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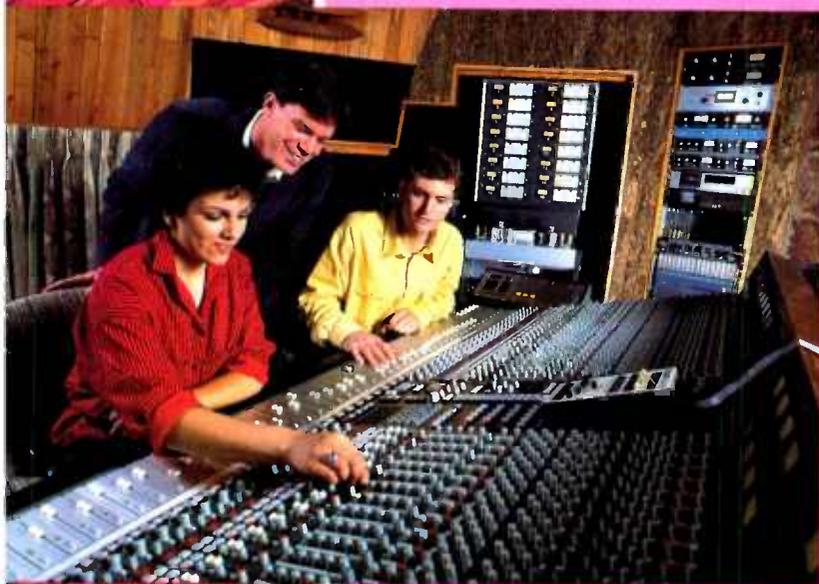
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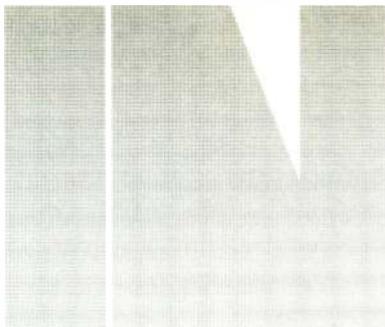


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## ROBBIE ROBERTSON 36

*Canadian Musician's* in-depth interview reveals the many facets of Robbie Robertson — the artist, the guitarist, the producer.

by Richard Chycki

## CRASH TEST DUMMIES 42

Flying high with their first hit single "Superman's Song", Crash Test Dummies' lead singer Brad Roberts, and engineer Bob Doidge, discuss the writing and recording process.

by Chris Gudgeon

# CANADIAN MUSICIAN

FEBRUARY 1992 • VOLUME XIV, NUMBER 1



*Brad Roberts of Crash Test Dummies*

PHOTO: JAMES O'CONNOR

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by Richard Chycki

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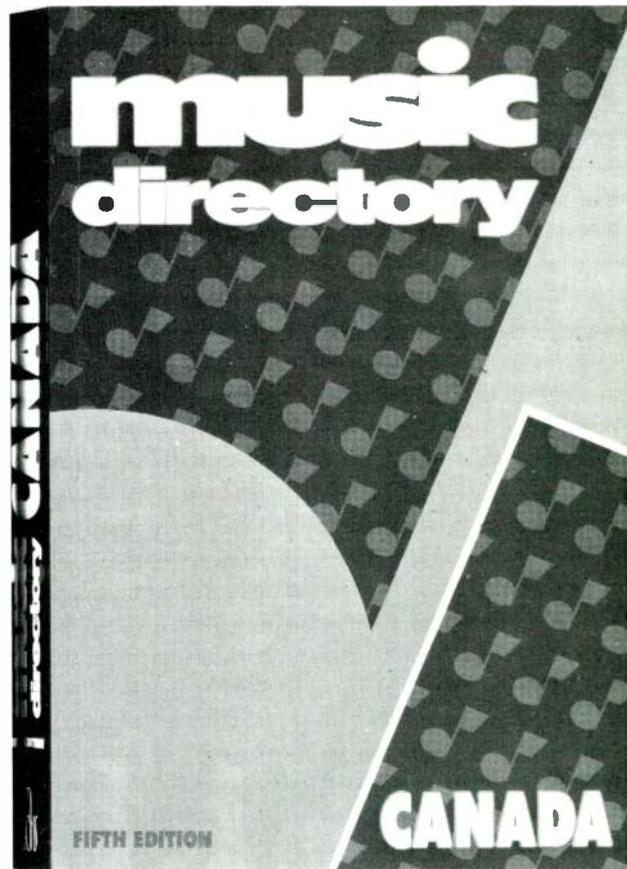
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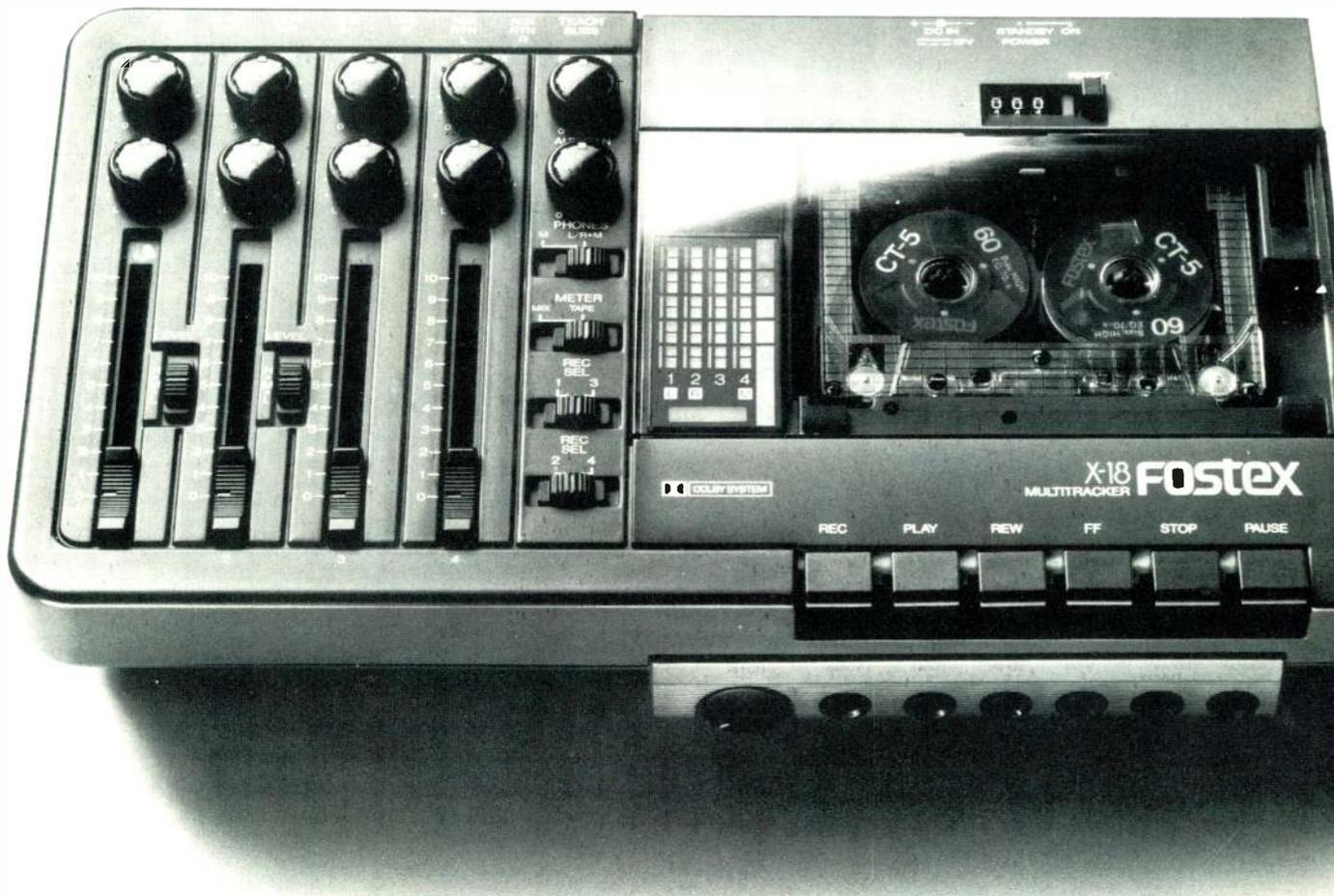
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# ls and whistles, I have a plug.

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# FEEDBACK

## Charmed and Amused

What a relief it was to read Bryan Potvin's funny commentary titled "Technique Vs. Imagination" in the December '91 issue of *Canadian Musician*. I have witnessed some fine (and normally sane) guitarists scream in frustration, trying to emulate and internalize the techniques earnestly offered up by their heroes in the many 'How-to' columns, videos, and tapes currently available. Bryan's good-natured stream of consciousness exposes the silly 'I'm playing as fast as I can, Ma' school of style for the steroidal eye-candy that it is.

Although it can be fun to be overwhelmed on occasion by aural pyrotechnics, it is melody, humour, and intelligence that I will listen to again and again. It is music played by Andy Summers, Roddy Frame, Robert Smith, and Johnny Marr that I'll take home with me and schlep around on my walking.

For imaginative licks complementing well-crafted, memorable songs, listen to Bryan's playing on "You Sold the Farm", "Walk Away", and "Isn't it Lovely". Live, Bryan is one of my all-time favourite performers, and in my opinion, the Pikes are a real national treasure shining above the mire of R&B obsessed and '60s drone influenced bands which this country has in unwelcome abundance.

I selfishly wish the Pikes limited commercial success so I can continue to enjoy them playing to loving crowds in intimate venues. And Bryan, I hope you'll continue to charm and amuse us with your written perspective on what it means to be a musician in the studio and on the road.

*Gina Belov*  
Whistler, BC



## Keep Up The Good Work!

As a Canadian recording artist of the 1960s, I would just like to say that if there had been such a magazine as *Canadian Musician* back then, our industry would have been a much healthier one.

In the mid sixties, I was a member of *The British Modbeats*, on Red Leaf Records (recently re-released as part of the "Made in Canada" series), and I must say that your magazine is THE major source of information for me. I am currently teaching music history courses at Niagara College (St. Catharines, ON). My main course is the complete history of 20th Century popular music, titled "From Ragtime to Rock." Starting in February I am conducting a course on the history of Canadian recorded music. Considering the lack of information on our artists, I am lucky enough to have saved up all of my old copies of your magazine as a source of reference. Keep up the good work!

*Fraser Loveman*  
St. Catharines, ON



## Budding Guitarist

I rarely write to publications, so this is the exception rather than the rule. Your magazine is most informative and innovative. Being an amateur guitarist (I've been playing for 3 1/2 of my 16 years) in an isolated place (southeastern New Brunswick), *Canadian Musician* has helped me blossom into a player, with my own style — a mix of Acadian-Hendrix-blues-classical. Dare I say that some people say I'm a good guitarist?!

Your columns, all of which are very helpful, have pushed me to discover my "voice". In the last year, the subscription to *Canadian Musician* has helped me learn a lot about music. Even though I am French (Acadian) I enjoy this English language publication.

*André Hébert*  
St-André, NB

Bryan Potvin is a member of The Northern Pikes.



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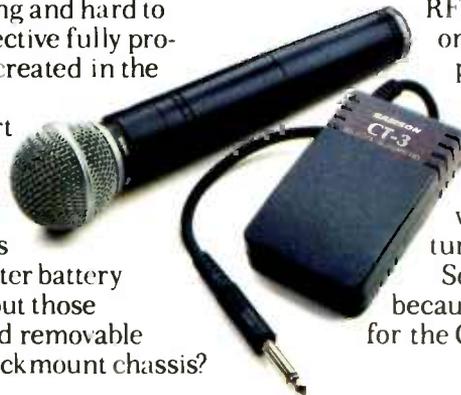
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Phone (506) 453-4985

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Attn: Dave Keighley, Music Director

Style: Jazz, folk, blues, alternative rock, dance, reggae, experimental

Format: CD, cassette, vinyl, reel to reel

Other: Include bio & contact info; Independent acts played throughout programming.

**CRSG-FM** 89.1 MHz

Concordia University

1455 de Maisonneuve, Room 647

Montreal, PQ H3G 1M8

Phone (514) 848-7401

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Attn: Anuska Garcia, Music Director

Style: Alternative

Format: CD, cassette

Other: Include bio and contact info; Various theme programming includes 100% Canadian content show called *Save the Beaver*. All Canadian independent music received is labelled Can Con, and counts for the station's CRTC requirement.

**CJSW-FM** 90.9 MHz

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MacEwan Hall, Room 127

Calgary, AB T2N 2N4

Phone (403) 220-3904

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Style: Alternative rock, jazz, blues, world music

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**CHMR-FM** 93.5 MHz

Memorial University

Elizabeth Ave. P.O. Box A-119

St. John's, NF A1C 5S7

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## HYBRID ARTS SMPTRACK AND EDITTRACK GOLD SEQUENCING SOFTWARE

by Nick Dyer

Over the past five years, sequencing and music software for the Atari ST has developed into quite an overwhelming selection of packages to choose from. It can be very intimidating trying to decide on what package to use as your main sequencer. EditTrack Gold is an inexpensive solution to this problem. It provides plenty of power for the average musician's needs and you can be pretty much guaranteed of getting a completely professional sequencing system without cranking your Visa to the limit.

The EditTrack sequencing package is available in two versions. The first is SMPTrack, which comes with a SMPTE generator and reader for locking to video/audio; the second version is EditTrack, which is the identical program without a sync box.

EditTrack is a 60 track linear MIDI recording system with a very flexible arrange mode. The arrange mode allows you to chain together preselected sections of music, much like a drum machine, but with no limitations as to the length of a section. A section consists of a group of tracks within a specified range of the track, becoming a chain track. You can have as many chains as you have tracks, allowing you to create overlapping arrangements or a variety of arrangements for one song.

The record function is unique because there is no actual record switch; the sequencer is simply always in record mode. Whenever you play your keyboard, the sequencer will record what you've played into a memory buffer called the "keep" buffer. If you decide that you like what you have played, you then select an empty track, mouse-click on the window that is highlighted "keep", and it saves it to that track. You'll never kick yourself for forgetting to hit record and losing your best take.

It would be nice if there were a record/dub mode where you could mix a new take with an existing track. As it stands, you have to

save the recorded information to an empty track and then mix the two tracks together.

There is a very good "cycle record" mode which allows you to record like a drum machine. The sequencer will cycle between specified beat locations and overdub each take with the last. This automatically becomes a new section that you can introduce into a chain track.

EditTrack provides two fairly comprehensive edit modes to edit individual tracks. The graphic edit mode allows you to audition your edits and undo edits before committing to your modifications. These functions include quantizing, transcopying, deleting and gluing any group of notes within a track. You can toggle to the other edit mode, called the "event list", which displays each individual event for you to perform fairly meticulous edits. EditTrack also lets you edit any specified group of tracks for global modifications, for example, insert two bars at a specified location on any number of tracks, or delete ten tracks at once. Also, the tracks can be individually delayed or transposed from the main screen without physically altering the original recorded material.

Another very handy tool is the graphic fader you can move with your mouse. This fader can generate real time MIDI volume fades, tempo changes, or almost any real time MIDI control function. The information then moves to the keep buffer for you to save to a track.

An essential feature of EditTrack Gold is the option to increase the sequencer's resolution to 192 ticks per quarter note. The sequencer defaults to 96 ticks. There are some arguments in the manual as to why this is more desirable, but I personally prefer the feel of 192.

The program is provided with a nice Note Pad desk accessory. The note pad will hold up to 12 lines of personal notes and can be saved to disk or onto a track within a song.

This accessory can work within any program that runs under the Atari Desktop. You can use this accessory while you run a sound editing or spreadsheet program.

The only real setback with EditTrack is that the program does not always handle one way system exclusive dumps. It tends to be incompatible with MIDI devices that send large data dumps. The buffer size for recording is limited, thus it does not record all the information, making the dump incomplete. This problem could be rectified with Hybrid Arts generic librarian/editor software called "GenEdit". But if one doesn't have this facility, using a sequencer is a desirable option.

The program comes with an essential set of editing tools. It includes quantizing and humanizing tracks, extracting isolated notes and copying them to other tracks for separate quantize values, plus a lot of other very useful tools. Without a multitrack tape recorder or a fairly heavy MIDI setup, one sometimes has to tinker a bit with the MIDI data to achieve optimum production value.

The Hybrid Arts SMPTrack and EditTrack Gold sequencing software is a lot of sequencing power for the buck. These days picking up an Atari computer is as expensive as purchasing a small multi effects unit. A whole package including EditTrack would cost the same as most hardware MIDI sequencers, but with the distinct advantage of expandability. You can use your computer as a word processor, for example, which is something you could never do with a hardware sequencer.

I have had a lot of success using this program for scoring videos and producing a variety of television jingles. I highly recommend this software to people who want to get into MIDI sequencing with a nominal budget.

*Nick Dyer is a Toronto-based film score and jingle composer.*

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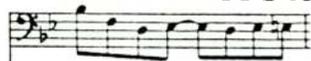
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## PRODUCT REPORTS

# ANATEK POCKET MIDI SERIES

by Richard Chycki

Anatek's Pocket MIDI devices each perform a specific utilitarian MIDI function, and using no batteries to boot! Four Pocket test units from the fifteen currently available were provided; summaries of their capabilities follow:

### The Pocket Sync

This unit takes unrecordable MIDI time code from a sequencer and outputs FSK to lay to tape. When the FSK tape output is connected to the Sync, it outputs corresponding MIDI time code. Several LEDs yield operation status — a red LED (MIDI status) remains solid when power is on but the Sync is not receiving MIDI data, turning off when MIDI data is received, and blinking when receiving MIDI clock from the sequencer. The green LED (tape status) remains off when no FSK or carrier is present, going solid when carrier is present, and blinks at the MIDI clock tempo as received from reading FSK from tape. The manual recommends the recording level for the FSK according to the machine type for optimum performance. Also included in the Sync is the ability to jam sync. If FSK is temporarily lost, usually from tape dropout, the Sync will continue to generate time code for a selectable 1/4 or one second.

### The Pocket Mapper

This unit takes one of 16 possible incoming MIDI modulating controllers, a breath controller for example, and converts it to another controller, say volume. All other MIDI information is retransmitted unchanged. Selection of which controller to modify is selectable by four DIP switches; selection of what to change that controller into is by another four DIP switches. A legend on the Mapper's casing clearly indicates the correct switch setting for the desired controller. The single red LED remains on for OK status.

### The Pocket Curve

Physically, the Curve closely resembles the Mapper. However, its function is to alter incoming velocity data according to one of 24 (4 banks of 6) possible velocity responses, selectable via 8 DIP switches. DIP switches 7&8 choose which bank of 6; DIPs 1-6 select the response desired. Bank 1 linearly increases controller sensitivity in varying degrees. Preset #1 is especially noteworthy. It allows the DX-7 to access all

128 velocity increments. Bank 2 is opposite, linearly reducing velocity sensitivity. Bank 3 contains a variety of logarithmic compression and expansion curves. Bank 4 removes all velocity action, restricting to one of the six levels.

### The Pocket Sequencer

By far the most complex of the four test units, the Sequencer boasts a 7000 note capacity spread over the 16 MIDI channels. A detachable 256K memory card provides nonvolatile memory for when the unit is powered down. By combining a simple rocker type control bar with a footswitch and setup information via note information from the keyboard, many operations are possible from this deceptively simple little box.

Recording is easy. Pick the MIDI channel with which you wish to record. Press the Record side of the control bar and then the Play side. You're given a one bar count in by the LEDs and dual beep tone and voila, you're recording! The information is loaded to a temporary buffer memory so that the information can be analyzed and manipulated as desired before being committed to the nonvolatile memory card. To punch in, quickly hit Record twice and then Play. Transmitting MIDI from the keyboard overwrites that information over the previously recorded material. If you wish to "wind" to a particular part of the tune, the procedure is as the Play function described shortly. Overdubbing onto the same track is an easy matter of recording on the same channel. Accepting the track into the memory card involves press and holding the Record button, waiting for a beep and a subsequent LED flash to acknowledge information acceptance.

Setting tempo, time signature, and quantization is done through the keyboard while the Sequencer is in quantize mode, entered by pressing and holding the Stop button until it beeps. Quantizing to quarter notes, eighths, eighth triplets, and sixteenths is performed by pressing the C,D,E, and F keys respectively below middle C. Tapping middle C, or the Stop button or the footswitch for that matter (the MOD wheel also works but don't tap it), according to the desired tempo in a 40-280 BPM range will reset the tempo away from the 120 BPM default setting. Quantizing is cancelled by pressing D flat in that octave region. Setting the time signature in any of 13 increments from 2/4

# PRODUCT REPORTS

## ANATEK POCKET MIDI SERIES *Continued ...*

to 16/4 is possible by pressing the corresponding white key from E above middle C to the E 2 octaves above.

The Pocket Sequencer operates very much like a tape recorder when playing back a song. Once in Play mode (by pressing the Play button) the unit will fast forward by pressing Play and rewind by pressing Record. Pressing the Stop button will stop the sequence; pressing it again will continue it from that point.

### In Use

Working backwards, I'm amazed that Anatek scrunched so much power into the Pocket Sequencer. Because of the number of control settings that are in combination with the keyboard, I had my nose glued to the page/manual more than I would have liked. Losing that page could be a problem

as there is no instruction summary silkscreened to the case. Unfortunately, more onboard switches would undoubtedly push the unit cost up so it's an understandable compromise. All the units in fact worked exactly as expected, while maintaining their inherently unobtrusive profile. Up to 4 of these little gems can be connected to a MIDI line. Any more and you'll need a power booster available from Anatek. But if you need that much MIDI alteration, you might be better off with a single powerful processor.

The Anatek Pocket Series have the market cornered in simple but powerful utility MIDI modifiers. They're a cost-effective solution to those little customizations to a MIDI system that will really make it work for the user.

# SHERPA SP63-8 ELECTRONIC PERCUSSION PAD SYSTEM

by Greg Critchley

The Sherpa SP63-8 Electronic Percussion Pad system allows the drummer to create realistic acoustic drum performances through MIDI.

The technology of MIDI has been racing forward at an astounding pace since its inception just over a decade ago. At the forefront of its development has been the computer and keyboard mega companies who have shaped both the direction and the sound quality of much of today's popular and industrial music. Unfortunately, left standing in their wake are countless frustrated buyers turned sellers trying to keep abreast of the current technology while attempting to resell their outdated gear at a normal depreciation level. If one is to consider the enormous costs of this endless cycle of equipment turnover, one would be hard pressed to prove that his search for that great violin or snare drum sample wouldn't have been better realized with a real violin or snare drum. After all, the ideal sample and sound library contains samples that best imitate the sounds and textures of real instruments. Art imitates life, as the saying goes, and in MIDI we find no exception.

