG Inc., Box 4394, Santa Rosa, CA (707) 525-9941, FAX (707) 575-7046.



# Roland's MIDI Studio

Roland Canada has introduced a personal MIDI studio.

The MV-30 Studio M is a stand-alone studio featuring: a 16-track sequencer; 220 built-in RS-PCM sounds; 8-part multi-timbral capability and 30-voice polyphony; built-in effects; floppy-disk drive; and a Compu-mix function.

According to Roland, the unit performs advanced MIDI functions, although advanced knowledge of MIDI is not required to operate it.

For more information, contact: Roland Canada Music Ltd., 5480 Parkwood Way, Richmond, BC V6V 2M4 (604) 270-6626, FAX (604) 270-6552.



# Bass Speaker Cab from ADA

ADA has introduced a speaker cabinet for bass guitarists.

The Bassline 15 cabinet features a 400 W custom 15" EV speaker in a heavy-duty hardwood cabinet that weighs 67 lbs. Also featured are recessed bar handles, a custom metal grill, and injection-moulded stacking hardware.

For more information, contact: Soundcraft IMG Inc., 0281 Clement, Lasalle, PQ H8R 4B4 (514) 595-3966, FAX (514) 595-3970.



# Brother Sequencer

Brother has introduced a pro disk composer 32-track MIDI sequencer.

The PDC-100 features 32-tracks (16 MIDI channels/track); real-time, step and punch-in recording; bar/event editing;

cut/paste function; quantization; and transposition.

Other features include a 3.5" disk drive allowing the storage of up to 32 songs; a 32-character back-lit display; multiple song

programming; and a 30-250 beats/min. tempo variability.

For further information, contact: Kay-Sound Imports, 2165 46 Ave., Lachine, PQ H8T 2P1 (514) 633-8877.

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Remo Inc. has introduced a line of bass drum heads and tambourines with Art Deco graphics.

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For more information, contact: Remo Inc., 12804 Raymer St., N. Hollywood, CA 91605 (818) 983-2600.

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## Sound Brush & Canvas by Roland

Roland Canada has introduced a combination sequencer and sound source.

The SB-55 Sound Brush and SC-55 Sound Canvas offer comprehensive MIDI sequencer/sound source capabilities, which can integrate into any system, according to Roland.

Both units fit side-by-side in a single rack space when used in conjunction with the RAD-50 rackmount adaptor.

The SB-55 features play-back operation with virtually no loading time. The unit can play-back data created on any MIDI files-compatible unit, such as a PC-based sequencing system or home studio sequencer.

The SC-55 offers 16-part multi-timbral capability and wireless remote operation. Featuring the new GS standard format, it will be compatible with a variety of Roland products released in the future.

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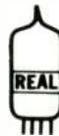
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## AGES OF YOU

Formed in 1987, this hard-working quintet from Kingston, ON has obviously spent a lot of time developing their craft. On first listen, one cannot help notice that this band brings a strong sense of melody to its basic rock 'n' roll format.

"Waiting for Your Love", the first cut on the three-song demo submitted, is a bouncing, pop/rock tune laced with Everly Bros.-style back-up vocals. Hot on its heels is a guitar ballad, "Holy One", featuring an interesting distorted guitar solo.

The songs are tight, short, to-the-point and well-presented. Singer Steven Jackson's vocals are right where one wants them to be, and the band seems to spare no expense at making sure its backing vocal arrangements follow suit.



With some more of the same, Ages of You could be next in the line of good bands coming out of Kingston these days...

**•Ages of You•**  
**Style:** Pop/Rock  
**Contact:** 816 Milford Dr., Bayridge, Kingston, ON K7P 1A8 (613) 389-8805

## SLAVES OF THE NEW PLANTATION

The sound of the Slaves suggests a unique cross-breeding of styles, from U2 to Rush to Joni Mitchell. Right from the start one knows that the bass and guitar drive this band — with vocal stylings and understated keyboard meanderings adding a touch of refinement to the mix.

The six songs on this tape are strong, leaning towards longish introductions, but always delivering. I believe there's a sheen to the Slaves that, if lifted, would reveal a generously more dangerous animal than this tape cares to admit.

Singer Gen writes the lyrics and records the band on his 8-track. Although the music sounds as if it were enhanced with some sequencing, and although Gen is a computer programmer, the Slaves claim not to have used computers for their recording, which sounds great. I'd like to see these five guys live.

**•Slaves of the New Plantation•**  
**Style:** Alternative Rock  
**Contact:** Assingear Promotions, Suite 218-10342 107 St., Edmonton, AB T5J 1K2 (403) 431-8042



## RON SEXSMITH AND THE UNCOOL

Originally from St. Catharines, ON, this Toronto-based singer and his band recently released their first LP-length tape independently.