Enter the MIDI drum set up. So long in the making, MIDI drums made their entrance in a clumsy, confused manner by

way of the drum machine. Through constant remodification and research they now rival the capabilities of the MIDI keyboard in their abilities of imitation. Although the drum machine is a non-human instrument of the present, it is a perfectly viable means for creating music. Until now I haven't discovered a MIDI drum set up that truly creates realistic drum performances, but the Sherpa SP63-8 Electronic percussion pad system comes closer than any I've seen. They are a drummer's key to the MIDI world of instrument imitation. Here's why:

When a drummer sits down to perform on a set of electronic drum pads, it is important for him to feel that the pad he is striking justifies the sound that is produced. In other words, if by hitting the bass drum pad a triangle or conga sound is heard, a sense of disassociation takes place. If, however, in striking a snare pad a snare drum sound is produced, an amount of authenticity is realized. In view of the lack of product support in this area, Sherpa Enterprises has designed cymbal and hi-hat pads that actually *seem* like the real thing! This is achieved in many ways, the least of which is the realistic appearance of the pads themselves. The hi-hat pad actually attaches to an existing hi-hat stand and has a very authentic feel, and is

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## SHERPA SP63-8 Continued ...

controlled by the drummer's foot. When the drummer lifts his foot while striking the pad, an open hi-hat sound can be triggered; if he lowers his foot onto the pedal while striking the pad, a closed hi-hat sample can be heard. Through this unique design a closed hi-hat sound can also be triggered by the foot action on the pedal, allowing the hi-hat to be used while the other limbs are elsewhere on the kit. This alone is a breakthrough in MIDI drum controllers and makes the Sherpa hi-hat pad a must for any MIDI studio.

The ride and crash cymbal pads are equally impressive. Two playing surfaces on the ride cymbal pad allow the sounds of both the ride and the bell of the cymbal to be triggered from the same pad. In addition, both surfaces are isolated from one another using a shock absorption design that eliminates unwanted crosstalk. All Sherpa cymbal pads mount on existing cymbal stands and their flexible construction allows them to react very realistically to light cymbal shading and powerful crashes. No doubt this will save on drum sticks, prevent "tennis elbow", and lengthen the life of the pads themselves. The crash cymbal pads are simple and efficient and, like the ride cymbal and hi-hat pads, offer an eight-inch playing surface with cross talk elimination.

The Sherpa snare drum pad is also quite unique. Unlike most dual trigger pads which isolate the rim and pad surfaces, the Sherpa snare drum pad combines two triggers to allow some cross talk as a very special feature. With the sensitivities set properly the drummer can assign one snare sound to the middle of the pad and a different sound to the edge of the pad. In this way he can change the sound of his snare drum by playing closer to the edge of the pad, allowing for a more realistic tonal response.

Unlike the snare drum pad, the tom and bass drum pads employ a single trigger design. All drum pads feature the same eleven inch playing surface, made of high-bounce soft-touch rubber, as well as a floating design that keeps the actual stick tapping sound to a base minimum. This greatly facilitates the late night or apartment drummer, allowing him to play the night away without disturbing the neighbours. The bass drum pad will easily accommodate any single or double pedal and comes with a patent pending velcro stopper to prevent sliding on a carpeted surface. The pads are encased in round edged plastic, giving them maximum strength and durability as well as a very handsome and classy look. Their lightweight and compact design make transportation simple.

Other features include standard 1/4 inch phono plugs on each pad (two each on the snare drum and hi-hat pads) and a universal

mounting system that will fit each pad onto any make of drum hardware.

If you do wish to purchase hardware for your Sherpa SP63 pad set, a special rack stand system is available. Made of polished chromed steel tubing held together by lightweight heavy duty aluminum castings, the Sherpa RS91 rack stand system includes all necessary tom mounts and cymbal stands. The bass drum pedal, hi-hat stand, and drum seat are not included.

I personally used the Sherpa pads and rack stand system on the job to put them to some real tests. I can't find enough good things to say about the feel, look, and capabilities of their electronic drums. The only criticism I offered to Sherpa Enterprises was this: when the ride cymbal pad is mounted on a cymbal stand, the wing-nut gets in the way of the bell part of the pad. There are simple ways around this problem, such as changing the angle and height of the pad, and it is at most a minor nuisance. However it seems that my criticism was taken seriously enough that a new pad design with a raised ride cymbal bell should be available by the time this article is printed.

My real complaints are with the mega companies who manufacture the drum sound modules and MIDI interfaces that are necessary to complete an electronic pad system such as this.

A simple set up such as the Sherpa SP63 pad kit needs a MIDI interface with twelve inputs and very few companies offer them with more than eight inputs. (Roland has one with 16). Cymbal samples are also a problem. Some of the best drum sound modules do not have an open hi-hat or crash cymbal sound that responds well to external MIDI control devices. Those sounds often cut each other off, resulting in a "machine gun-like" effect when a succession of 8th notes are played at different volumes.

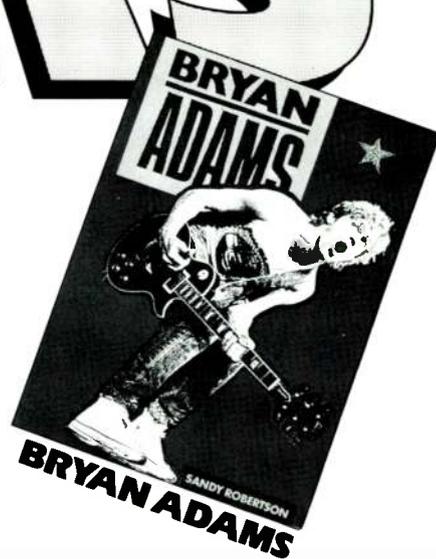
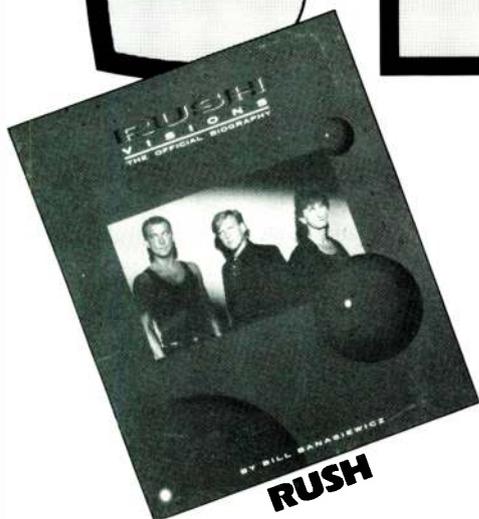
It seems that these Toronto based entrepreneurs have really found the heart of what MIDI music makers have been looking for in a drum pad setup — an economical and functional means of imitating live acoustic drums. They have done the "next to impossible" and left most of the big time manufacturers of drum sound modules and MIDI interfaces in the dust.

For more information, contact: Sherpa Enterprises, PO Box 556, Stn. U, Toronto, ON M8Z 5Y9 (416) 580-7373, FAX (416) 251-3625.

*Greg Crutchley can be heard on recordings by Kim Mitchell, Regatta, Gowan, World on Edge and Harem Scarem. He can also be heard on upcoming appearances with Rik Emmett, Gowan, Zappacosta and the Portland Brothers.*

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# BUILDING A TUBE DI

*Hello and welcome to Canadian Musician's new Projects Department. I'm happy to say that Jim Norris, (our illustrious publisher and editor of awareness) has chosen me to be the first to deflower this series. I'll spare you any further amenities and get on with the project — the tube buffered direct box.*

**T**his is one of my faves because it's unusual, simple in theory and construction, and the sonic benefits are numerous. It has a way cool warming characteristic that is pleasant for all instruments, including those "cold" digital sounds that we so often hear complaints about. The buffer has an enormous amount of headroom but if you should clip it, it's very soft, imparting a gentle compressing effect for which tubes are renowned. The DI takes a high impedance input and shuttles it out balanced, low impedance — perfect for long line runs.

Before we continue, I must mention that we are dealing with 120 volt line power and approximately 200 volts on the tube plate. Both can be lethal! If your electronics technique is not up to snuff, don't attempt this project. Get somebody who is qualified to build this unit for you. We can't be responsible for any damage or injury you may incur, so please ... be careful.



## Circuit Description

The design of the DI, shown in Fig. 1, is an amalgamation of several standard "textbook" circuit designs — tube cathode follower, transformer impedance converter, and power supply. The tube stage, half of a 7025A Groove Tube twin triode, is the unity gain cathode follower that buffers the input signal with an extremely high impedance of 1 Megohm, isolating it from any unpleasant loading. This is particularly beneficial for piezo and other passive pickups (read: guitar and bass) that are happiest with a high impedance load. As I mentioned earlier, the tube stage is a cathode follower. Characteristically, it has a low output impedance and can take a fair bit of loading with no sonic degradation. You will commonly see this stage design at the send of a tube buffered effects loop on guitar amps. The tube feeds an extremely high quality audio transformer, the ubiquitous Jensen JE-DB-E, to drop the impedance and the signal down to microphone levels.

The root of exceptional sound here is high parts quality and correct construction technique. Note that the resistors in the tube circuit are all 1% precision metal film, chosen for their stability and extremely low noise. Regular composition types will work but with substantially degraded performance. Capacitors are PETP polyester; polycarbonates are also acceptable.

The instrument signal enters at J1. Note that J1 is a closed circuit jack, shunting the input to ground when nothing is connected. Output J2 parallels J1 for feeds to amps etc. Because of the closed circuit on J1, you can't use J2 as your input, as the signal will be shorted to ground. C1 couples the input to pin 2 of V1, the grid. Plate voltage from the power supply is connected to plate pin 1 via R1. The buffered signal is tapped from the cathode, pin 3, through C2. It enters the Jensen transformer where the impedance is converted from approximately 100KΩ down to about 1KΩ.

BY RICHARD CHYCKI

C A N A D I A N M U S I C I A N

The dual power supply, Fig. 2, is standard for tube circuits, one half generates the high plate voltage and the other half delivers current for the tube heater. The DC filament supply helps to keep hum and noise to an absolute minimum, common these days in critical tube circuits, for example, at the front end of high gain guitar amps. Both sides of the supply are full wave rectified and fed through multistage filter networks. Approximately 175 VDC appears at the output of the plate supply. Shunt resistor R9 drains the supply when powered down to reduce chances of an unexpected shock after the unit has been off for a while. Filament voltage is 6.1 VDC. There is no wall ground connected to the DI because any differential current between the box and components could induce hum by capacitance. The shield of either the input or balanced cable provides suitable protection and since the unit is never used without both cables intact, everything stays nice and safe. Use copious amounts of heat shrink and careful construction technique. Keep that fuse right at the point where the AC enters the case and don't omit it!

**Putting It All Together**

A metal chassis is a necessity for its shielding and strength. I used a Hammond 1590 series cast aluminum case, which is reminiscent of the old larger MXR pedals (remember that ol' green analog delay?). They come in a variety of textured pre-painted colours. One tube doesn't generate a whole lot of heat so ventilation isn't necessary. Just be sure to leave adequate air space around the tube inside. I used a PC board for the prototype, designing the power supplies at the end of the board close to the AC transformer. I'd recommend you use a PC board as well for maximum reliability and stability. Try to mount the tube and Jensen away from the AC transformer as much as you can, just to be sure that you're minimizing any chance of hum pick-up.

It is absolutely critical that you observe single point wiring rules with no exception. I chose one of the chassis mounted jacks as my tie point for its good location and good chassis contact. The plate

and filament power supply grounds should only meet at this point, as should the Jensen wires (black, white, orange and lead to ground lift switch), and the tube circuit common. Keeping internal leads very short and neat will negate the need for shielded wire. By the way, you were going to follow the international standard and wire pin 2 hot on the XLR connector, weren't you?

A word about the Jensen: You'll want to be careful handling the leads as they are somewhat frail. By the way, it's by far the most costly piece of the DI at about \$120 single unit order cost after currency conversion, shipping, and Canadian tax, tax, and more tax. But don't skimp! You may save yourself a few bucks but it'll cost you way more in sound — and great sound is the reason you're building this DI in the first place, right?

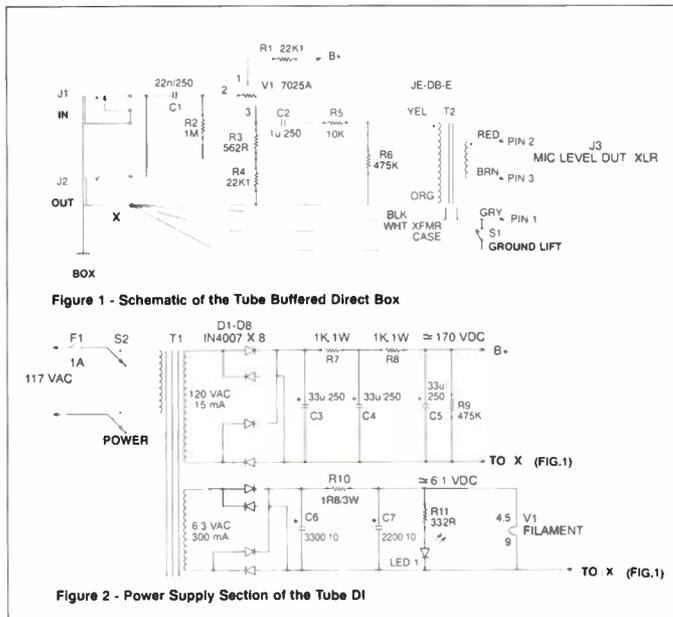
**Testing, Testing**

These first checkups should be done with the power off. Be sure to check for any shorts on the board first. Temporarily jumper the junction of C7, R8, and R9 to ground. With the tube out of its socket, check for a 22K1Ω resistance from pin 1 to ground. A reading from pin 3 to ground should be 22K6Ω. Be sure to remove that jumper when you're done.

Powering up the unit (still no tube in the socket), the LED should light. Across pins 4, 9 and 5, 9 you should have just over 6 VDC. Pin 1 to ground should read about 170 VDC. Check the yellow lead of the DB-E and the input (with an open plug inserted into J1) to ground for 0VDC. Power down and let the bleeder bring the plate voltage down to 0V. If all checks out well then your odds of success are high. Plug in the tube and power up, and warm up. Congratulations, you're the owner of a tube buffered DI

If you're interested in seeing a particular circuit design covered by the Projects Department, feel free to write to the editor and let him know so we can do something about it for you.

*Richard Chycki is a freelance guitarist/engineer/producer from Toronto.*



**PARTS LIST**

- All resistors 1/2 watt 1% precision metal film unless otherwise noted
- Philips MRF30F or equivalent
- R1, R4: 22K1
- R2: 1M
- R3: 562R
- R5: 10K
- R6, R9: 475K
- R7, R8: 1k/1 watt
- R10: 1R8/3 watt
- R11: 332R
- C1: 22n/250 WVDC PETP polyester or polycarbonate
- Philips 341-55223 or equivalent
- C2: 1.0 uF/250 WVDC PETP polyester or polycarbonate
- Philips 341-89105 or equivalent
- C3, C4, C5: 33 uF/250 WVDC Aluminum Electrolytic axial lead
- C6: 3300 uF/10 WVDC Aluminum Electrolytic axial lead
- C7: 2200 uF/10 WVDC Aluminum

- Electrolytic axial lead
- D1-D8: 1N4007 1A/1000 PIV diodes
- LED1: LED - not critical -1.8-2.0 V @ 20-30 mA. - your colour choice
- V1: 7025A (Groove Tube recommended)
- T1: 120 VAC primary, 120 VAC/15 mA & 6.3 VAC/300 mA secondary Hammond 262B6 or equivalent
- T2: Jensen JE-DB-E transformer 20K/150
- J1: 1/4" chassis mount phone jack - closed circuit
- J2: 1/4" chassis mount phone jack - open circuit
- J3: chassis mount XLR male connector
- Switchcraft recommended or equivalent
- S1: SPST switch
- S2: DPDT switch 125 VAC/3 A
- F1: 1 A fast blow fuse.

- Misc. parts: fuse holder (chassis mount or in-line), pc mount tube socket, metal case (Hammond 1590 series recommended), power cord w/2 prong plug, grommet, pc board, mounting hardware, heat shrink, wire, etc.

**Where To Shop**

Jensen JE-DB-E available directly from Jensen Transformers Inc., 10735 Burbank Boulevard, North Hollywood CA, 91601. Tel: (213) 876-0059, Fax: (818) 763-4574. Closed Fridays. Many of the other parts are available from Electrosonic Inc., 1100 Gordon Baker Rd, Willowdale ON, M2H 3B3. Order desk: (416) 494-1555, general inquiries (416) 494-1666. If your favourite local music store doesn't carry Groove Tubes, you can contact Groove

Tubes Inc., 12866 Foothill Blvd., Sylmar, CA 91342. Tel: (818) 361-4500

**Want To Know More?**

If building this project has piqued your interest in tube powered equipment and you would like to read about it, *The Tube Amp Book, Volume 3* by R. Aspen Pittman is laden with servicing, technical, and maintenance tips, amp backgrounds, specs, and tons of schematics for many amps. It's also available from Groove Tubes.

Although it has been out of print for a number of years, the *FCA Receiving Tube Manual*, 1975 edition #RC30 is likely sitting in the reference section of any well stocked library. It is the bible of tube circuit design that is worth a long study.

# BREAKING OUT OF THE BOX



When he's not on the road touring with Aldo Nova, or in the studio with Frozen Ghost, Toronto-based guitarist Phil X can be found running his Sunday night jams at his family's restaurant.

**W**hile touring the States for four months with Aldo Nova, I had the opportunity to talk shop with several guitar players. I found a fair amount confessed to having reached a plateau of a non-progressing capacity. Basically, they felt as though they were not improving, or at a stand-still. That's fine if you sound like Steve Vai. It's also fine if you sound like Keith Richards, unless of course, you'd rather sound like Steve Vai. (Not that you should sound like anybody; this is just an example.)

When I watch guitar players solo, some seem to restrict themselves to a four fret area on the fingerboard. This is what I am referring to as the "box". In most cases, the "box" consists of a pentatonic scale with a flat five or fifth. This is a cool scale and very applicable to various styles of music. If I were in the key of A, the scale would be as follows: A, C, D, E-flat, E, G, A. Figure 1 shows how you would play this in a box pattern. Figure 2 is an example of how to break out of this particular box. We are using the exact same notes but some are played on a different area of the fingerboard. Figure 2 can be used as both finger stretching and picking exercises. Play all the notes in sequence with an alternate picking motion. Once you have reached the fifteenth fret, return to the third fret playing the scale backwards.

It's a good idea to start out slowly, concentrating on articulation. Once you get this process fairly smooth, you can then kick it into high gear.

Figure 3 is another exercise to further develop your picking and fingering coordination. If you are an advanced player executing this piece at warp speed, try starting the exercise with an upstroke as opposed to a downstroke. If you are human, it should be more difficult to get through the piece flawlessly.

That's another thing I'd like to mention. No matter how much you practise, you are not going to advance your style practising what

you already know, or techniques you have already mastered. If you take licks, riffs, or any of your favourite solos and try to incorporate fingers you don't usually use, you can develop your neck hand immensely. Also, if you normally start with a downstroke, starting with an upstroke will strengthen your picking hand. You don't have to start playing like this; these are just exercises that will help you become a stronger player.

Finally, I recently realized that most of the neat little licks I like to call my own were once accidents or mistakes. You can stumble (and I do mean stumble) onto some blow away stuff when you're just wanking around. You might want to turn on a tape recorder once you reach that certain point of artistic meditation. When you listen back, you just might surprise yourself.

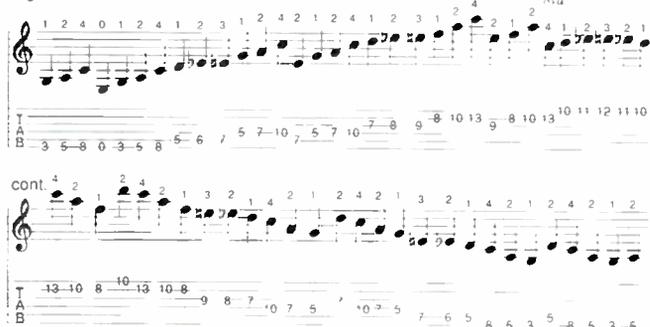
Fig 1



Fig 2

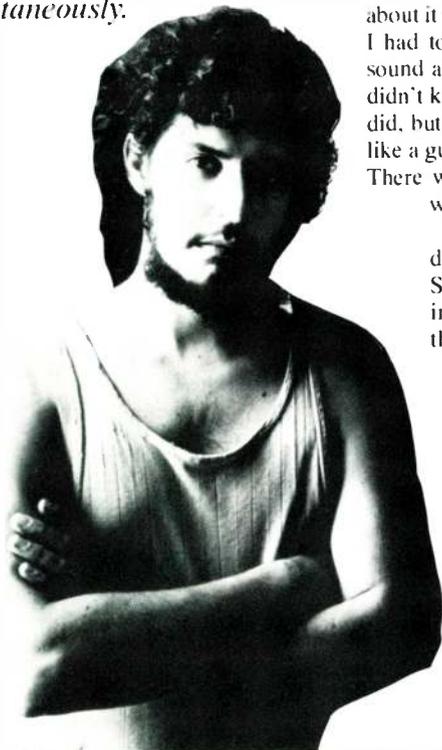


Fig 3



# THE FINE ART OF IMPROVISATION

*In the process of writing an article about improvisation, it occurred to me that to speak only about technique would ultimately have shortcomings. This could only be overcome by addressing the internal process instead. To speak only of how to play this lick or that lick is inadequate for someone trying to figure out how to compose spontaneously.*



**H**is daughter greeted me at the door and led me to the music room where he sat. Fred Stone, trumpet player with Duke Ellington, member of Canadian rock band Lighthouse, and the guy who — among the many musicians I had met since moving to Toronto — had the reputation for being able to teach improvisation.

I had heard that he had had a stroke weeks before, but he seemed fine to me: a thin man who remained seated with a blanket over his legs for most of the visit. It was hard to believe I was actually going to spend forty dollars for a piano lesson from a guy who played trumpet. And forty dollars was worth a lot more in 1983 when I worked at a used record store that paid \$6.00 an hour. But what the fuck.

I didn't know where to turn and I was depressed, feeling like a guy from Mars who had woken up in Regina; feeling like nobody spoke my language. I had some lessons with a famous Toronto jazz teacher, but the focus was on technique. I wanted to know how to summon up that experience that I had sometimes had with music — where I felt like I was doing something that I had never done before. It was almost like if I started to think about it while doing it, I would lose it and so I had to just coast and be amazed by the sound and movements of my own hands. I didn't know how I got there the few times I did, but I did. And then I was changed — like a guy from Regina waking up on Mars. There were definitely other worlds, and I wanted to get to them at will.

In my 'I hope this is worth forty dollars' tone of voice, I told Fred Stone about myself and then the first interesting thing happened. I told him that I thought it was very important to think about the audience. He said that he thought the best thing any artist could do for an audience was to forget about them. It didn't make sense to me until years later... and did it ever make sense!!

How common it is for artists to try and please audiences or pretend that they are authentic. Suddenly I realized that Keith Jarrett, whose piano music always blew me away, now doubly blew me away because he has the nerve

to turn to an audience and say 'shut up' when they are making noise. Critics haven't talked about his music for years because they're so busy criticizing him for having the nerve to be upset about people coughing. Their reaction isn't so strange, but does anyone look at the flip side? Jarrett knows that, in order for him to do something that everyone has come to hear, he needs silence. The sound they make is distracting and ultimately **HE DOESN'T WANT TO THINK ABOUT THEM!** He wants to think about what he's doing. That's what Fred Stone meant when he said it was the best thing you could do for the audience. Just be the thing you are, and if it's worthwhile the people who understand it will.

So then, pointing at the piano, he says, "Make something up." So I sit down: I'm really wanting to make something up but what comes out isn't exactly anything I've never done before. When I stopped he said something which nobody else had ever told me up to that point in my life. "You don't know what you're doing." It was like having climbed the tallest mountain to hear somebody say that. He wasn't sidetracked by my licks and he objectively listened to how musical I was (or, should I say, how musical I *wasn't*!?!). "Why don't you try to play again, but don't play anything unless you can first hear it in your head."

Going back to the piano, and playing ten times slower, I was grateful. Waves of excitement crashed through me because of this simple direction. *Don't play anything unless you hear it!* Of course! Later, relistening to any recording by any artist that truly moved me, I could tell that part of what was going on was that the person was involved with listening as opposed to going through the motions.

I didn't go back. What he pointed out was worth a lot of hours to me. He died a couple of years later. There's something so wonderful about getting the help you need. So many times you're in situations in schools where people tell you to trust them and it will make sense later. But there's nothing like knowing for yourself right then and there that something is right on. It still makes me laugh to remember how I thought I was impressing him; he could see I was just a show-off.

*Bob Wiseman is a Toronto-based record producer, recording artist, and keyboard player for Blue Rodeo.*

# DRUMMERS: FRIEND OR FOE?

**I**t has been my great fortune, particularly as a bass player, to play with many of Canada's greatest drummers over the last fifteen years or so. At this point in my career as a freelance musician, I have occasion to play with as many as ten different drummers in a week, all of whom have individual characteristics to their playing which make them unique. It is for this reason that it is most important that we bassists learn to play with, understand, communicate with, and, at times, tolerate that most special person: THE DRUMMER.

I'm writing this article not for the sake of those professional musicians who are working in the field, but for the benefit of the many up-and-coming bassists who at times find it difficult to work with a particular drummer. I have learned throughout the years to try my best to work closely with the drummers I have had to play with. This has taught me a multitude of things about myself as well as the drummers I work with, and it has opened my mind and ears to some facets of music I might not have paid as much attention to otherwise.

In order for any band to sound cohesive, regardless of the style of music, it is imperative that the drummer and bassist have a good rapport, both musically and personally. This is not always as easy as it may sound; we are human beings after all. Add to that the fact that we are musicians with a great deal of pride, and a varying degree of ego, and this close musical and personal bond can be more difficult than expected.

This brings to mind a great drummer who I play with on occasion who never ceases telling me how he is the greatest drummer in the world, and every other drummer "stinks". Then there are those several other drummers who are the opposite and always put themselves down. The reality is that they are all fine musicians, and I enjoy playing with all of them, but these elements can put a strain on the personal aspect of things if taken too far. (I must add at this point that all musicians, including myself, are guilty to a certain extent of some, or all of these traits.) There are those drummers who feel that metronomic time is a competition, and those who feel that groove is more important than unyieldingly correct time. There are those drummers who feel that playing very simply is the way to be, and those who feel the drums

should be played in a technically busy manner to express the music properly. There are many drummers who play the groove from the upper part of the kit, i.e. the cymbals, toms, etc., and there are those who play the music from the bottom of the kit, i.e. bass drum, snare drum, and hi-hat. Some drummers play behind the beat, some on the beat, and some way on top of the beat. Some drummers can play with a click track, some can't play a one bar fill without losing the click, and so on, and so forth. And for each drummer that is a specialist in a certain area, there is another who is an expert in some other style. The point being made is that all drummers, and all musicians for that matter, have strengths and weaknesses.

It is for these very reasons that I have tried to adapt my playing as best I can to suit each drummer that I play with. This has involved some "rules of thumb" which I have learned over the years; I have found them to help immensely in my career as a freelancer. Having just spent a year living and working in Boston, and having the great fortune of playing with many great drummers in that town, my "theories" were put to the test, and succeeded. Now that I'm home in Toronto again, I rarely play with a drummer whose playing I am not familiar with, but each time I still find these techniques useful. Here they are:

**Develop an open musical communication.** I can learn a lot about the drummer I work with by knowing his/her favourite bass players, favourite styles of music, favourite albums, etc. Through understanding the drummer's musical influences, I can gain a greater understanding of what he/she likes from the bassist, and therefore try my best to accommodate. It is more important to sound good together



Mike Farquharson is a freelance musician in Toronto. He has a Master's Degree in Jazz Composition and Theory from the New England Conservatory of Music in Boston. Mike teaches part-time at Humber College, and his debut album (with Jazz Inspiration Records) is scheduled for release in early 1992.

PHOTO: DAVID STILLWELL

## BASS

as a team, than it is to sound good individually, but weak together.

**Try to develop a close relationship** where criticism is not taken personally, but constructively. Easier said than done sometimes, but this can help substantially in making drums and bass sound great together. A good friendship and healthy respect can make comments which might on occasion be construed as malicious, actually very helpful.

**Be sensitive** both personally and musically. Use your best judgement here, and try not to "rock the boat". Sometimes things are better left unsaid. Like all close relationships, nothing is ever perfect. Keep that in mind.

**Learn to listen and feel what the drummer is doing.** I quite often will listen without playing to try and get a sense of what I can do to fit in. This varies with the style of music. For example, in pop/rock, the groove is generated from the bass drum and snare drum. In funk/R&B the groove can be more complex in syncopation and technical patterns, and I seem to focus on the bass drum, hi-hat, and snare. On the other hand, a great jazz drummer will generate the groove from the ride cymbal and hi-hat, using the bass drum, toms, and snare for colouring. Each drummer is unique in the feel that they generate. Try to conceptualize where the "quarter note" lies, and play accordingly. If the drummer tends to lay back, I just relax my body, and put myself in that frame of mind. If, on the other hand, the drummer plays on the top of the beat, I try to lock in on that groove.

In a weak moment of self sacrifice you can **ask the drummer** you are working with what he/she would be comfortable with in regards to your performance. The drummer can most often conceptualize in a general manner what would sound good to them.

**Try not to overplay.** This is one rule I still try to keep. Listen to drums and bass together and make sure you aren't cluttering up the groove. This goes the other way around as well, and open discussion can clear up any problem.

These few points can make working with any drummer a lot easier. I often joke around saying, "You make me sound great", but in reality that is what the bass/drums combination is there for — to make each other, and consequently the band, sound great. There is nothing more rewarding as far as I'm concerned than making music that feels good, regardless of style, or whether it is played live or recorded. Too often bass players and drummers point fingers at each other, but more often than not both are guilty in one way or another.

Personally, I am incredibly fortunate that, 99% of the time, I play with drummers that I love to play with. Each one of them is unique and different, but they are all fine musicians — even if they think they are the greatest in the world!

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# ARE YOU LISTENING?

**A**t a recent *Spirit of the West* show, during a part of the set where I come off the stage for three or four minutes, someone I'd never met approached me and asked, without introduction, if I knew what to call someone who hangs around with musicians. I gave the gentleman a caustic stare and deadpanned, "Would that be a drummer?" He seemed oblivious to my distaste for his little dig, so I departed to the sound of his cackle of amusement.

After the show I thought about that worn-out old joke and wondered who started it. Could I track him down and force him to watch *Three's Company* re-runs until he became physically ill? Would I have to look in an antique guitar shop for him? Who was this awful person and what did he have against poor defenceless drummers?

After further rumination, I ruefully admitted that there was perhaps just a tiny grain of truth to this joke. Sometimes, just occasionally of course, drummers deserve the rap they get. Once in a while, a drummer will get so distracted by the pattern he's playing, or so wrapped up in the sheer cathartic joy of the groove he's playing, that he forgets that there are others playing with him. Doubtlessly every other musician, regardless of what instrument he plays, has plenty of moments of this sort, but drummers really get to be the goat because they've traditionally been considered "support personnel". The drummer too, especially in rock 'n' roll, is constantly being referred to as "the foundation". (Personally, to be considered anything less than equal within the framework of an ensemble makes me angry as a stepped-on rattlesnake, but that's beside the point.) In order for a drummer to avoid being classed as little more than a Neanderthal, he must do what every good musician does, and that is to *listen*.

Listening is perhaps the most important aspect of the musical process. We can make speeches until we are old and grey, but with no one to hear the words, it's a wasted effort. If I expect to be listened to, I must first listen to those around me. This is not simply a courtesy; it goes much deeper than that. Comparing musical performance to a conversation, you never spiel off endless monologues with your fingers in your ears. You listen to what your counterparts are saying, consider it, and

hopefully you add to it. Perhaps you can make a point or two that someone hasn't previously considered, or inject some humour; perhaps even disagree. You wouldn't be able to do this if you failed to hear what the other speakers said. Music is much the same. In order to supply a firm foundation for a band, I must co-operate with the bassist, who in a sense is liaising between the drummer and the melodic instruments. I must be able to hear him in order to interpret where my placement within the whole musical picture is. I must realize that I have in my power the greatest influence over the dynamics of the band, and in order to employ this power, I must simultaneously be in tune with the vocalist, or soloist, or whoever is carrying the melody or central focus of the composition from moment to moment. Not only must I suggest and carry the dynamics to other levels, but I must be ready to move to another dynamic if the vocalist chooses to use that expression. All this time, I should be following the progression of the song and know where I am within the composition. Am I at the second ending yet? Is the crescendo now, or do I wait until the next verse? I must

be prepared for the ending of a song long before it arrives, rather than stumbling up to it and flailing at the last moment. I must not overplay or overpower the group, but I must not be boring or timid. As well, my tempo must be accurate, while allowing some latitude to the others, within reason, and I must be dead-in-tune if I'm singing. There are hundreds of other considerations that are my responsibility, but none of them can be properly addressed until I am *listening*.

I remember watching a band play at a club some time ago, and I remarked to myself that the grooves seemed somewhat stodgy, as if the bassist and drummer were completely disinterested. Later, the band asked me to play a song with them and I was shocked by the drummer's monitor mix. I could hear nothing except the snare drum. I realized that the foundation seemed lifeless because only the tiniest amount of interaction was possible with that level of communication. And after all, no matter what style of music we are performing, we are trying to communicate.

Young drum students constantly try to learn all the hot licks and complicated poly-rhythms. I know, I'm one of them (albeit not as young as I might like to be). I remember how frustrating it was to be limited to predetermined drum parts of hit songs. I always tried to put a little of myself into the cover songs I played. I also remember rip-roaring arguments over my artistic license. So often I would reluctantly give in to the singer's demands or the guitarist's complaints and grumble to myself that these folks were just trying to clip my wings, douse my fire, and generally piss me off. Now that several years have passed, and I've played with many bands, I see their point more clearly. Although I'm very glad I had enough innate stubbornness to develop my own musical style and personality, I will listen to old tapes of bands from the past and wince. Some of the stuff I was doing was so outside the realm of good taste that I'm surprised my fellow musicians weren't collapsing in paroxysms of laughter. I suppose that this is a natural part of maturing and everyone must suffer hindsight attacks, but surely if I had been *listening* just a little more I would have sounded just a little better. After all, as an old fellow once told me, "If you're not listening, you're not learning."



Vancouver-based Vince Ditrich currently plays with *Spirit of the West*. The list of names he has worked with includes Paul Hyde, Sue Medley, Mac Moore and a host of others. He was recently presented with the CARAS award for Outstanding Percussionist of 1991.

PHOTO: ROSAMUND NORBURY

**M**usicality is the goal of all instrumental study. I define musicality as the ability to fit in and hopefully contribute to any musical setting in which you find yourself. The paths to musicality include: sound, pitch, time, technique, range, and improvisation.

**SOUND** is the cornerstone of all players. It is the thing that communicates most directly to the listener and therefore should be given appropriate attention.

**PITCH** is determined 10% by the tuning slide, and 90% by your ear. Always know who you should be listening to for pitch. In a section, you tune to the lead player. The lead player should tune to the rhythm section, especially the bass. Keep your ears open. Don't be afraid to sit at the keyboard ahead of time to determine the closest position for your tuning slide. With most rhythm section players using electronic tuners, the pitch

will usually be A-440. Keep a tuner in your practice room to check for reference. This allows you to pinpoint notes on your horn which tend to be high or low, and this knowledge will assist you in finding the pitch on the job.

**TIME** is of crucial importance in giving your playing maturity and weight. Practise with and without a metronome. Using a rhythm instrument, (claves, cowbell etc.), practise playing a pattern with the metronome and get the feeling of a groove. On the gig, always try to feel the groove of the rhythm section, and work not only to be in it, but to strengthen it. When you feel yourself starting to swing, try to swing harder. This applies to all grooves.

**TECHNIQUE** is the ability to cleanly play what you wish to. A proficient classical

tongue will become an excellent jazz tongue. Fingers, and the coordination between them and the tongue are responsible for all sorts of sloppy playing. The development of this dexterity must be given much more emphasis than in most methods.

**RANGE**, for many the end-all goal in itself, is to be desired, and is of course required in many situations. If it is acquired at the expense of some or all of the previously mentioned attributes, however, you are not following the path to musicality, but to a lifetime of frustration for you and anyone that listens to you. High notes on trumpet, used sparingly and appropriately, are thrilling. When over-used, they are tedious and unimpressive. Some players will have to work harder than others for their high register, but perhaps other facets of their playing will come easier. A good lead trumpet player must have the needed range, but has a much more responsible role than to play the top note in the chord. He must set the time, pitch, and interpretation of the music for the rest of the band or section. He should play his part as if it were a solo part, and let it sing. Listening to a player play a high note because he *can*, rather than because it is musically appropriate, detracts from the music and from the reputation of the player. Remember that high notes for their own sake impress only other trumpet players, and even *they* can hear

too many. If you are depending on other trumpet players for your jobs, you are in trouble. All that said, know that as a trumpet player you will be devoting countless hours towards acquiring and maintaining your range.

**IMPROVISATION** is to be studied by every trumpet player, even if he never wants to take a solo in public. (Sometimes a player who doesn't want solos is highly prized.) But the study of improvisation is the study of using your ears, and learning to play what you hear, which is useful to all players, and of course crucial to jazz players. The best way to learn improvisation is to transcribe solos, lines, and some from recordings. Get in the habit of transcribing now!

# ZEN AND THE ART OF TRUMPET PLAYING



Chase Sanborn is a freelance trumpet player and teacher in Toronto. He has toured with Ray Charles as jazz soloist, and plays lead trumpet on many shows such as CATS.



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## WRITING by David Krystal

# NOTES FROM A MUSIC HOUSE



David Krystal is president of David Krystal Music (Toronto), a music production house that writes and produces music for commercials, television, and film.

I often wonder how I arrived at the position I'm in. Ten (or is it eleven?) years ago, I was travelling the roads of Europe with an eclectic middle-class Reggae band from England which had a paternal mystic leader who would smoke enormous amounts of forbidden stuff and scowl through red vampire-like eyes if you made a mistake. He would have been an enormous star if he didn't lose his mind and become a

full-time guru in Belgium. From those early beginnings as a live musician, becoming almost exclusively a studio musician has occurred almost without conscious planning. The one thing that has connected both for me has been the creative process. Whether you're composing songs, or writing for T.V. or commercials, this process is comparatively similar. What differentiates the media is the methodology by which you arrive at a finished product.

I actually found the transition from writing songs to television and commercial scoring to be a fairly painless one. The easy part of the equation was having someone give you parameters to work with. "We want, you know, a New Orleans sound with a Zydeco accordion"; not too hard to deliver. Usually they have a copywriter at the agency who has written lyrics, and it's my job to make them fit. Once you've been in the business a while you learn to make any configuration of words work. So your guidelines are drawn out for you — unlike a song, where only you and illusive inspiration are present and both of you have to come up with earth shattering lyrics and melodies yet again.

The soul searching process has therefore been by-passed, and you can immediately hone in on an overall style for the piece.

So you've had the initial talk, you've got the job (sounds of corks exploding) and now you can get to the next part of this process by testing the water and taking their idea, massaging them viciously, and throwing it back at them — gently of course. "Yeah let's use Zydeco but why don't we also use a couple of Bulgarian singers to chant the product?". That's when their faces drop, you

step up the sales pitch and do some fancy tap dancing; either their worst fears about you are realised or you're considered the next Messiah. I do have one golden rule in these situations and that is to attempt at every opportunity to stretch, and sometimes break, the boundaries of conformity and make the soundtrack as interesting as possible. Usually when this occurs the public responds positively.

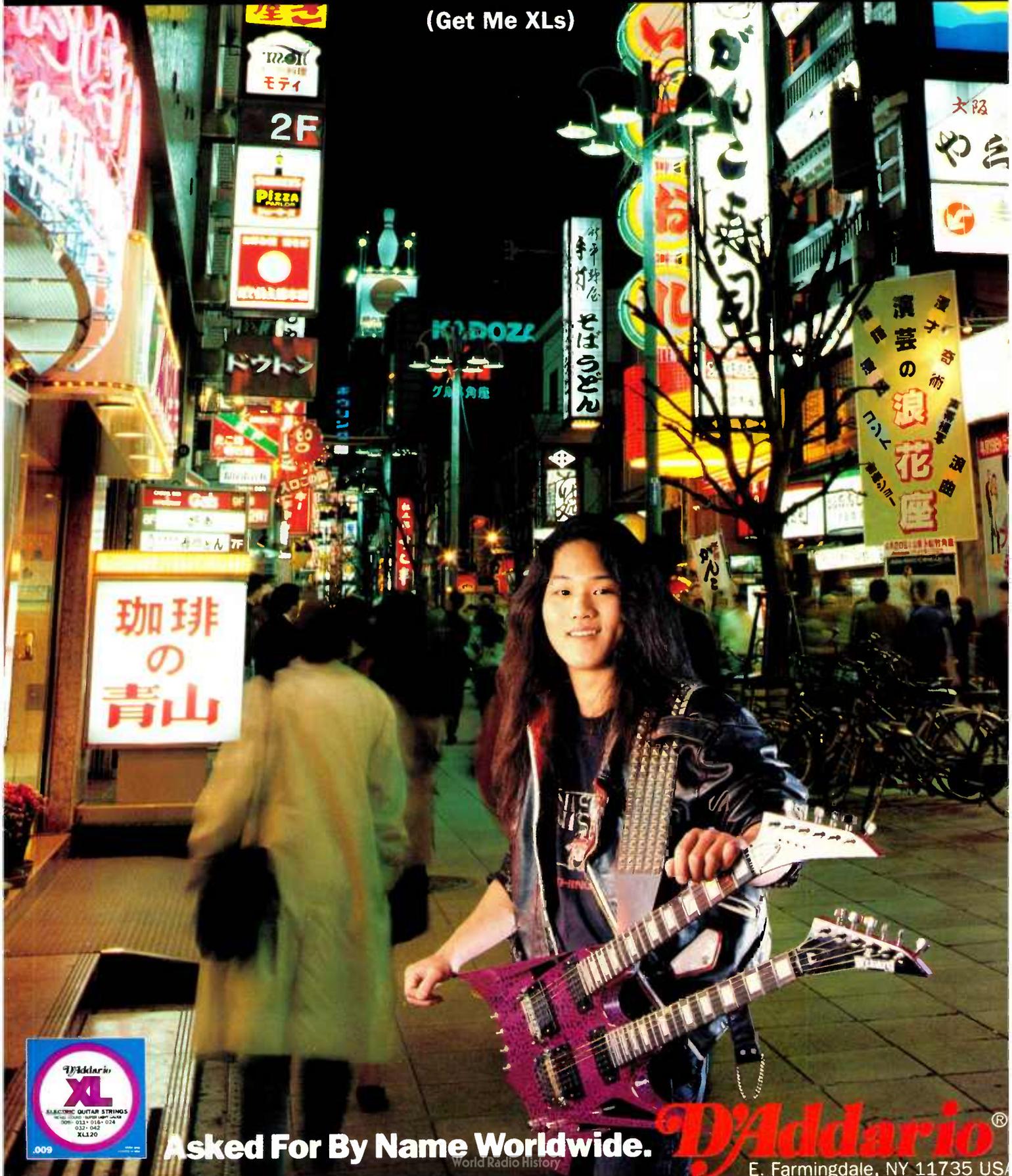
One of the bonuses of being in advertising is that when it's at its most incongruous and surreal with seemingly disparate elements is also when it's at its best. So my fun comes when I am allowed to mix and match styles and introduce strange colourful instruments.

Once the initial dialogue is over between you and the creative from the agency, you can move onto round 2 — the office demo. What used to be called a tinkle track (usually performed on a piano) has, with the advent of MIDI, become a full-blown finished product in itself with all the bells and whistles. The agency then comes to my office; this could be just the art director, copywriter, agency producer or, if they want their client's approval, as many as 3 or 4 clients and sometimes as many account executives to match.

So when they're all sitting comfortably, you press 'start' on your Mac sequencer and your arsenal of samplers and synths start to play back a finished arrangement of the commercial — hopefully with some simulated Bulgarian singers accompanying the track. Usually the Bulgarian singers will have to be oneself or oneself and whoever you can corral. Even if the finished track is to be recorded with totally live musicians, we almost always program the spot because our clients have also become sophisticated in their expectations. Gone are the days of one guy playing the piano and screaming above his rendition. "And here is where the 30 piece orchestra comes in". But I suppose just like the dinosaur, its time has passed. Never mind. As long as you can be a Bulgarian singer now and again, life has its up side.