Dubbed *Grand Opera Lane*, it's a bit of a star-studded affair, with Bob Wiseman of Blue Rodeo producing, and guest appearances by Greg Keelor (guitar) and Anne Bourne (cello).

Singer/songwriter/guitarist Sexsmith has a distinct voice that both soars and moans, while bassist Steve Charles and drummer

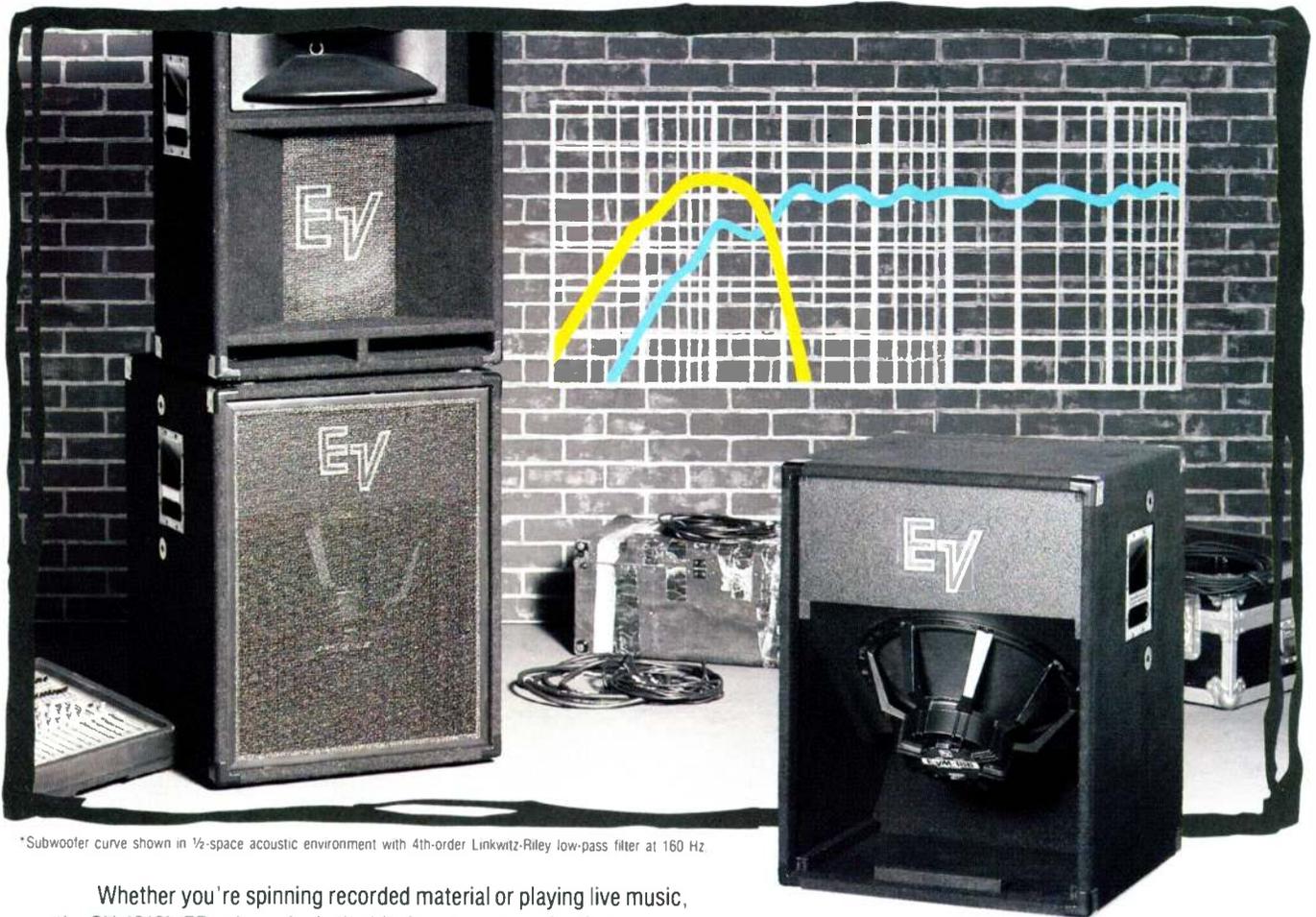
Don Kerr provide the appropriate spark, edge and groove.

The 11 songs on this tape have got to be in hands of some A&R directors by now. The music and delivery are too lopsidedly cool to be neglected for long.

**•Ron Sexsmith and the Uncool•**  
**Style:** Rock/Folk  
**Contact:** 403 Craven Rd., Toronto, ON M4L 2Z5 (416) 367-8257



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