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# ROBBIE ROBERTSON

## FROM ALL SIDES

A whole new generation is just now discovering Robbie Robertson. This veritable Canadian music icon has extended his influence to touch players like Clapton through his past works with The Band and with Dylan, not to mention Ronnie Hawkins. Yet after more than 30 years in the music industry, Robertson, in all his enigmatic glory, is as captivating as ever. His sophomore effort, *Storyville*, is a radical departure in structure from his first multi-award winning solo release. Robertson is infamous for his unrelenting will to progress. On a recent promotional tour, we had the unique opportunity to discuss the many facets of

Robbie Robertson...



PHOTO: FRANK OCKENFELS

## ... the Artist

**CM:** *Storyville* has a distinctly different flavour from the first album with respect to songwriting, atmosphere and general direction. Tell us about the process of change between the two albums and the ultimate goals that you had set for *Storyville*.

**RR:** The biggest decision in this record was that I very much wanted it to feel like a piece. I didn't want a variety pack of songs so I consciously wove a thread through it — a mood. I wanted listeners to be transported to this state of mind that we called "Storyville" and if anything was too obnoxious and disruptive — or on the other side of the coin — too still, it broke the spell.

One of my main jobs in this was to not break the spell. I experimented with different kinds of material and attitudes toward doing the songs. The more I learned about the record, the more I learned how touchy this was. It became almost a cinematic journey.

**CM:** Was there any hindsight you addressed in *Storyville*?

**RR:** Because I hadn't made a record in a while, I might have been a little anxious out of the gate for the first record. The last time I found all the separate tracks were fine individually but as a piece, as an album, it didn't have the continuity that I really like in albums.

**CM:** Considering the way music is these days, you're really bucking the trend. Most albums are a hypercommercial ten singles on a single medium. Do you think that it's beneficial to do a thematic album from a commercial perspective?

**RR:** It's not my problem or my concern. I have to live up to my dreams and still be happy with them ten years from now. If I get the emotion and the integrity out of my work then I'm satisfied. I'm not playing main stream pop; I never have and no one has ever asked me to.

**CM:** There were occasions where you literally picked musicians off the New Orleans streets. That's a far cry from having U2, Peter Gabriel, Tony Levin, and Terry Bozzio playing on your record.

**RR:** This is not all about calculation. It's not all about flying somebody in from Caracas to play the maracas. Sometimes the guy playing down on the corner can give you something completely different, and his own language speaks just as truly. In making this record, I made a commitment that this New Orleans flavour would be the thread throughout.

The thing that they (New Orleans street musicians) have to understand is what velocity you're working in. Because they don't know what you have in mind, it's an uncomfortable feeling to take musicians, stick them somewhere and say, 'Play this.' There's a fair bit of trial and error, too. They'll do something and I'll say, 'This is working for me. I like what you're doing here. What you're doing there means nothing to me so lose that; keep this; pursue that.' It's just direction.

## ... the Guitarist

**CM:** Your guitar playing is more textured and sparse on *Storyville*. Was this a conscious metamorphosis?

**RR:** I was really trying to get as much sustain in another way, not through distortion — clean sustain. You know, where it just kind of goes on and it isn't like 'aaaannng' (makes vocal Pete Townshend windmill simulation) whining at you. I'm really tired of that sound on guitars. Everybody's guitar sounds the same to me. I wanted guitar that's singing back to you.

When I stop singing, I want the guitar to pick up where I leave off. It almost starts speaking the same language. I was very conscious of this — situations where I could have played this or sung it and I would answer it on the guitar. I want the guitar to be these subtle little emotions — cries and pieces of trains between the lines.

I play more guitar on this record than I did on the last album. The reason I don't play more guitar is because, in this stage that I'm going through right

*Continued*

# FROM ALL SIDES

now, I don't want jam sessions on my records. I don't want doodling around on the guitars. I have no use for that. I've been there. That was a kind of youthful spirit to me, when I was young and playing with Ronnie Hawkins in the early days of Bob Dylan. I played too much then, and I wasn't song conscious. I didn't care about the songs then.

In the very beginning, there weren't a lot of guitar players using the style that I was playing. Then after a while, it seemed like a thousand people started to play. As soon as they arrived, it struck me that it was time to go the other way. I was becoming very conscientious of

my songwriting.

**CM:** Any special angles on solo work?

**RR:** To approach solos, instead of everybody wailing up for the solo, how about everybody going stark in the solo? And instead of me taking that other attitude that I used to take, coming in screaming at nine, why don't I just not even come in for a moment and start on two, then go to one and then go to five and then eight and just as it's over, hit ten and you're gone?

If the playing is not sensual, or sexual for that matter, what good is it? If you want firecrackers, light up firecrackers. If you want

obnoxiousness, then turn on a buzz saw. I don't need to do this on the guitar. I'm going to do something that feels good in the light of mood and in the light of sensuality.

**CM:** I noticed an interesting guitar line in the song "Day of Reckoning". Tell us about it. Were the effects an afterthought or was that actually part of the writing process?

**RR:** That was on the tape. It had to do with this 'no distortion' thing I spoke of earlier. I wanted to get this dreamy sustaining effect. I'm using a little Fender Harvard amplifier, a tiny little amp instead of a huge amp up as loud as it'll go. I'm using this little amp very quietly; even the guitar is not turned up to the top — maybe just half as loud as it'll go. I'm just trying to go in the other direction. And through that I found if I played super light on the instrument, I can get a certain bell-like ringing thing out of it. When I hit the strings hard, the limiter that I was using in my effects would make it extremely precocious, almost like a Hammond organ. There were a few places on this record where I was taking a Hammond organ attitude.

Something that I learned from Garth Hudson: I have effects on different volume pedals. I dial up these sounds and ride these volume controls, adjusting effects balances as I go along. So you can actually do things on the fly. It's by far the most interesting set up I've had.

**CM:** So you're doing all this with your feet as you're laying guitar to tape?

**RR:** Yeah. There's nothing on it after the fact. All these guitar sounds are like that on tape.

**CM:** What's your current gear inventory?

**RR:** I have a 1948 Broadcaster that is a real standby for me — plug it in and it sounds good. I also use a hot-rodded Strat; I think it's serial number is 254. I'm experimenting with zither-like sounds using an Epiphone. On occasion, I'll use my new Washburn; I don't recall the model. Amp-wise, I use little Fender amps. Sometimes I'll use a Vox AC30 and quite often a Rivera amplifier. It has a lot of variations of sound and tone... I like that. With the other amps, I dial up what I want to get, and they stay that way.

One effect that I turn on and off a lot when I'm playing is the Boss Slow Gear. It's quite a reversal of what everybody is looking for... punch. Punch smunch! With the Slow Gear, if you play in a certain range it almost sounds as if you're playing backwards. Plus I use my volume control on the instrument a fair bit. I did this on the last album, too (uses his pinky to modulate volume pot on guitar) — the human tremolo! Both my Strat and Broadcaster have Telecaster knobs on them and so I can do the same thing as what the Slow Gear does with my little finger, or I can just vibrate my hand and make a vibrato effect at will.



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# FROM ALL SIDES

## ... the Producer

**CM:** This is your first all-digital release. Was there any change in the approach with respect to recording, mixing or editing from the last record?

**RR:** Digital allows you to clone. You don't have to be concerned about generation loss. I had to go back and forth to New Orleans often and I didn't want the quality to suffer from the added generations (as from analogue). The whole theory about digital being cold sounding, I find to be nonsense. We weren't just giving

into the modernism of it. Analogue does give you a little hype in the bottom end and the compressors within the machines themselves sometimes can add to the effect. But Steve Nye, the engineer, was quite fearless about getting this type of sound by adding to the sound with an external compressor and EQ if we wanted it.

**CM:** You had Stephen Hague as a co-producer for this record as well. Had you thought about producing it yourself or was he instrumental in some of the changes over to the thematic approach of *Storyville*?

**RR:** I've made a lot of records over the years

and I don't need anybody to hold my hand. When I make a record I usually do 50% of it with the co-producer; the other half I prefer to be on my own. They cannot discover what I'm imagining in my mind for me. I did the same thing with Daniel Lanois as I did with Stephen Hague.

**CM:** What's Bob Clearmountain's input in all of this?

**RR:** In the mixing process, I bring a lot of options to the table and Clearmountain quickly creates a palette of those options for me. It's a little bit more than throwing up some modules and adding bass and treble. I bring in a lot of colours and when the painting gets too busy, I need to sort out these colours and put the emphasis on the right shades. I'll bounce ideas off of him because I appreciate his taste; I would see if he would say the same thing as what I had in mind. If he thought of something else then we would kind of discover that and go with what I wanted to do. Often he would have very strong feelings about certain things that he would fight me down to the wire. But he will go on to mix another record; I have to live with this one. I like working with Bob very much; he's very fast and I think that we work well together.

**CM:** Do you find that there's conflict between Robbie Robertson the guitarist/songwriter and Robbie Robertson the producer?

**RR:** No. When I'm recording, I'll try different things on the musician level. Putting on my producer's hat, I then say 'this stays, this goes'. I have to look at it without precious feelings. I have to be cold about it even if I work hard to do something. If it doesn't hold up form in the light of day, I have to say get it out of here.

## ... in Closing

**CM:** Are you planning a tour? Would it include any of the New Orleans locals that appeared on *Storyville*?

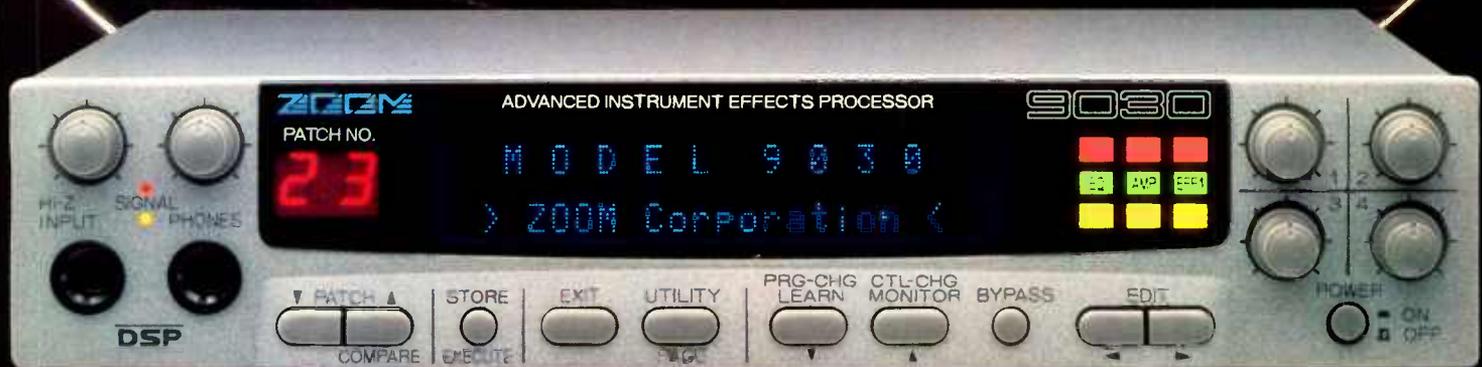
**RR:** I'm going to be experimenting with some musicians, trying some different people out. I think it could be very interesting visually and musically to work with some of those New Orleans people. Hopefully by January, I'll be in a position to go out and play. I haven't booked any dates quite yet. I need to see if I can get stimulation musically out of this adventure.

That's why I say experimentation and discovery are a big part of this. Simply going out and touring is a real boring idea to me since I've done that. I need to make this a challenge and make it exciting for me and the audience. Concerts these days are boring to me. I go to concerts and after three songs, it's like, 'Now what?' I've seen this; I've heard this. . . . I've been there and back and it isn't smoke bombs and strobe lights that are going to get me through. ■

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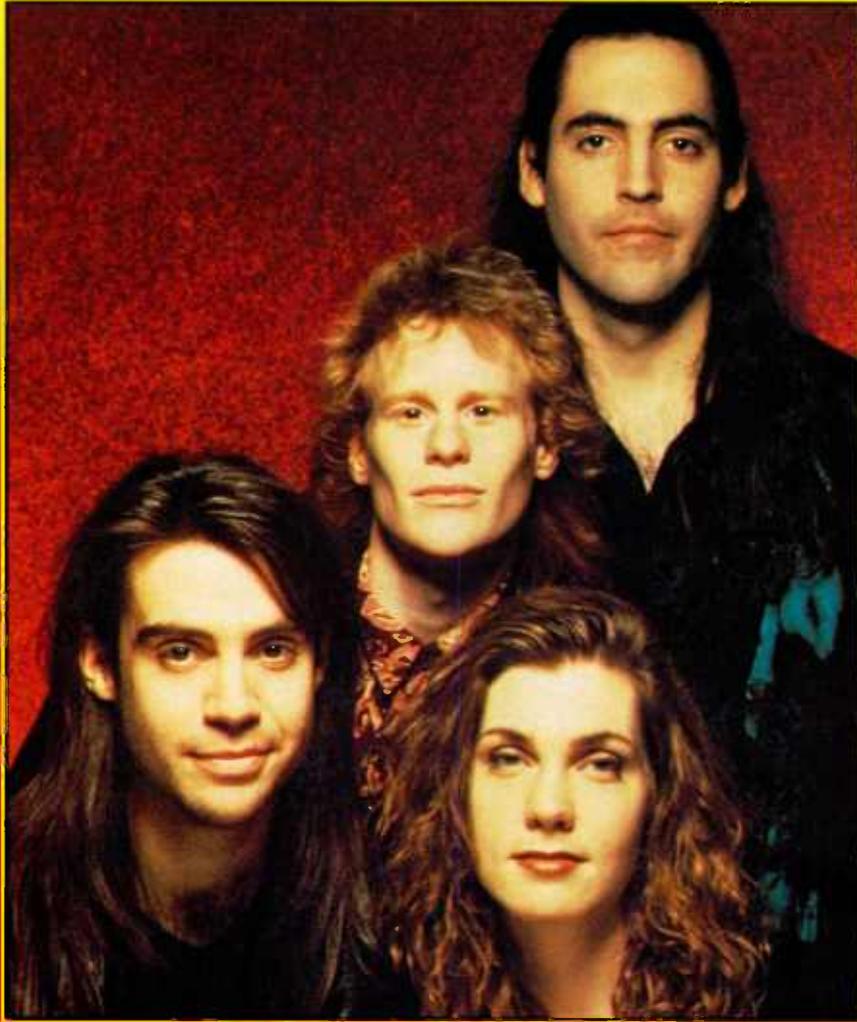


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# FLYING HIGH

WITH THE



# CRASH TEST DUMMIES

BY CHRIS GUDGEON

**F**irst time lucky? Maybe. But there's probably more foresight than fortune behind the success of Winnipeg's Crash Test Dummies. Their debut album *The Ghosts That Haunt Me* sold over 425,000 copies in 1991, making it last year's top-selling Canadian album. Top that off with a favourable review in *Rolling Stone* and a half dozen CASBY awards, and you've got a band ready to make some *serious* noise.

The band consists of lead singer and songwriter Brad Roberts, his brother Dan on bass, Ellen Reid on keyboards and accordion, drummer Mitch Dorge, and virtuoso harmonica and mandolin player Ben Darvell. Much of their early success rests on the strength of their lead-off single, "Superman's Song". Ironically, it was the first song Roberts ever wrote.

"When I wrote 'Superman's Song'," says Roberts, "I had not yet acquired the systematic approach to songwriting that I've now cultivated. Even then, however, I was determined to write a melody first and come up with the lyrics later."

That kind of methodical attention to detail distinguishes the Dummies. It's what helped them land a record deal with BMG, despite the fact that the band had only written five songs at the time they were signed. It was a risk that has paid off for the record company; the Dummies debut album *The Ghosts That Haunt Me* is heading for double platinum status in Canada, and has earned the band press south of the border. A lot of the success was built on "Superman's Song", a single which cracked radio playlists across North America.

### The Pen Has A Mind Of Its Own

When Roberts first penned "Superman's Song", he intended to write about Tarzan. The Man of Steel hadn't entered his mind.

"I wish I could make the claim that when I write I have a clear idea of just exactly what I want to happen, and then I execute my intentions. In fact, that's usually not the case. Quite often, I'll start off with the seed of an idea which will lead me somewhere, and it might lead me somewhere that I hadn't intended to go. Then I'll go back and re-write what I started with in order to take into account the new direction I'm headed in. That process continues on in a very meandering way. Often, I'll have written a whole lot of lyrics that I have to be very selective with. I wind up discarding a lot before I come up with finished product."

The lyrics to "Superman's Song" captured the imagination of listeners. Roberts says that people are always asking him what the song is about.

"Essentially, I wanted to deal with a political question. Specifically, I wanted to deal with the relationship between the individual and the community, which is, of course, the starting point for a great deal of political theory. Now, I find that one of the problems I have with a great deal of politically motivated writing, particularly in pop music, is that it tends to be very preachy sounding and didactic. I didn't want to write a song where I hammered the listener over the head with my message about how the world should be. I thought, if I were to employ two figures from popular culture, Superman and Tarzan, then I could add a certain amount of levity, irony and humour to the song."

"Superman's Song" gets a lot of the strength from its unconventional lyrics. The subject matter might not be typical radio fare but, by reducing Superman to his most human, the song develops the emotional power good pop songs strive for.

"I think that it's possible with a pop song to write lyrics which appeal to people on various levels. For instance, I get a lot of children who like 'Superman's Song' because they identify with the character as a hero, and they think that it's funny when I mock Tarzan in the bridge — 'I Tarzan You Jane', and I correct his grammar. But at the same time I get people of a more literary

# SPOT- LIGHT ON THE SUPERMAN



# SONG

bent that read it on a different level. I recently got a letter from a guy who did an in-depth analysis of the song. He called Superman a Christ figure, and said Tarzan represents a base animal world controlled by passions, and so on. I enjoyed the analysis, even though it was a far cry from what I ever intended."

### The Conservative Side

Before writing a single word, Roberts worked out the melody for "Superman's Song", humming along to his acoustic guitar.

"The reason I do this is because I think if you write a set of lyrics first, you end up trying to construct a melody around the lyrics. I think that limits you. It prevents you from writing as strong a melody as you might. In other words, if you write the melody first, you can come up with a melodic structure that hangs together from beginning to end; it's propelled forward in a compelling way. If you can sit down and hum the song in its entirety, and it *sounds* powerful, you've probably got a good foundation to work with."

Despite his musical renegade appearance, as a songwriter Roberts has a very conservative edge. Most of his songs follow the same structure: intro, verse, chorus, verse, chorus, bridge, verse, end. This deliberate structure, rather than limiting Roberts, sets the parameters within which he can explore.

"On the one hand, what I do is popular in the sense that I write within a conservative framework. At the same time, I like to stretch those boundaries, and I'm interested in writing songs which are "popular" but which avoid the cliches and sentimentality and predictability of the more bland pop material. I think you can write interesting lyrics within a structure that is, more often than not, used for conservative purposes."

But with such a rigid structure, does the process of songwriting become more mechanical?

"Each part of that structure has special problems from a melodic point of view. You want to write something that feels like it was meant to hang together, and each part of it suggests the next part. The verse should be strong in itself. And then when you arrive at the chorus, that should be another melody which is also strong in itself, but which feels like it grew from the melody in the verse which preceded it. And then when you re-enter the verse, the melody of the chorus should sound like it flows inevitably into the verse. So you've got the tail meeting up with the front end again. The bridge is placed strategically in the song when you need some variety because you've heard the verse and chorus repeated twice already."

"From a lyrical point of view, the verse is that part of the song in which one develops the body of the song. The chorus, on the other hand, has to be something that's repeatable, and each time you hear it, it should relate to something you've been talking about in the verses. Theoretically, by the time you've heard the chorus the third time it should be impregnated with all the meaning you intend; that's kind of a trick sometimes. The bridge is an aside, or a moment where you can afford to take a different angle on what you've been dealing with. It's like a breather — melodically and lyrically."

### Tarzan To Tape, Man

It's one thing to write a great song. The trick is to translate that song to tape without reducing its effect. Bob Doidge, owner of Hamilton's legendary Grant Avenue Studio, was engineer on *The Ghosts That Haunt Me*. He says that a song can often get lost in the production.

"People come in with a great song, and before you know it we've spent 90 per cent of the budget tweeking things that the average person buying records just doesn't care about. They want to hear a good bed track, a good vocal, but more importantly a great song."

*Continued*



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# FLYING HIGH

Doidge, who's worked with everyone from U2 on down, says that when he recorded the Crash Test Dummies his object was to keep it simple and natural.

"I wanted Brad to sound just the way Brad did. I mean, his voice is just amazing. The U-47 especially likes his voice. These are tube mics from the 1940's; it's a huge thing. 'Superman's Song' was such a lonesome sounding song, I wanted a really close, big sound on Brad's voice to the degree that the voice would fill the speakers."

The Telefunken U-47 was Doidge's microphone of choice for much of the recording sessions. He also made good use of a Dramer Tube Compressor, which lends warmth and richness to many tracks on the album. While instruments take a back seat to Roberts' vocals in the song, the cello stands out.

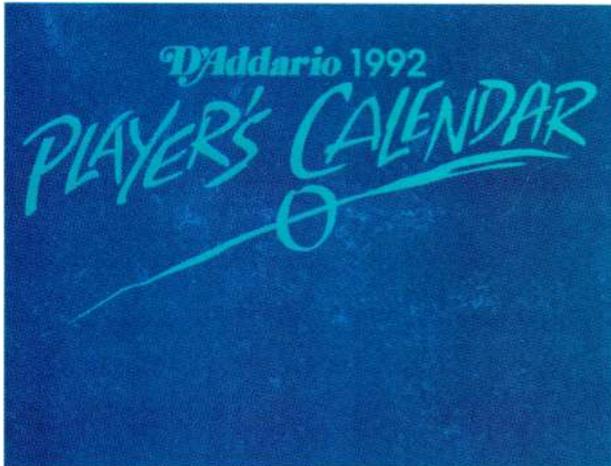
"I miked the cello in stereo again using the U-47 and, as I recall, the 414. I basically made a pair of ears out of those two microphones. In other words, if you stood in front of the cello, then stood in the control room — that's what I was after. I wasn't looking for anything odd. I wanted a natural cello sound."

### Studio Gear:

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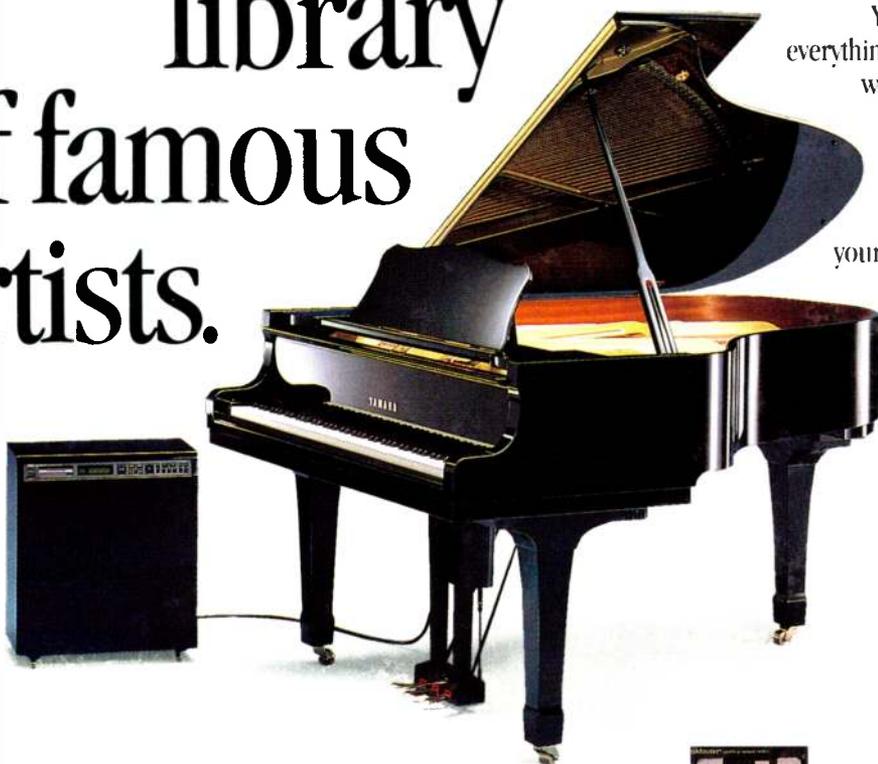
On this album, Doidge worked with L.A.-based producer Steve Berlin, known for his work with Los Lobos. Doidge was careful to give Berlin the sounds he could use in the mix.

"I was always basically going for sounds that when he got back to L.A. to mix — he mixes exclusively with one person — that he would be on the safe side. There'd be no really wacky sounds that he'd have to deal with. There were two tracks of vocals. When I thought of Steve being in L.A. mixing something, I always wanted a backup of important things. For the vocals, I always made sure that there were two tracks sitting there for him to mix. On 'Superman' there were two tracks of vocals; the cello took up two tracks in stereo; the grand piano took up two tracks in stereo; the acoustic guitar was one track. So there wasn't a lot on the 24 tracks. I had room to spread a few things out into stereo that maybe sometimes you wouldn't — such as the cello."

The entire album was recorded on a shoestring budget: \$65,000 — including \$20,000 grants from both FACTOR and CIDO, and a \$10,000 award from CBC. Doidge, for one, isn't surprised that success for the Dummies has come without a huge expense.

"I think that the things people are buying about the Crash Test Dummies is the songs. Budget or no budget, you could have had a \$400,000 budget for 'Superman's Song' and that really wouldn't change things a whole lot. It's the song." ■

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# CRUIZA

*"I did the whole thing — from writing the song to licking the stamp," a proud Rita Chiarelli beamed, explaining the amount of work she put into the independent release of her 'Have You Seen My Shoes?' single. Notably sedate and seasoned in character, the Hamilton-born singer/songwriter carries the dulcet tone of a determined artist who has endured many a curve that the entertainment industry has a tendency to throw.*

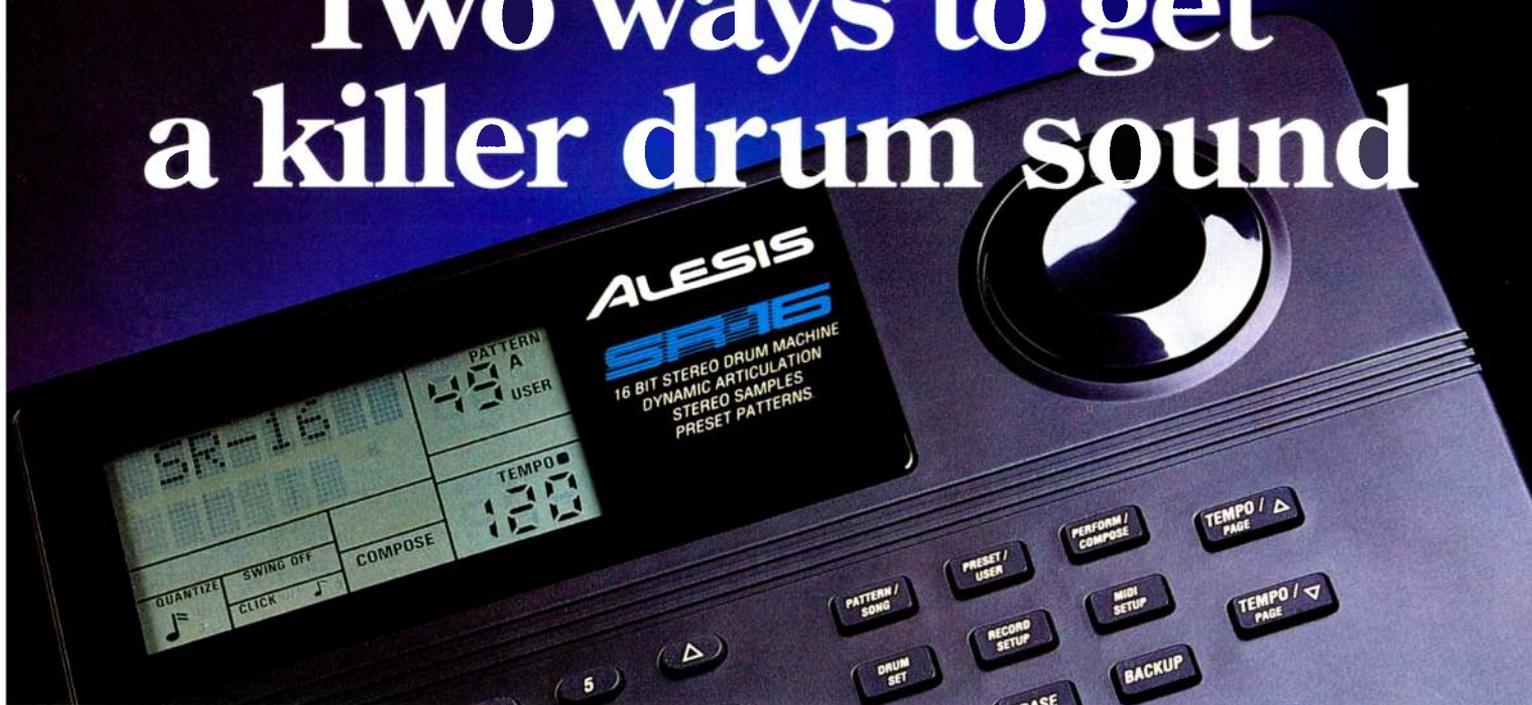


# T RELLI

The most recent curves fortunately point upward: she recently claimed first prize in the *Molson Canadian Rocks Showdown '91* talent competition, through the unanimous accolades of the judges — Colin James, Stewart Copeland, and The Jeff Healey Band, amongst others. 'Love Overload', the opening track of her independent album (also solely released by Chiarelli's hand on her own Boom Records label), was the winner of the Q107 Homegrown Contest. Named Artist Most Deserving of a Recording Contract (1987), Toronto's Rising Star (1988) and nominated for Female Vocalist in 1991 at the *Toronto Music Awards*, Chiarelli's talents are finally receiving the recognition that she has worked to achieve — her album, titled *Road Rockets*, is slated for release on Stony Plain Warner early this year. ■ Beginning her music career early in high school, Chiarelli was performing the club circuit before the age she was "allowed" to. After graduating, her nine piece band (!), Battleaxe, toured across North America attracting the attention of one Ronnie Hawkins. ■ "We were playing at Ronnie's club, The Nickelodeon, in London, and he was rehearsing his band upstairs." Rita explained. "He came to see Battleaxe perform and introduced himself, telling me he was impressed. He left me with an open invitation to sing with his band." Hawkins' offer would soon come to fruition; Chiarelli called it quits with Battleaxe about a year later and hopped onboard as vocalist for Hawkins. "Singing for Ronnie was a great opportunity for me. I gained a lot of valuable experience. And it was always a surprise when artists like Dylan, Mike Bloomfield, or Frank Zappa playing in town would just get up and jam." ■ Disillusioned with the slow progress of her music career, Chiarelli pulled up stakes in 1982 and left for Italy for five years. Although her brand of blues/rock was not warmly received, her voice certainly was. Through a steady diet of jingle and movie soundtrack work, Rita educated herself to take the strengths of her live performance (which was all she essentially knew) and transfer that energy successfully to tape. ■ Returning to Canada in 1987, Chiarelli wasted no time independently releasing the aforementioned 'Have You Seen My Shoes?' single, catching the attention of movie producer Bruce McDonald. "This is almost something you'd see in the movies," Rita joked, recalling how she met Bruce. "When I released the single, it was well received. A few stations were playing it occasionally. Bruce McDonald happened to be driving in his car when 'Have You Seen My Shoes?' came over the radio. At the time, he was looking for a song for a significant part of the movie he

was working on, titled *Roadkill*. ■ "He thought the song was perfect for the part and proceeded to pull the car off the road at the nearest phone booth and call the station to find out who the artist was and how he could get hold of me. Well, the people at the station thought he may be some kind of a psycho or something, but they did take his number and call me to let me know. After speaking with Bruce, I'm sure I was down at the editing studio three minutes later." ■ It seemed to be the beginning of a beneficial rapport as McDonald once again approached Chiarelli to record several versions of Dylan's 'Highway 61' for a movie with the same title. After putting her in the studio and recording the song, they came up against a proverbial brick wall. Dylan decided not to release the rights to the song. However, the two versions did manage to make it onto Chiarelli's album. ■ Produced by John Switzer, the album was recorded at Grant Avenue Studios in Hamilton, Ontario and mixed at Metalworks in Mississauga, Ontario. "Al Cross, the drummer on the album, recommended John [Switzer]. John had done work with Jane Siberry, Andrew Cash and Bob's Your Uncle and he had heard my single. I approached him and we hit it off great." Citing Richard Bell (keyboardist for Janis Joplin) and Colin Linden as powerful contributors, the album was recorded live off the Grant Avenue floor sans overdubs over a three day period. ■ Dylan covers aside, all songs on *Road Rockets* are penned by Chiarelli. She explained her methods of songwriting: "I really have to be totally alone when I write. I can't work even if someone is at the other end of the house. I'm generally more creative in the early morning, but I play better at night. The bulk of my songwriting is usually done by noon with the phone unplugged from the wall. I'll go north with just my guitar to be alone and write. ■ "I'm not a lyrics first, or music first person. I'll pick up the guitar and a riff will pop into my head and I'll expand on that. Or a phrase will pop into my head like 'Slow Dance' or 'Love Overload' and I'll develop a song theme from that. That's one of the reasons I love the blues so much. The song ideas really come from the heart, from everyday life experiences. So any thought, musical or lyrical, gets me going." ■ Yes, it seems that Chiarelli will soon have her day. Together, with drummer Bucky Berger, bassist Pete Rihbany, keyboardist Peter Nunn, and guitarist Earl Johnson — the Road Rockets — Rita Chiarelli will soon hit the bricks to work her premier album. Now if only those industry curves would keep pointing in the right direction. ■

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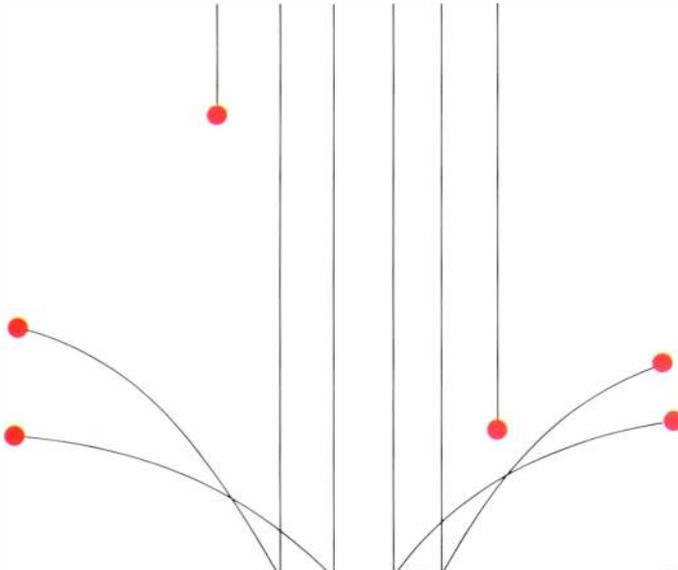


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# THE RECESSION PROOF



# MUSICIAN

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That may very well be the best advice for today's professional musician. Just as the recession has taught *big* business a lesson about flexibility, small business is learning as well. More and more, pro players with five or ten years behind them are finding that experience just isn't enough any more; they're packing up that old book bag and heading back to school.

## A Long Hard Look

Many career musicians are taking a long hard look at themselves. Rich Lang is one of them. In the 1980s he was drummer for The Wardells, one of the most successful independent bands on the west coast. Now, he's enrolled in the music program at the University of Victoria. Lang says that there are both artistic *and* practical reasons for his decision to go back to school.

"My main goal is to develop myself as a musician. You know how it is these days; thinking about being a career musician is a great idea, but it really hinges on a lot of variables. It can be a scary prospect. That ties in with my second reason for taking this program: to make contacts."

Lang says that, like a lot of players, he reached a brick wall in terms of his development.

"I always had an interest in music, but I found I wasn't appreciating what I was doing as a rock 'n' roll player anymore. I didn't have a lot of musical depth. I was basically just a drummer. So what I wanted to try and achieve through this program was becoming more of a 'musical person', so I could just have more of a musical background to feed off of. The band could still come to me with the same music, but now, with more experience, and different ideas and instruments, I'd have a different outlook on it."

Lang says that no matter what comes out of his term at university, he's already a much more diversified musician. Through the music program he's had to study such non-drummer topics as keyboard harmony and sight singing.

"This summer I picked up some vibes, and I've been working a lot strengthening my mallets, and taking keyboard harmonies — just advancing my musicianship, with the outlook that it's going to make me a better all-around player."

BY CHRIS GUDGEON

*Continued*



Phil Ramone photos by Michael Bloom

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# MUSICIAN

His foray into the academic world has led him back to unexpected territory: pop music. He's recently been recruited by Jho Nek Bhone, another promising west coast band. Lang currently gigs with them in Vancouver, Victoria and Seattle. He plans to go into the studio with them this April, and join them on tour in the months after that. How does all this fit into his academic plan?

"I decided to join Jho Nek Bhone for the simple reason that it's good for keeping my time, and because it's all interpretation. You can go as far as you want with interpretation. That's the beauty of the music program: who knows where it will lead me? Basically, I'm just trying to increase opportunity. I feel if I can increase my musical abilities and skills in different areas, then I can increase my opportunity to forge a career."

## Education Options

There are a range of education options available to the professional musician today. Many universities and colleges offer a range of music programs, usually geared around performance and theory. There is also a host of music schools across the country which often get into more practical issues such as production and business.

Gilles Valiquette is co-founder of one such school, Montreal's Musitechnic. The school focuses on three areas: business, classic recording techniques like tapes and multitracks; and contemporary technology, like MIDI, sync, audio-video. Valiquette says his main goal is to help professional musicians adapt to the contemporary demands of the Quebec market.

"Our average student is over 25 years old, and has some experience. They know from the start that they are trying to take a big bite, working in the Quebec market. It's a big reason why they know they have to educate themselves. It's going to be difficult if you're educated; imagine if you're not."

"Here in Quebec it's even more sensitive than elsewhere because of the small market; there's no way a musician can make it unless they're competitive on all levels. We have to make records that are as good as international English records for one-sixth of the cost. Quebec musicians have to use all the tricks in the book."

John Harris runs the Harris Institute in Toronto. Like Musitechnic, this school sees a lot of professional musicians looking for practical training in the business of music.

"Probably the most important thing to recognize is that almost no one in the music industry does only one thing over a full career. In fact, the norm is to get involved with all kinds of things. If you realize that starting out, and get some training in a number of different areas in the music industry, you're in a better position to have a longer career. Most musicians think that they're going to be musicians for the next forty or fifty years, which, of course, almost never happens."

Harris is critical of a lot of music programs because they often don't pay attention to the bread and butter needs of professional musicians.

"In terms of where the work is and how one goes on to make a career out of being a player, there is very little emphasis in most music programs across Canada. That's always been the case. And obviously, for people entering the music industry, they're entering the most sophisticated, the most complex and the most competitive arts industry in history, and they are totally ill-equipped. Our focus is different. We focus on the bottom line. This is where the jobs are; this is how you make a living."

## The Piggy-back Attack

Some players use their musical love and experience to build a parallel career in a related field. They carry on two music-related jobs at once, piggy-backing one on top of the other. Many musicians are both players and sound technicians, for example, or moonlight (actually, daylight) doing jingle work. Chris Hall had a successful career as a pop musician. In the early 1980s, his debut album for Capitol sold 45,000 copies in Canada. But as his pop career soured, and he grew disillusioned with the world of record companies, he decided to switch gears.

"At that point I decided, I'm a career musician anyway; I always knew I was going to be, so I was looking for some new field to work in. I love film and television — that's something I always wanted to do, and so I started to do corporate-industrial work."

Now Hall does mostly film and television soundtracks — you can hear his work regularly on such CBC shows as *The Nature Of Things*. He says the transition from pop to soundtrack work was a difficult one, and he did it without any formal education.

"I just dove into the soundtrack stuff. I did a lot of reading, but that was it in terms



PHOTO: BARBARA MCDONALD/GAIL

Rich Lang



Gilles Valiquette, co-founder of Montreal's Musitechnic



John Harris, Harris Institute for the Arts, Toronto



Chris Hall

Continued

# MUSICIAN

of formal training. It was a really hard dive too because in pop music I've been trained to come up with music that people notice, and that's not the job in film and television. The whole idea is that you're coming up with music to support peoples' pictures. Sometimes you're coming up with music specifically not to be noticed. It's a bit of a retraining for a while there. But what helped was that I did so many corporate--industrial, that's really where I learned what I know now."



Mike Demers

PHOTO: SEAN JORDAN

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T O R O N T O , C A N A D A

A less conventional piggy-back strategy was used by Mike Demers, bandmate of Rich Lang in Jho Nek Bhone. With his band Me and the Mosquitos, Demers was a successful pop musician in Edmonton in the early 1980s. But he left it all to study Music Therapy at Vancouver's Capilano College. At first, Demers entered the program with hopes that he could develop a new career without completely discarding his musical background.

"I saw Music Therapy as a way of hanging on to my music and working with teenagers, because that's what I wanted to do. But once I got into the program and started to do a lot of improv, while the commercial music students were off doing their lessons and learning theory, I was sitting around learning drums. So those two years were really good for me in terms of approaching music from a non-commercial point of view; just very much from a love of music. And also, I began to see music in terms of developing relationships. I don't think I'd ever thought of music in those terms before. I think that's what eventually led me back to pop music, particularly playing live with people dancing; that kind of relationship is great."

What is Music Therapy? "The focus was on the use of music improvisation to develop a relationship. I think they were trying to create a balance between the therapeutic use of recreational music and using music to create a "cathartic experience" in order to evoke painful memories and work past psychic blocks and that kind of stuff. I'm not really up on the lingo anymore."

In some ways, Demers' strategy paid off. Although he is now disillusioned with the professional side of Music Therapy, it did provide him with experience working with kids. He's still a youth counsellor when he's not busy with Jho Nek Bhone. Despite his disillusionment, Demers says the school experience was productive.

"Through the Music Therapy program I really learned that playing music is a service. Whether you're playing in a club, or on a record, or for your friends, or for yourself, or as a music therapist, or a youth worker — whatever. You're providing a service for people. It can be just at the recreational level, giving people a chance to let off steam; it can be a heavier level in terms of providing people with an environment within which they can re-experience something; it can be in a political venue, calling for social change. The point is that music is a service. Attention has to be paid to the listener."

### Learning a Lesson about Yourself

Demers' foray into school life was a success partly because he went in with an open mind. This is not always the case with older musicians. Mike Harris says that experienced players do not always make the best students.

"It's an interesting group of people as students because in a lot of cases they come in with fairly rigid, pre-conceived ideas of what the music industry is from their experience. Often, it's difficult to get them to see beyond that. They can be the most difficult students to work with. In some cases, it's a mind frame I can't overcome. Often, they've got blinders on, but that's the rarity. But in most cases, it just takes them longer before they get beyond the idea that they already know it."

Harris says this apprehension is understandable. "These musicians have got such a large investment in the fact they've been in the music business for eight or ten years or whatever that they figure they must have learned something. The reality is that most of what they learned is incorrect. It's got big holes in it, and they've never had an overview of how the whole thing works. But they figure that they've put so much time into it that they must know something."

Robert Rosen identifies with Harris' experience. Rosen is Assistant Artistic Director, Music Programs, at the Banff Centre For The Arts. He says that a lot of musicians seem apprehensive when they first come to the Centre, and it's important that they are made to feel comfortable.

"It's a place where musicians can come where they are in an environment that people really, truly believe that what they're doing is valuable. And we do everything we can to support them and help make it happen."

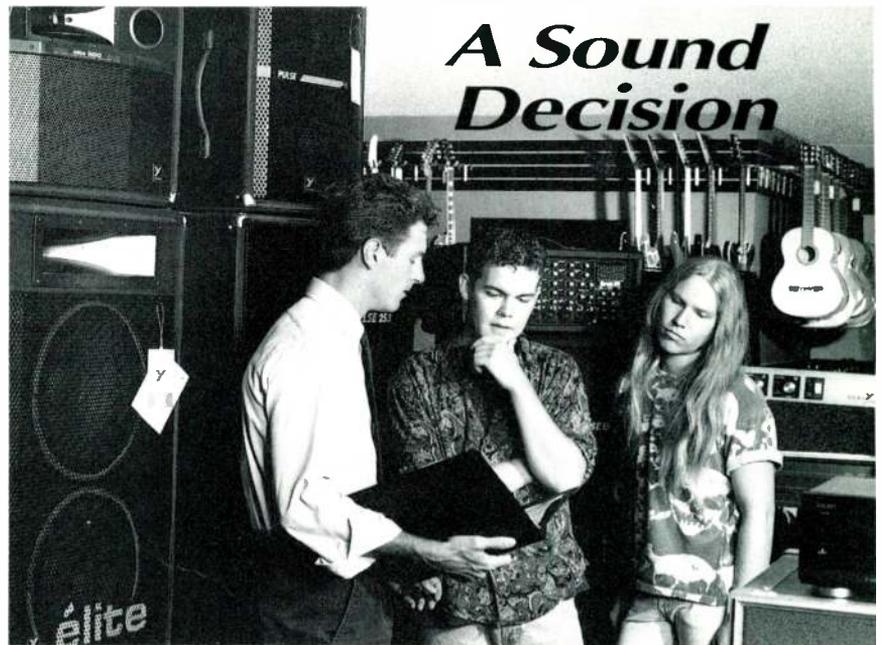
Rosen views the Banff Centre as more an artists' community than a conventional school. Regardless of the name, he believes an experience like Banff can help revitalize a musician's career and focus.

"My sense is that most musicians are optimistic, but when they get here, they realize that they've forgotten about their optimism. They've been in a situation where they've been doing the same thing for, say, five or six years. It's tough on anyone when they've been in any sort of job

or in one place for a length of time. You start to wonder where you are going. But you are still a musician at heart, you love what you're doing, and that's why you got into it in the first place. A lot of what we do is help them rekindle the spark, help them recognize their own optimism and just broaden their perspective, so they can go back where they came from with a renewed energy."

Does Rosen see a common thread in the outlook of the musicians who make their way to the Banff Centre?

*Continued*



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# MUSICIAN

## A QUICK REFERENCE GUIDE TO MUSIC EDUCATION

### Universities and Colleges

**Alberta:** Alberta College, Athabasca University, Grande Prairie Regional College, Grant MacEwan Community College, The King's College, Medicine Hat College, Mount Royal College, Northern Alberta Institute of Technology, Prairie Bible College, Red Deer College, Southern Alberta Institute of Technology, University of Alberta, University of Calgary, University of Lethbridge, Western Board of Music Examining Institute.

**BC:** BC Institute of Technology, Capilano College, Douglas College, Selkirk College, Simon Fraser University, Trinity Western University, University of BC, University of Victoria, Vancouver Community College.

**Manitoba:** Brandon University School of Music, University of Manitoba.

**New Brunswick:** Mount Allison University, University of Moncton, University of New Brunswick.

**Newfoundland:** Memorial University of Newfoundland.

**Nova Scotia:** Acadia University, Dalhousie University, St. Francis Xavier University.

**Ontario:** Brock University, Cambrian College of Applied Arts and Technology, Carleton University, Centennial College, Confederation College, Durham College, Fanshawe College of Applied Arts and Technology, Humber College of Applied Arts and Technology, Huntington College (Laurentian University), Lakehead University, McMaster University, Mohawk College, Ontario Bible College, Queen's University,

Ryerson Polytechnical Institute, Sheridan College, Sir Sandford Fleming College, University of Guelph, University of Ottawa, University of Toronto, University of Waterloo, University of Western Ontario, University of Windsor, Wilfred Laurier University, York University.

**Quebec:** Bishop's University, Concordia University, College de Jonquiere, Marianopolis College, McGill University, Musitechnic Educational Services, CEGEP de Trois-Rivieres, Universite Laval, Universite de Montreal, Universite du Quebec à Montreal, Vanier College.

**Saskatchewan:** Briercrest Bible College, Canadian Bible College, University of Regina, University of Saskatchewan.

### Private Schools in Canada

**BC:** Bullfrog Recording School, Columbia Academy of Radio, T.V. and Recording Arts, Institute of Communication Arts, Pacific, Radio Arts, Trebas Institute of Recording Arts.

**Manitoba:** Professional Musicians College

**Nova Scotia:** Canadian Conservatory

**Ontario:** The Audio Recording Academy, Hands On School of Modern Recording, Harris Institute for the Arts, NRI School of Electronics, Ontario College of Percussion and Music, Ontario Institute of Audio Recording Technology, Ontario Institute of Live Sound Engineering and Recording, Recording Arts Program of Canada, Royal Conservatory of Music, The Royals School for the Musical Performing Arts, Trebas Institute of Recording Arts, Toronto Recording

Workshop.

**Quebec:** Jeunesses Musicals du Canada, Musitechnic Educational Services Inc., Recording Arts Program of Canada, Trebas Institute of Recording Arts.

**Saskatchewan:** Professional Musicians College

### Private Schools in the United States

American Institute of Guitar (New York), Atlanta Institute of Music (Georgia), Audio Institute of America (California), Berklee College of Music (Massachusetts), Center for the Media Arts (New York), Drummer's Collective (New York), Grove School of Music (California), Institute of Audio Video Engineers (California), Juilliard (New York), Manhattan School of Music (New York), Musicians Institute (California), Musitech of Minneapolis (Minnesota), The National Guitar Summer Workshop (Connecticut), The Recording Workshop (Ohio).

### For Further Information

The Yellow pages, of course, will have listings of local music schools and music retailers, most of which will also provide lessons. *Music Directory Canada* (see page 7) has a full listing of Music Education Programs. This directory is available through CM Books, 3284 Yonge St., Toronto, ON M4N 3M7 (416) 485-1049. February back issues of *Canadian Musician* feature detailed articles on different aspects of music education.



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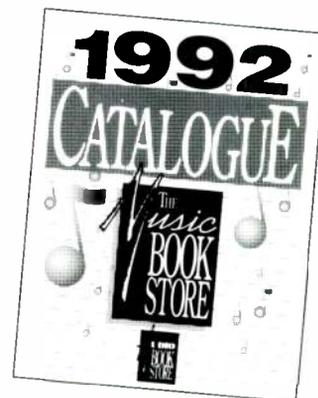
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"Musicians tend to forget that they should be entrepreneurs. Even when they're sitting in the back of a band or if they're sitting in an orchestra, to be a creative musician — and every performer in the business has that creative spark in them — they forget that they've got to communicate that creativity to people, not only through their music, but through the way they live their lives. So a lot of what we're doing is providing people with the opportunity to develop skills to help them remember how to be entrepreneurs. When you pick up your fiddle or your trumpet or whatever, you've got to show that you have something to tell people through your music."

### Advice and Dissent

Not everybody sees music education as a useful option for the developing musician. Chris Hall built his career without the benefit of school. He thinks the education process can be a disruptive one.

"I think music education, especially in a classroom situation, can be deadly. You get hundreds of students puked out of colleges every year, and they're heading nowhere. Half of the problem is the training they've

had. They've been trained by other people. They get an unrealistic view. The only people teaching music out there are people who didn't make it in music. I'm really outside the school thing. In fact, I'm into a philosophy on un-learning. After 25 years in the business I've learned a lot of theory; I'm constantly trying to forget it."

Hall thinks that the best education comes from one person interacting with another.

"There's no place for music education for



Robert Rosen, Assistant Artistic Director, Music Programs, The Banff Centre for the Arts

me. The only way I learn is by one to one, individual to individual. The classroom situation I find completely useless. I've never learned anything in a classroom in my life."

The bottom line, says Hall, is talent; and it's an age when technology allows talent to show itself.

"Real talent has nothing to do with egg-heads or institutions or degrees. Real talent is just real talent. You go to a club and see a guy play, he's amazing; that's talent. Technology is making it possible for anyone with talent to compete. In the old days you had to have a score, a studio and players, and big budgets. It isn't like that any more."

Drummer Rich Lang disagrees that school is a negative influence. He believes that in the long run, a musical education is an integral part of his development.

"What it really boils down to is that, no matter what happens, I'm always going to be a musician. It's something for life. When I thought about it, I thought four years at university wasn't really a lot out of your life. When I'm finished with school, I'm not finished as a musician." ■

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### **THE MIDI HOME STUDIO**

When space, time and money are serious considerations, home recording can be streamlined using the latest MIDI equipment and recording techniques. Also, get an expert's view on the wave of the future, Hard Disk Recording with MIDI specialist **Paul Lau**.



**10:45  
AM**

### **RECORDING TECHNIQUES**

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### **FEATURING**



*Pete L'Esperance*

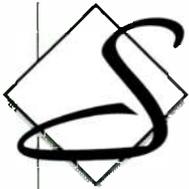


*Kevin Doyle*



*Harold Hess*

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# MUSIC AND MIDI SYSTEM OVERVIEW

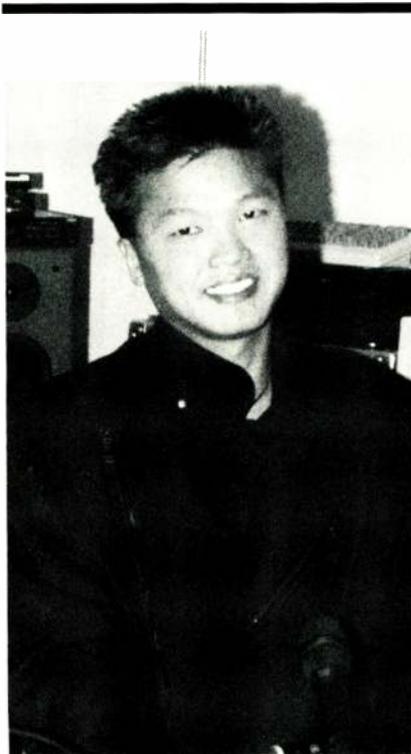
## MIDI Is...

MIDI is a physical port/connector found on musical devices where a MIDI cable can be connected between electronic keyboards, sound modules, sequencers and computers. It allows them to transmit and receive performance information. In the earlier years we found electronic keyboards to be uni-timbral (transmitting one sound at one time). In the past few years manufacturers have developed keyboards/sound modules that are multi-timbral (transmitting more than 1 sound simultaneously).

Technically, MIDI is a bit stream; it has a serial interface which uses 10 bit words transmitting at 31.25 kilobaud. A MIDI word contains a start-bit, 8 data or status-bits and a stop bit. The first bit in each data group shows the type of word and the remaining 7 bits express the value. Information is sent in multi-byte groups which are made up of one status byte followed by two data bytes. These status bytes will always start with a one and a data byte will always start with a zero. The two main types of messages transmitted are channel messages and system messages. MIDI provides up to 16 different channels of information in a bit stream, but when more channels are used at one time, the slower the data rate per channel. We find that the first four bits of the channel status word assigns the rest of the multi-byte group to a specific device or group of devices as determined by the user. The remaining four bits determine voice and mode selection/status. Common, real-time, and exclusive messages are the three groups that system messages are divided into. (System messages do not carry channel assignments.) Common messages are received and read by all units in the system. Real-time groups are also intended for all units, but supersede any previous instructions which may be running.

Exclusive message units have a manufacturer's identification number and are intended only for units of that particular ID group. The remaining two bytes are data words which contain information such as pitch, note duration, velocity and after-touch, etc. The controlled unit waits to receive both data bytes before acting on the information. The actual MIDI connection between units is usually three jacks labelled

*Since the integration of MIDI, music performance and composition has taken on a new dimension for the professional and novice musician. But not only has the use of MIDI been found in the set-ups of performing artists, integration in recording studios and theatre productions (music and light production), but we also find it in the average home. More and more, people who own a computer have begun to develop an interest in making music. MIDI has been the vital link to achieve that end.*



*Paul Lau, formerly a product support MIDI specialist for Roland Canada Music, is currently keyboard manager MIDI consultant at Encore Music Inc., Pickering, Ont.*

MIDI-in, MIDI-out, and MIDI-thru. A 5-pin din connector is the actual cord used but only three of the pins (2,4 and 5) are currently being used. MIDI-out provides the master control signal that is transmitted to the various devices to be controlled. MIDI-in is where the signal from the master is received, and MIDI-thru is just a loop-through that transmits the same signal to another MIDI-in of another unit.

## What To Do

Music is complex enough without integrating computers, sound modules and drum machines. All you want to do is play music. Whether you have a computer and/or MIDI keyboard you can begin to build your own system.

## Computers

Starting with a computer — whether it be a Mac or PC — you need a MIDI-interface (Atari has one built in).

The PC interface is usually a card that is placed in one of the slots within the computer connected to the MIDI junction box outside of the computer. A Mac does not require a card; it uses a MIDI junction box which is connected through the modem or printer ports. Now you can decide what type of software you need. Will you be just recording and/or printing your music, or editing your sounds and storing them in a librarian?

## Software

This section includes some of the more familiar software packages for each type of computer, but one has to remember the balance between cost and features that are really necessary. Starting with the PC, Ballade by Dynaware is a relatively new program that integrates sequencing, notation and a sound editing librarian, as well as Cubase by Steinberg, which will be released January '92 (this would be more of a high end program; Cubase is currently available for Mac and Atari). Mac users are most familiar with Performer by Mark of the Unicorn and Professional Composer for Notation. Within the Atari world, Notator by C-Lab is noted for its ease of use for sequencing and scoring. Good software packages vary from the \$250-\$600 price range.

### The Sounds

There are so many good keyboards and sound modules to choose from nowadays that it is quite confusing. Here are a few vital and important questions to ask when investigating a unit. The most important thing is, what does it sound like? Then, how many parts can it transmit at one time? It used to be that 8-parts was standard but now sound modules like the Roland SC-55 have 16 parts/24 notes of polyphony and the Yamaha PSR-500 keyboard, which also has 16 parts/28 notes of polyphony, sell for under a \$1000.00 (this was unheard of a year ago). Note-polyphony is just how many notes can be activated at one time — of course the more the better. And last but not least, what is the action of the keyboard, does it feel good? Do I need weighted keys like a real piano?

### What if I don't play keyboards?

Not to worry! Manufacturers like Roland have developed a pitch to MIDI converter which allows you to sing, hum, use an acoustic or wind instrument and play it into a microphone, and convert pitches. There are also MIDI devices that allow guitar players and drummers to link up with the computer.

### What if I don't play any instrument?

There is something for everyone. With the software Band-in-the-box by PG Music for all 3 types of computers, once hooked up to an appropriate sound module, you can choose from hundreds of song titles and hear them played. It's like having your own jukebox in your computer.

This brings us to the latest development in the MIDI world which is the GS Standard, the general MIDI standard. Once it is accepted and implemented by all musical manufacturers, it will allow certain MIDI channels to specify certain instruments at all times, creating a uniformity within all musical manufacturers. This will make it easier for the end user.

### What it all means

Sometimes you can get caught up in all the confusion of technology, but if you can break it down and take some time to investigate this music technology, you will find that manufacturers have tried to give us products to help us make music. After all is said and done, music is the key, and the key to music is to enjoy and have fun.

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# COMMUNICATE WITH YOUR SOUND TECH

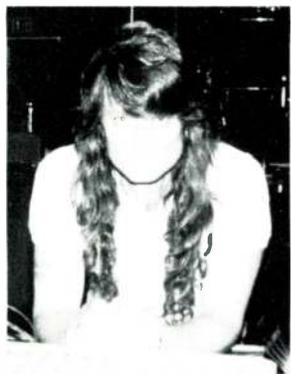
As far back as mankind can remember, music has been an important means of communication. Amazingly enough as we approach the 21st century, musicians/singers and live sound technicians who work together every day have yet to discover a way to communicate with each other. As crucial as this communication is, it still ceases to exist.

I have spent the last seventeen years of my life in the music industry, working as a musician, a singer and, for the last six years,

the owner/operator of a sound company. In my years as a sound technician, I have watched endless numbers of singers and musicians struggling to communicate back and forth with their techs, with words like THWACK, THUMP, CRUNCH, ERN-ERN, ZZZ-ZZZ and many other crude forms of speech. The time has definitely come for a change!

Because of their varying vocal characteristics, singers would definitely be at the top of the most disheartened list. Not only do they have to be concerned about the way they sound out front, but they're also left to contend with inferior monitor enclosures with equalization unsuited to their particular voice. Compounding this, our frustrated singer has to deal with unbearable stage volumes from fellow colleagues. The first thing he/she has to learn is the different strengths or weaknesses in their particular voice as it relates to frequencies. Often the addition or deletion of just one or two frequencies can make the difference. The singer can find the time to sit down with their sound tech in front of the P.A., at the mixing console, they can actually see and hear what is needed to enhance their individual voice. Sound is very personal, therefore not any one thing will be suitable for all singers. It is a very time-consuming and physically-trying task to accomplish a compromise, but the rewards for this accomplishment will prove to be invaluable.

The singer can make a record of this new information for future reference. Because



*Al Craig is the owner operator of The Institute of Live Sound Engineering and Recording, and A.C. Sound and Lighting, located in London, ON.*

the singer is forced to work with a different sound technician every week or night, this new information can be a very useful tool. If the singer can communicate with the individual technician in a technical language (via frequencies) that they can relate to, the desired end product can be very easily achieved. As well as using this particular knowledge for out front, it can also be used to accomplish a monitor mix that will be satisfying and cut above the other stage information. Because guitars and

keyboards share a lot of the same frequencies, unusual or abnormal frequency boosts in the singer's monitor(s) may be needed to cut above these other volume levels.

Vocal effects seem to be another great concern of the vocalist. Here lies another communication problem. As well as the overall sound of the vocals, there are many electronic devices that are used to enhance and special effect the voice. In my travels, I have seen many sound techs that have yet to learn that certain effects are meant to enhance the vocals, not to create the vocals. Overuse of effects can totally destroy the singer's voice and make it very unidentifiable in the out front mix. This is a very common complaint of both the singer and the listening audience. Just as the singer learned about his particular tonal vocal needs, he can learn about effects in the very same way. This may be a little more difficult to achieve, as there are many more parameters to deal with. If singers can learn that delays are broken down into two basic parts, delay time (measured in milliseconds) and feedback or regeneration (the number of times a part or parts are repeated) he/she will be well on the way to overcoming this part of the communication barrier. All of this takes time and dedication. But if singers and their techs can overcome this communication problem, they'll be able to work together in perfect harmony!

Watch for *Getting Great Drum Sounds* in the next issue.

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# RECORDING AND PRODUCING HAREM SCAREM

**M**ost of the recording of Harem Scarem's self-titled album took place at Harry Hess' (lead singer) demo studio. This allowed us to keep the costs down and spend more time on recording. Recording like this required using a 24 track slave, whereby when it was full, I would transfer the parts to 48 track digital, and reuse the 24 track slave. The equipment I used was a Yamaha board, Shure 57 and SM-7 and Sennheiser 421 mics, as well as a dbx 165 Compressor.

Recording vocals was limited to using an SM-7 (Dynamic) mic, due to the high SPL level of Harry's voice. I tried using various condensers, with mic pads, but they distorted too easily. The only drawback when using Dynamic mics for vocals is that you usually get a peak around 1Khz, which I dipped during the mix.

Recording guitars, I usually used a 57 and a 421, with a bit of compression and usually no EQ. The only effects used were a bit of delay and soft chorusing, for soloing. The basic rhythm guitars were often recorded twice in the choruses. On one pass the sound was a heavy, distorted sound and on the second pass the parts were recorded clean.

During the mix, it gave me the option of controlling how much harmonic information I desired, (eg. 'Slowly Slipping Away.') The 3rd was omitted on the heavier guitars, but played on the clean guitars. It gives you the illusion of a heavy guitar sound with all the notes instead of the usual open fifth/octave sound.

Ray Coburn played all the keyboards on the record, and when recording we usually printed the sound with all the effects from the keyboards. Ray had some really innovative ideas regarding keyboard sounds, and I felt there was no logic in recording them without the effects.

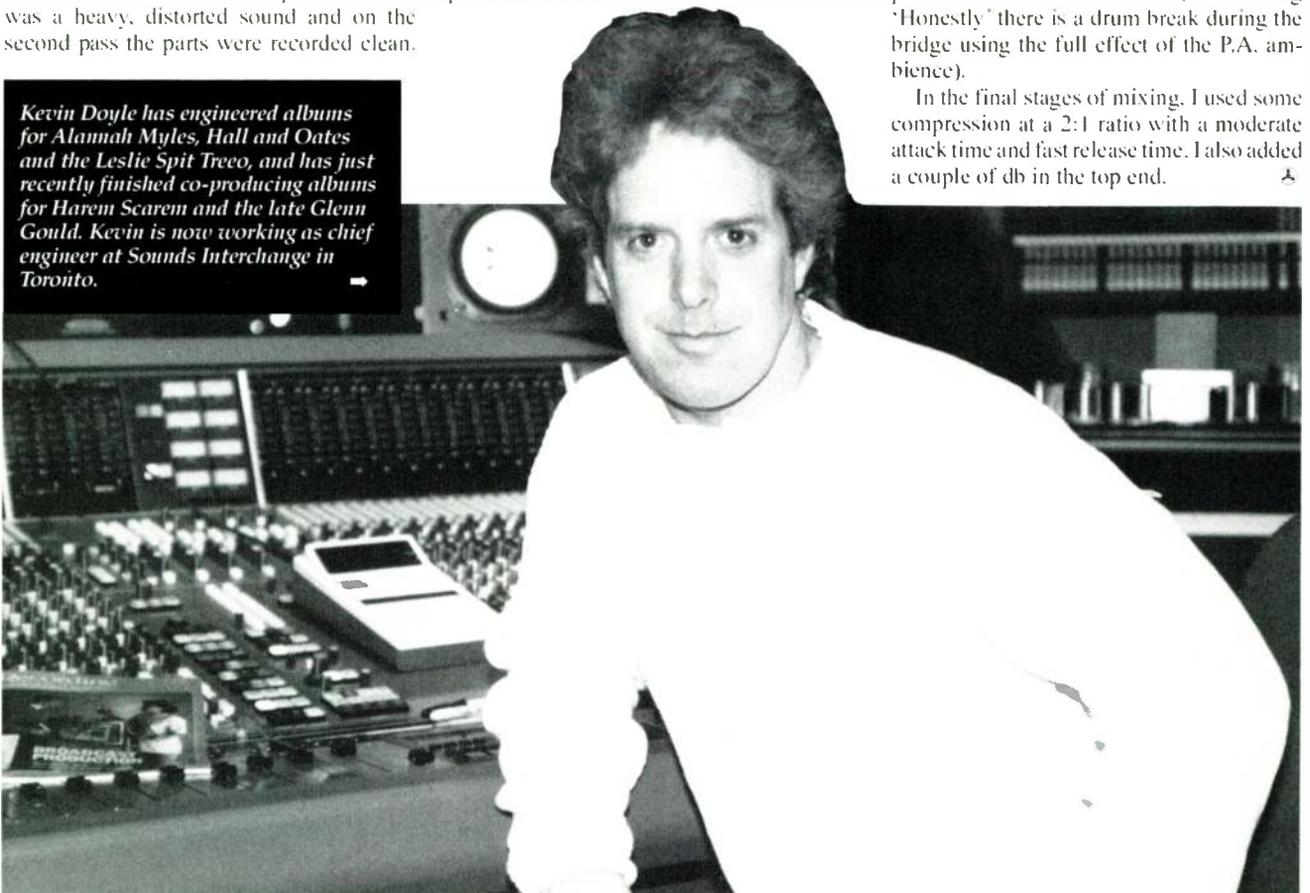
With drums, I recorded them basically flat and with room mics. The only problem I had was that when I wanted to use a lot of the room sound I would get a lot of double attack because of the transients in the room sound. To get rid of that, I used a lot of limiting with a fast attack time and fast release time and rolled off the higher frequencies. This allowed me to use a lot of the room sound, while maintaining the presence of the direct mics.

During mixing, I followed my own basic method of mixing a rock/pop record. I usually like to utilize at least 3 different types of reverbs, all at various lengths, from 0.5 seconds to 2.5 seconds. I also like to use a lot of eighth note and quarter note delays. The lead vocals would usually have a little bit of 1.5 second reverb, with an eighth note delay and a little bit of chorusing. The backing vocals would just have a little 1.5 second reverb. With guitars, I usually left the basic rhythm parts dry, with the occasional small amount of short reverb. The solos always had a quarter note delay, chorusing and reverb.

The only processing I used on drums was a bit of gated reverb and a lot of live chamber. Just before mixing, I rented a P.A. and recorded the ambience with a pair of B&K matched mics. In the mix I altered the gate release time and threshold, whereby I had a lot of drum ambience from 0-0.5 seconds and a moderate level from 0.5 seconds until its natural decay, which depended on the mic position relative to the P.A. (In the song 'Honestly' there is a drum break during the bridge using the full effect of the P.A. ambience).

In the final stages of mixing, I used some compression at a 2:1 ratio with a moderate attack time and fast release time. I also added a couple of db in the top end.

*Kevin Doyle has engineered albums for Alanah Myles, Hall and Oates and the Leslie Spit Trio, and has just recently finished co-producing albums for Harem Scarem and the late Glenn Gould. Kevin is now working as chief engineer at Sounds Interchange in Toronto.*



# THE ROLE OF MANAGEMENT

**M**any times in the course of my practice I receive artist enquiries about management. It quickly becomes apparent that the artist is unclear about the role of management. Synonymous with management is the artist-management agreement which leaves most artists in a cold sweat. Contracts, after all, are by their very nature all encompassing, overwhelming, and leave the artist exposed to the world of legal liabilities if there is non-performance or default. Why enter one if you don't have to? When do you need management?

## When does an artist need management?

The answer to this question depends on the objectives of the artist. If you are a band or an artist that plays local gigs, and are content to play whenever, you do not need management. If you are a band or artist that has more ambitious objectives, such as recording and entering into a record deal, management of your act is an absolute must. In fact, if a record company likes your material, they will insist that you obtain proper representation.

## The role of management

The role of management is to advance your career by professionally representing you to the music industry. If your objective is to interest a record company, you should first sell yourself and your product to a management team that is connected in the music industry. This is because you are "hiring" management to shop your tape.

A manager must have a solid understanding of the music industry. He or she must be able to get access to those who are players in the industry. The business knowledge required to promote a signed artist is the knowledge to promote records, deal with record companies, oversee publicity, understand the nature of music industry contracts, and overall, understand the effective marketing of your product.

Managers also play a large personal role in the development of your career. You must ensure that you have a good chemistry with the person whom you are considering to handle your professional career.

## The meeting

Submit to your prospective manager a two to three song demo tape, properly labelled, with a proper photograph of the act, accompanied by a short letter that tells him or her something about your music and yourself

and why you would like to meet them.

If a meeting transpires, be wary of managers who put contracts in front of you and place pressure on you to sign without the benefit of legal advice. Name-droppers are the worst. If your prospective manager name drops every second sentence the message to you should be clear: chronic insecurity from somebody who is compensating for his or her lack of ability to do anything for you.

Be wary of those who plug their agent backgrounds. While they may be great at booking acts, this is not entirely what you're shopping for. You are looking for someone who knows how to help put you in the market to sell records, not beer.



*Martin Gladstone, previously with the Toronto band the Grottybeats, practises law in Toronto.*

## Selecting your manager

Naturally you want to make a positive business impression. This means you want to keep the meeting "up" and steer away from harder and more substantial questions. But this will leave you in the dark regarding some very important information that you require to make a sensible and intelligent decision. Remind yourself that you do not want management at any price.

The correct approach is to be upbeat, positive, but also ask a few basic questions of your prospective manager. If you do not ask, you may find yourself later legally locked into an agreement based on "chemistry" and short on substance or track record.

Experienced successful management got there by being resourceful, asking questions, and using instinct as they promoted their acts. Your enquiries show that you possess some business acumen, and that if you are going to pay this person, they must be able

to use their best efforts on your behalf, employ certain qualities and skills, and get results for you.

Management, on the other hand, will welcome the assurance that you can form a credible business team with them. Your manager forms a partnership of interests with you which is both personal and business. He or she needs the comfort of knowing that you are reliable and up to the grueling demands of the industry.

## The basic requirements

The basic requirements of management that should be explored are: Does the manager have the experience, the capability, and TIME to accomplish your goals? Does the manager have a track record? Has he or she successfully seen an artist from that of unsigned to signed?

If your prospective manager lacks a track record, this is not necessarily a negative. Everybody has to start somewhere. What you should focus on is whether or not the manager has the determination, the ambition, and most important, the belief in your act to put his or her heart and soul into it.

Many managers are prepared not to take a cut of your earnings until your career is off the ground.

A good question to ask is in regards to the amount of "legwork" that your prospective manager, or his or her management company does for the artist. Some managers leave all the administrative details of the day-to-day business to the artist. This includes everything from bookkeeping, equipment rental, arranging road crew, salaries, etc. This has the effect of tying up all the artistic creative energy of the project. In the long run this defeats the project itself.

You should be clear that your management will take care of all the major details of your business. Your role is that of an artist. You are the artistic energy of the project, and from your artistry and creativity the future of your career will be made or will break.

If you feel satisfied that these basic preliminary requirements are in place, you should at some point obtain the services of a lawyer if an artist-management contract is to be entered.

It is important to know and understand the terms of such an agreement. These are areas to be explored in future columns.

*This article contains general information only. It is not legal advice.*

P R O D U C T  
 N I W S

## RANE ME 60 STEREO microGRAPHIC EQUALIZER

The Rane ME 60 Stereo microGraphic Equalizer is a two channel, 1/3-octave design, housed in a two rack-space unit. The ME 60 evolved by combining two ME 30s in one unit and then embellishing both. Two adjustable band limiting filters add to each channel's versatility, as well as the increased flexibility gained from the additional input and output connectors. These extra features nicely complement the proven ME 30 design.

The active filter sections feature the ME 30s innovative constant-Q (constant bandwidth) design. This means the bandwidth of each individual filter is guaranteed to be narrow enough to prevent

unwarranted interaction between filters, yet wide enough to produce exactly the type of correction curve demanded by even the most unusual acoustic surroundings. This differs dramatically from proportional-Q designs encumbered with the unfortunate characteristic of changing bandwidth for every boost/cut level.

ME 60 front panel controls and indicators include an overall rotary gain control for each channel as well as overload indicators. Passive pushbutton Bypass switches feature LED indicators to avoid ambiguity from their operation.

The rear of the ME 60 provides a flexible array of connector choices. Inputs and out-

puts are electronically balanced designs, capable of unbalanced operation when required. They accept and drive all possible signal levels into normal load impedances.

Balanced applications choose between the 3-pin (XLR) or 1/4" Tip-Ring-Sleeve stereo connectors, while consumer products normally use the unbalanced RCA phono jacks. Unbalanced sources also may be tied to the ME 60 through the use of mono 1/4" connectors (no ring connection).

For more information, contact: Contact Distribution Ltd., 60 Venture Dr., Unit 6, Scarborough, ON M1B 3S4 (416) 287-1144, FAX (416) 287-1204.

## VECTOR SERIES FROM SOUNDTECH

SoundTech has launched the Vector Series of trapezoid speaker systems for portable applications. The Vector Series is comprised of three models. The VS122 two-way 12 inch system (shown) features SoundTech's STS cast frame woofer for lows and a constant directivity horn and driver combination manufactured for SoundTech by Electro-Voice. The VS122 can be used as a stand-alone unit or in conjunction with a subwoofer system such as SoundTech's B18EV. Other models in the Vector range

include the VS152, a two-way system using two 15 inch STS speakers and a high frequency horn driver combination and the VS157, a three way 15 inch system.

All Vector series speaker systems from SoundTech feature formed, kick-proof, metal grilles, sturdy carrying handles and rubber feet.

For more information, contact: Boosey & Hawkes (Canada) Ltd., 279 Yorkland Blvd., Willowdale, ON M2J 1S7 (416) 491-1900, FAX (416) 491-8377.



## NEW DRUM MIC FROM AUDIX

Audix has introduced the D1 Drum and Percussion microphone.

Unlike neodymium that promotes magnetism to develop output, the Audix D1 represents a new and exclusive VLM Type-3 Technology. VLM (very low mass) is based on the laws of kinetic energy whereby a small mass can be set into motion much more readily than that of a large mass. Further, Audix have made advances in improving dynamic range and clarity by removing the transformer that tends to "choke" the output of most other dynamics presently available.

According to Audix Director of Manufacturing Fred Bigeh: "We see the sound of a drum as a complete musical instrument. It has overtones, slap, bottom end and resonance. Our goal with the

D1 is to accurately reproduce all of the above as an exact picture and then allow the engineer to make artistic decisions such as



EQ and compression within the mix."

Since the D1 was developed primarily for

high output instruments and is intended for use with professional equipment, its output level has been matched to allow greater control at the console, eliminating the need of padding down the input, thus further "opening-up" the sound.

Along with being available in its standard Probe format, the D1 is also available with a Ball, grill and electronically cut windscreen to allow greater control over air movement in applications such as oversized bass drums and becomes an alternative for large brass & woodwinds that tend to blow out conventional mics.

For more information, contact: S.F. Marketing, 6161 Cypriot, St. Laurent, PQ H4S 1R3 (514) 856-1919, FAX (514) 856-1920.

P R O D U C T  
 N E W S

## TRACE ELLIOT'S ACOUSTIC GUITAR COMBO

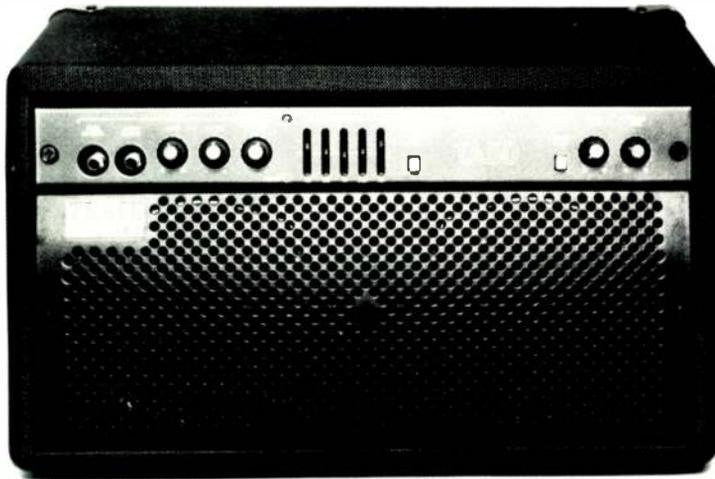
Trace Elliot introduces the new TA50 and TA50R combos.

Smaller in size than their counterparts, these 50 watt combos offer improved portability with a power output more applicable to smaller venues. The new models feature many of the facilities of the TA100 and TA100R including the Dynamic Correction principle to ensure true, crystal clear tone through the units' two 5" speakers.

Features include dedicated high and low level inputs to cater for any instrument's

output, hi and lo eq. trim controls, a 5-band graphic master eq. for more elaborate tone shaping, a Shape facility to add an optional sparkling 'voicing' to the overall tone and a notch filter as an effective feedback cancelling device. The TA50R is equipped with a 16 bit Alesis digital reverb, footswitchable via the socket on the unit's rear panel.

For more information, contact: Gould Marketing Inc., 3003 Etingin, Montreal, PQ H4S 1Y7 (514) 333-4446, FAX (514) 333-6211.



## ELECTRO-VOICE DEBUTS NEW AMPLIFIER

Electro-Voice has introduced the model 7300A amplifier, offering several new features not found on the amp's predecessor, the model 7300.

The 7300A delivers 250 watts per channel at eight ohms, 400 watts per channel at four ohms and 500 watts per channel at two ohms. In bridged mode, it will deliver 800 watts into eight ohms and 1,000 watts into four ohms. All ratings are based upon both channels driven at one kHz at less than 0.1% THD.

Rather than a VI limiter circuit, the 7300A uses a proprietary protection circuit called "Output Z Protection" (patent pending). The circuit eliminates premature limiting and is stable with even high reactive speaker loads.

The circuit also ensures sharing of stresses between channels when the amp is in the bridge mode and prevents "flyback" pulses that create dynamic distortions. The 7300A also has a detachable line cord with an IEC connector, and is easy to configure for any voltage.

Other features include front-mounted gain controls and rack handles, as well as XLR and 1/4-inch balanced and unbalanced input connectors. Octal sockets are provided for EV APX crossovers and equalizer modules.

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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# P R O D U C T

## W I N D O W S

## PRO SOUND EDITING TOOLS FOR WINDOWS 3.0

Turtle Beach Systems have announced that Wave for Windows, a multimedia professional sound editing toolkit for Microsoft Windows 3.0 and Multimedia Extensions 1.0, will be shipping in February of 1992. This product will carry the MPC logo.

Wave for Windows is the culmination of years of software development by Turtle Beach in the Professional Audio industry and represents the first software for professional multimedia sound editing in Windows.

The graphic package allows recording and playback of sound directly to the hard disk of the IBM compatible computer. Once

recorded, Wave for Windows provides a large variety of tools for editing sound. Cut/copy/paste editing is provided for manipulating sound much like a secretary edits words with a word processor. A Gain Adjustment is on-board for changing the volume of a file and providing perfect fade-ins and fade-outs, as well as a digital equalizer with assignable center frequency, bandwidth, and shelving capabilities. A stereo mixer provides a means for combining three stereo soundfiles to a fourth file. Time Compression allows a user to change the length (time) of a file without adjusting

the pitch so that every production can be precisely timed. Also included in Wave: Crossfade tools, Reverse, Invert, and Import/Export capabilities.

Wave for Windows works with any Microsoft Multimedia Extensions 1.0 compatible hardware.

With Wave for Windows and the new MultiSound sound output card, Turtle Beach now offers the total solution to professional quality multimedia sound production.

For more information, contact: Turtle Beach Systems, PO Box 5074, York, PA 17405 (717) 843-6916, FAX (717) 854-8319.

## ROCK N' ROLLER

B&J Music introduces the Rock N' Roller, which combines the space saving advantages of a lightweight, foldable luggage cart with the load capacity of an industrial 4-wheel dolly.

The Rock N' Roller contracts to 36" for

storage, and extends to 54" as a 4-wheel dolly, with 33" sides. It can also be used as a 2-wheel hand truck with long nose extension.

For more information, contact: B&J Music, Division of Hornberger Music Ltd.,



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# WARWICK STREAMER CORVETTE BASS

Warwick has introduced the Streamer Corvette bass guitar.

The Corvette's new sound is a result of its semi-acoustic design, maple top, mahogany back and three-piece maple through-neck. In the interests of player comfort, the Warwick body shaping has been retained. The two F-hole openings are modelled on classical string instruments. This bass has long sus-

tain, with a full, well-defined midrange: all notes have sufficient top and bottom without sounding nasal. The semi-acoustic construction, combined with the carefully selected woods, ensures that the sound is rounded and smooth, never metallic or oppressive.

For more information, contact: Long & McQuade Ltd., 1744 Midland Ave., Scarborough, ON M1P 3C2 (416) 751-9709, FAX (416) 751-4765.

# YORKVILLE COMPACT POWERED MIXERS

Yorkville Sound introduces their compact 1200 Watt Stereo 12 and 16 channel powered mixers. The Audiopro 1212/1216 mixers are powered by the same design as used in the Audiopro 1200 power amplifier and will operate into 2 ohms. Features include: On-board Alesis 16-bit digital signal processing, fully buffered channel inserts, 48V Phantom power, 2 monitor sends, 2 EFX sends (internal/external), stereo Aux inputs, self-correcting hum reduction outputs for both bal/unbal, line compatibility and selectable headphone monitoring. A processor with 50/80 Hz curves is also provided to help linearize speaker bass response.

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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## C.G. CONN EXPANDS HERITAGE LINE

The Conn Heritage Series line of professional trumpets has recently been expanded with the introduction of an all-new instrument, according to Rollie Bunn, Vice President of Marketing. Designated the Heritage Series Model 82B, the trumpet features a new hand-hammered bell, designed for increased projection and responsiveness.

"The new bell is slightly lighter than bells of its counterparts in the Heritage Series line," Bunn noted, "giving the 82B the

capability of projecting above the ensemble and yet being able to blend well within the section."

Although the Heritage Series 82B features a relatively large .464" inch bore, it is easy to fill and provides the performer with just the right amount of resistance, according to Bunn. Other features included are: hand-lapped, monel pistons for fast, flawless action, Delrin valve guides, internal valve pads, first valve slide saddle, third

valve throw ring with adjustable stop and removable slide extension. It includes solid brass braces, phosphor bronze valve springs, a Conn 7C mouthpiece, all packaged in a custom, plush-lined, woodshell case with dust cover.

For more information, contact: C.G. Conn, PO Box 727, Elkhart, IN 46515 (219) 522-3392.

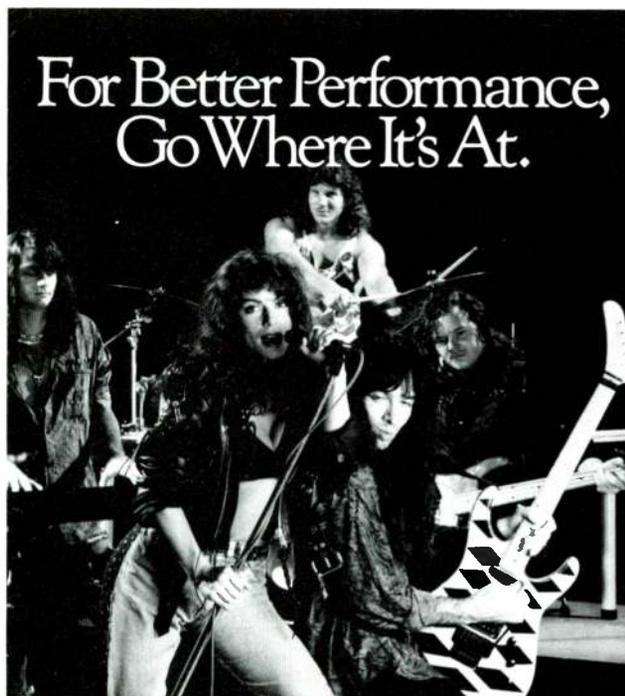
## ERIKSON INTRODUCES INKEL MA-SERIES AMPLIFIERS

The MA-Series of power amplifiers provides clean, punchy power. Power ratings are from 100 watts per channel on the MA-320 to 450 watts per channel on the MA-920. All MA-Series amplifiers are capable of bridged mono operation.

Features include: multiple emitter power transistors on the output; limiters for overload protection; output fuses to protect loudspeakers from current surges; ground lift switch; thermal protection circuitry. The MA-920 features a soft start circuit to

prevent "thumps" when the amp is turned on, and a thermally activated fan for effective air cooling.

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



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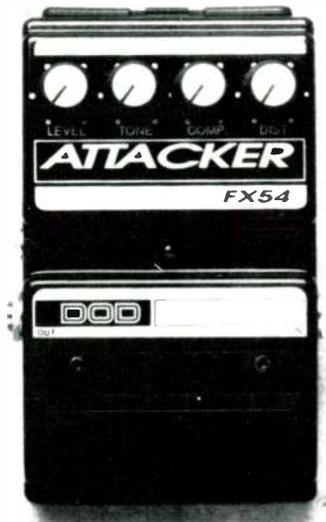
## FX-54 ATTACKER EFFECTS PEDAL FROM DOD

DOD Electronics has announced the launch of its new FX-54 Attacker effects pedal.

The FX-54 Attacker provides both compression and distortion in one pedal. This allows the FX-54 to create almost any modern or classic electric guitar sound.

The pedal's controls consist of distortion for varying the amount of internal gain, tone for simple equalization, compression for adjusting the amount of signal to compression ratio, and level for setting the amount of effect signal.

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



## PREMIER PERCUSSION APK FUSION KIT

Premier Percussion has introduced a new format of the APK kit, aimed at players with a lighter touch.

The APK Fusion Kit pack comes complete with a 20" x 16" bass drum, a 10" x 10" tom tom, a 12" x 10" tom tom, a 14" x 12" tom tom, and a 14" x 6.5" snare drum. It also includes a multi-clamp and tom tom arm to hang the 3rd tom tom from a cymbal stand.

The standard APK 3000 series hardware pack is also included (snare drum stand, straight and boom arm cymbal stands, Rok-lok tom tom holder, hi hat stand and bass drum pedal).

The kit is available in liquid black, hot red and white heat.

For more information, contact: DBG Marketing, P.O. Box 65, Westmount Station, Montreal, PQ H3Z 2T1 (514) 488-9564, FAX (514) 483-3481.

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## SWR BASSIC BLACK COMBO

SWR Engineering, Inc. has introduced their newest bass combo called the Bassic Black. Bassic Black features 140 watts of power into a speaker enclosure that contains a 1 x 15" P.A.S. cast frame speaker along with a high quality tweeter.

Other features include a tube preamp, dual inputs, gain control, master volume, effects blend control, tuner out, aural enhancer, hi frequency attenuator, and an EQ section containing treble, midrange, and bass controls.

For more information, contact: SWR Engineering Inc., 12823 Foothill Blvd., Unit F, Sylmar, CA 91342 (818) 898-3355, FAX (818) 898-3365.

## HAMER RE-ISSUES "MODERN VINTAGE" SUNBURST ARCHTOP

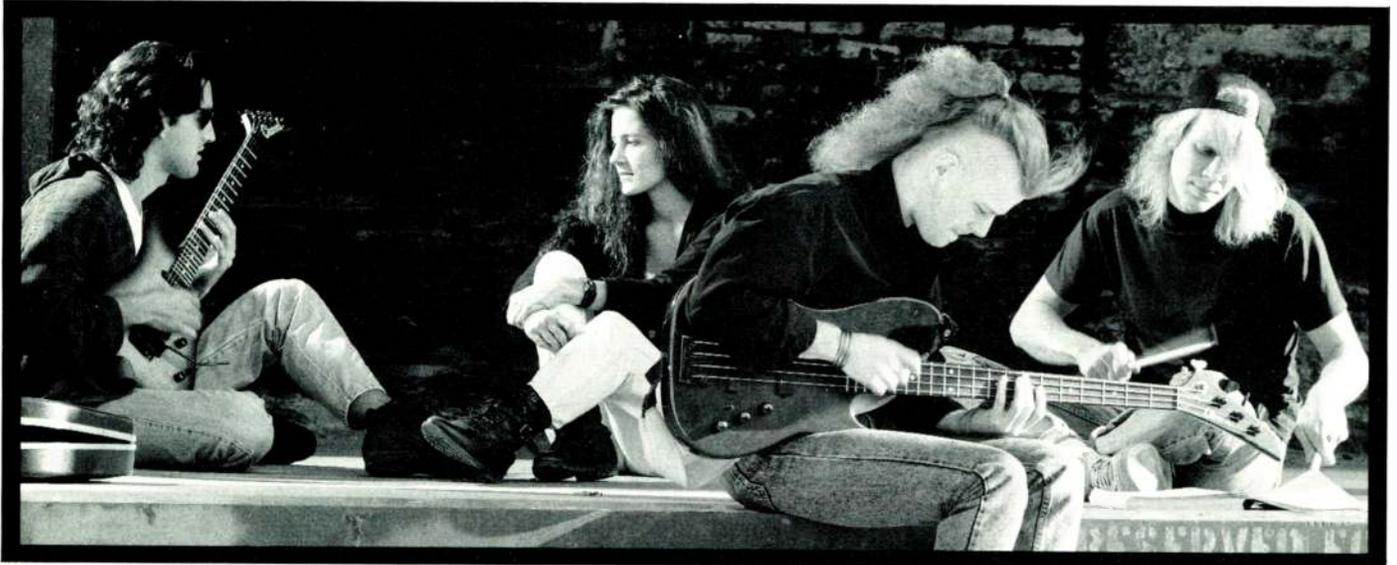
Hamer's original "Sunburst" model guitar is being made available in limited numbers. First unveiled in 1978, the current version remains true to (Hamer founder) Jol Dantzig's original "made to be played" design.

Each Sunburst is made from Honduras mahogany, with a 5/8" hand carved top of figured maple. Both tremolo and non-tremolo versions can be ordered, each with

two Seymour Duncan pickups, and Schaller tuners.

These modern classics will be finished in traditional lacquer finishes to enhance tone. They are available in cherry, salmon blush, aztec gold, '59 burst, wine, and natural.

For more information, contact: Hamer Guitars, 835 West University Dr., Arlington Heights, IL 60004 (708) 255-6112, FAX (708) 255-6150.

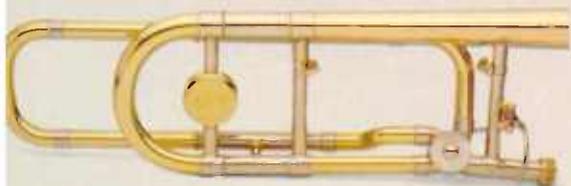


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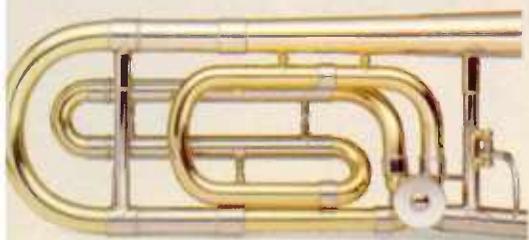
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The list of Strad trombone options is so lengthy, you can virtually design your own instrument. You can, for instance, choose the free, full response of an open wrap design. Or, you can choose the solidly braced, compact trigger unit of a traditional wrap. Or get an option within an option by choosing a convertible model.



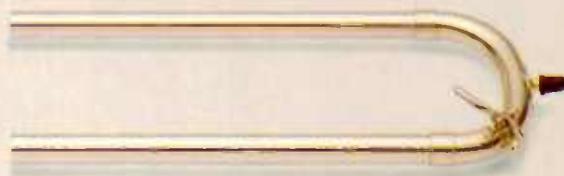
In the tenor models alone, you get a choice of seven different bores. And in all models you get a bell selection that includes regular or heavy gauge in either yellow or gold brass.

The option list doesn't get any shorter in the handslide department. There are traditional yellow brass outer slides. Or lightweight nickel silver outer slides. There are

regular mouthpipes. And, on some models, open mouthpipes and removable mouthpipes. Some models also offer a choice of regular or narrow handslide crooks.



Open goosenecks are available. As are removable balance weights. And if mouthpiece selection is a concern, consider this: There are 38 tenor and 13 bass mouthpieces available—and that's just the *standard* models. Each mouthpiece can be further customized to meet specific needs.



Bach offers all these options because at the professional level, there is no such thing as a one-size-fits-all trombone. You need an instrument that fits *you*.

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P R O D U C T  
N I W S

## ADB-1 ACTIVE DIRECT BOX

Erikson has introduced the RAPCO ADB-1 Active Direct Box, which offers the user the ability to provide a low impedance, balanced, microphone or line level signal from an unbalanced, high impedance source. The unit is designed to accept instrument, line, or speaker level input information. Unique features include selectable output levels and clip indicator LED. The unit is designed to operate from either phantom power or twin 9 volt batteries. The chassis is constructed from 16 gauge steel to meet the durability standards required in professional-use applications.

Features include: Two 1/4" unbalanced phone jacks for input/output of source information; battery on/off switch which prevents unnecessary battery drain if user

prefers to leave cables connected to unit; automatic default to phantom power when present; 40 dB input pad for speaker level input; groundlift switch for pin 1 isolation of output; three position switch which allows user to select mic level, unity gain, or +10 dB forward gain; clip indicator LED which also functions as a power indicator at initial power-up of unit; flush mounted switches which prevent breakage as well as accidental repositioning of selector; RFI protection on input and output stages; true balanced circuit throughout unit; transformerless design.

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

## MIDIMAN IBM COMPATIBLE MIDI INTERFACE

MIDIMAN has introduced the MM-401 IBM compatible MIDI interface.

The MIDIMAN MM-401 is fully MPU-401 compatible. The MM-401 adds new extensions to the original MPU-401 design. It will run in all IBM compatible computers

and at all speeds.

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

## LP CYCLOPS™ TAMBOURINE

The new Cyclops™ tambourine addresses the needs of the hard playing, trend setting percussionist. This instrument has been in development for over two years.

The shape of the Cyclops™ frame has been determined to be comfortable to use, regardless of the playing technique. The attachment clamp of the mountable version incorporates a forged clamping mechanism. This device assures positive placement of the instrument using simple hand tightening.

The large rounded striking edge of the frame strengthens the tambourine to better take the punishment of being hit with a drumstick and provides comfort for hand playing. The special alloy jingle's tone is bright, for a sound that projects well.

For more information, contact: Efkay Musical Instruments Ltd., 2165 46th Ave., Lachine, PQ H8T 2P1 (514) 633-8877, FAX (514) 633-8872.

P R O D U C T  
  
 N E W S

## SEYMOUR DUNCAN SA-2 PICKUP

Seymour Duncan has introduced a new pickup for acoustic guitar. The SA-2 "Perfect Timbre" is a three-part unit consisting of end-pin jack, pre-amplifier and low mass pickup sensor element. Seymour's design aims centred on creating a pickup that would preserve the natural timbre and warmth of acoustic guitar. The SA-2 has a sensor operating across a wide bandwidth, utilizing technology pioneered by Seymour Duncan. A pre-amp acts as a buffer and matches the sensor impedance while shaping the fre-



quency response. The low output impedance of the SA-2 (less than 150 ohms unbalanced) means it can be used with high and low impedance amplifiers, or preferably, a mixing board. Further control of the SA-2 "Perfect Timbre" pre-amplifier's frequency response, is offered by two trim pots representing high/mid and presence.

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

## MS-123 PC SERIAL TO MIDI INTERFACE

Key Electronics has introduced the MS-123, an IBM PC compatible serial to MIDI multiport interface. It is totally software and hardware compatible with the MS-103.

Replacing the MS-103 model, the New MS-123 still offers a full orchestra at the command of your fingertips. Forty-eight voices (or more with splits or overlays) can be concurrently controlled through output

multiplexing. It frees the user from patchbay, cable plugging, and channel assignment hassles.

The MS-123 will solve many problems for the ever growing MIDI studio, as MIDI instruments with channel assignment conflicts can now be connected on independent MIDI ports.

New totally digital circuitry greatly in-

creases tolerance to both MIDI and serial port timing deficiencies. Standard MIDI output connectors for all output ports eliminate the need for a special MIDI cable.

For more information, contact: Key Electronics Inc., 7515 Chapel Ave., Fort Worth, TX 76116 (817) 560-1912, FAX (817) 560-9745.



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P R O D U C T  
 N E W S

## VESPRO SAXOPHONES

Orpheus Music has announced the introduction of the Vespro line of saxophones. The current Vespro line up consists of alto and tenor saxophones. Asoprano sax will follow

shortly, and a baritone is under development.

All Vespro saxophones feature power forged keys, ribbed construction, integral drawn holes and professional tone booster

pads.

For more information, contact: Orpheus Music, 13814 Lookout Rd., San Antonio, TX 78233 (512) 637-0414.

## ART ADDS GUITAR TUNER TO SGX 2000

ART has announced the addition of a digital guitar tuner in the new SGX 2000, a unit which already consists of a programmable tri-channel tube preamp, a programmable solid state preamp, a 24 bit effects processor, a programmable patchbay, and mixing system. The inclusion of the guitar tuner is just one way ART presents the SGX 2000 as a useful tool for musicians rather than an ordinary preamp or effects box.

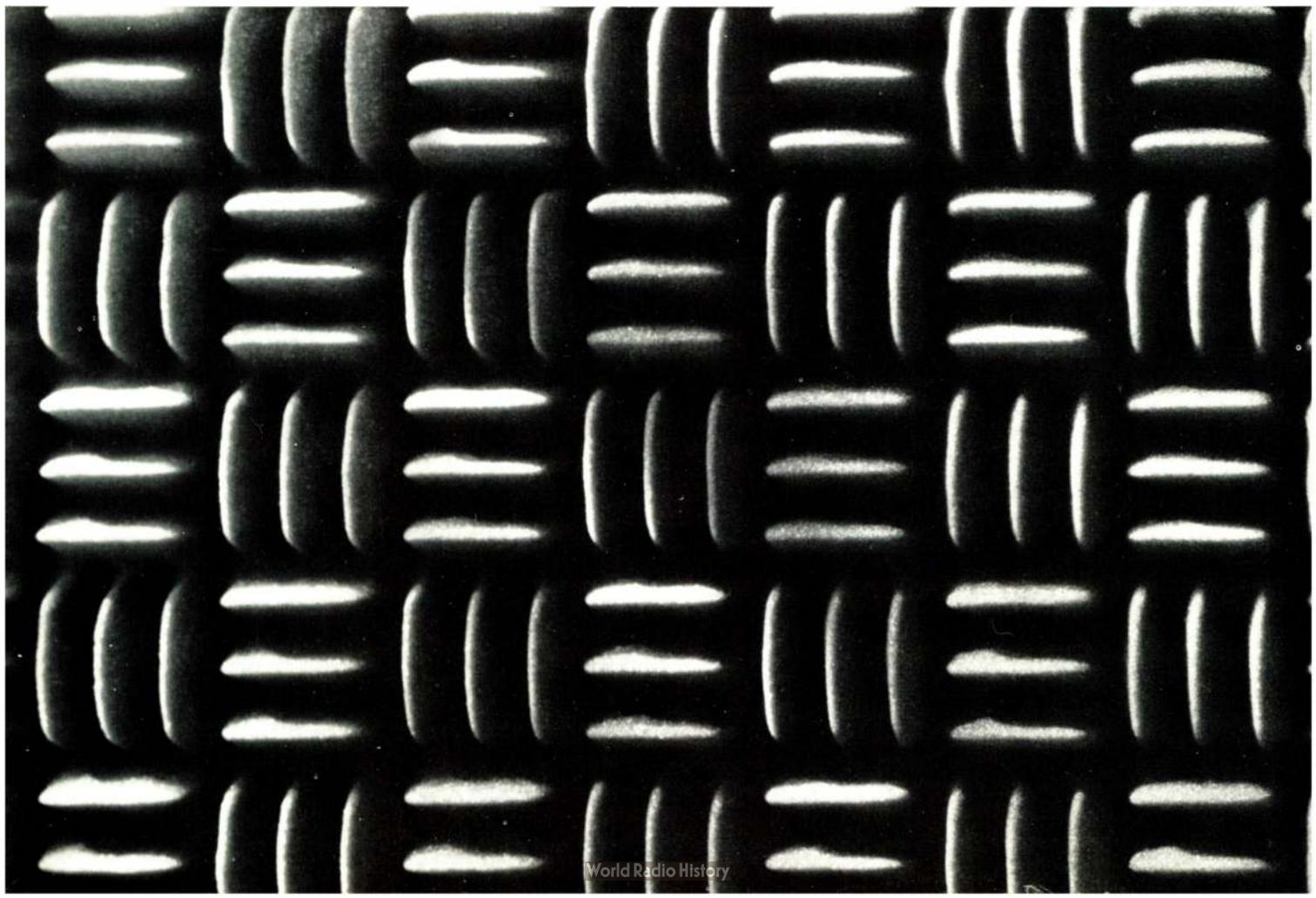
The digital guitar tuner makes use of three processors to mathematically compare a waveform to an assigned, tuned frequency. The difference appears in the SGX 2000's seven segment display. There are modes in

the digital guitar tuner that allow the user to tune practically any instrument, including a guitar and a four, five or six string bass. These modes, known as Types, provide an A440 reference. A Level parameter controls the digital audio output, and a Reference parameter can be set to either automatically or manually select what string you want to tune.

The digital guitar tuner in the SGX 2000 also offers a Detune parameter, plus or minus one whole step in 4 cent increments, for common guitar half step detunings and even classical and nonwestern A435 and C256 tunings. A compressor and noisegate

are added to Preset 5, "The Guitar Tuner Preset", for increased sustain and precision. The signal can easily be muted with either the Tuner Level parameter or the Analog Mix Output. With an X-15, the user can punch up each string and tune it from across a stage. A red LED readout is visible even in poor light from 20 feet away. The digital guitar tuner is also sensitive enough to check the intonation of an instrument, noting neck or bridge problems.

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



P R O D U C T  
 N E W S

## TASCAM RC-601 REMOTE CONTROL UNIT

Tascam has introduced the RC-601 — a single unit remote controller for the Tascam CD-701 compact disc player. The RC-601 has been specifically designed for the purpose of operating one CD-701, while the current RC-701 can provide the user with total control of up to four units.

Rather than just copying the features of its "big brother", the RC-601 offers some fea-



tures of its own. The "End Check" function allows monitoring of the final seconds of a track, and the "Cue Return" function allows the pickup to return to the cue point and standby after rehearsal monitoring.

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

## ZOOM PROCESSORS

ZOOM has introduced three new guitar processor models to the Canadian market:

The ZOOM 9030 is a multi-effects digital processor which can produce up to seven effects simultaneously. The ZOOM 8050 is a MIDI foot control pedal which is compatible with models 9010 and 9030, as well as with any MIDI equipment. The ZOOM 9002F is a foot control pedal for the 9002.

For more information, contact: S.F. Marketing Inc., 6161 Cypihot, St. Laurent, PQ H4S 1R3 (514) 858-1919, FAX (514) 856-1920.

## FOG/SMOKE GENERATOR

The MINI MAX Fog/Smoke Generator is a fully portable, lightweight unit, that comes with a remote control. The MINI MAX is designed for use in theatres, discotheques, film and television sets, mobile D.J.s, live performances etc. It produces large volumes of fog and smoke, and delivers continuously when set for 1,500 cubic feet per minute. The volume can be controlled by the user for variable flow of fog either momentarily or continuously.

For more information, contact: MDG Fog/Smoke Generators, 5635 Christophe-Colomb, Montreal, PQ H2S 2E8 (514) 272-6040, FAX (514) 722-3229.

## ONE OF THE PRIMARY INSPIRATIONS BEHIND OUR MIDI MUTE.

The MIDI Mute feature on our new M2500 Series Mixing Consoles does for source noise what acoustic foam does for external noise. Both the 16-channel M2516 and the 24-channel M2524 enable you to automatically mute any channels not being used to create the cleanest possible sound.

You've seen MIDI Mute on larger, more expensive consoles. But never on compact mixers. Until now.

The 8-buss M2500 Series also features FLIP, a front panel dual signal path control button which allows you to double the number of sources available at mixdown with no repatching required. That's 32 inputs for the M2516 and 48 for the M2524, giving you more flexibility to meet your expanding production needs.

The Tascam M2500 Series with MIDI Mute Living proof that, sometimes, it's what you *don't* hear that really counts.



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World Radio History

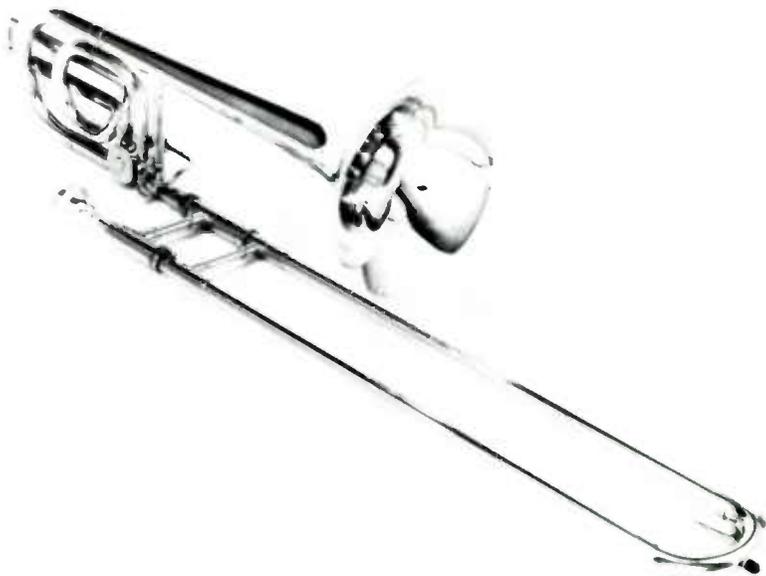
# NEW CONN ALTO TROMBONE

The new Conn Model 36H alto trombone was designed to provide both solo and ensemble players with an instrument capable of answering two common demands — improved intonation and increased flexibility. Conn has improved the intonation of the instrument in each position. This makes performing easier for those musicians who regularly 'double' on both the tenor and alto trombone.

The Model 36H is the first alto trombone with a B flat rotor attachment. This allows the player to perform the most intricate passages with ease by providing the same feature for the alto instrument that is on the tenor model.

Available in both lacquered brass and silver plate, the Conn 36H also features a .491/.500 inch dual bore, brass outer slides, hand-lapped chrome plated nickel inner slides, Conn 7C mouthpiece and deluxe woodshell case.

For more information, contact: United Musical Instruments U.S.A., Inc., 1000 Industrial Parkway, Elkart, IN 46516 (219) 295-0079, FAX (219) 295-8613.



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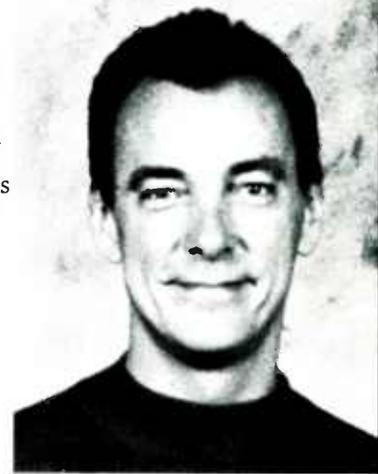


For further information, contact:  
Liaison Office, Rm 216, Centre for Fine Arts II,  
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# HYBRID ARTS, INC. DIGITAL MASTER

Hybrid Arts, Inc. has begun shipping the Digital Master, a direct to disk recorder/editor. The Digital Master is being sold through exclusive distributorships which include some of the largest music dealers in the United States, Canada and overseas.

Included in the system price is a CPU, Monitor and Mouse, 105 MB hard disk,

A/D, D/A converters, MIDI, SMPTE Interface, and software. System software includes comprehensive graphic editing functions and a wide range of playback functions including non-destructive editing, sound effects cue page, over an hour of continuous recording time, and up to 14 hours of sound on line. The hardware includes an S P DIF (AES/EBU compatible) digital audio inter-

face and an SCSI port for connection of common hard disk drives.

The Digital Master is suitable for broadcast, recording and post-production facilities.

For more information, contact: Efkay Musical Instruments Ltd., 2165 46th Ave., Lachine, PQ H8T 2P1 (514) 633-8877. FAX (514) 633-8872.

# CORD-LOX FROM TOLEETO

Toleeto Fasteners International has introduced Cord-Lox — a line of velcro cable fasteners.

Cord-Lox will colour code cables, sort by size, length or type, and keep them neatly coiled for protection and safety. Cord-Lox are designed in such a way as to easily attach to cords, and then wrap around them to keep them securely bundled and tangle free. There

are currently 19 models available, to fit the largest or smallest cords, as well as custom-built products to fit specialized needs. For a small additional fee, a name or logo can be directly imprinted on the Cord-Lox.

For more information, contact: Toleeto Fasteners International, 170 Mace St., #E-6, Chula Vista, CA 91911 (619) 426-3725, FAX (619) 422-2084.

## CORRECTION

Coast Music was listed as Canadian distributor for Toca's new mini conga set in the Product News section of the December issue of *Canadian Musician*. Kaman Music Corporation would like to clarify that, at this time, Toca hand percussion products are not being distributed in Canada. For more information, contact: Kaman Music Corporation, P.O. Box 507, Bloomfield, CT 06002 (203) 243-7941, FAX (203) 243-7102.

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by Penny Campbell

# Showcase

If you are unsigned and would like to be a part of "Showcase", send us a complete bio, glossy black & white photo, and a cassette of your music. Also include an address and phone number where you can be reached. Some artists appearing in "Showcase" will be featured on *Canada's New Rock*, a syndicated national radio show that also features unsigned artists. Send your complete package to: Showcase, Canadian Musician, 3284 Yonge St., Toronto, ON M4N 3M7.

## REX BARTLETT

**Style:** Blues-Rock

**Contact:** Rex Bartlett Music, Box 2, Group 4, RR#1, Headingly, MB R0H 0J0 (204) 895-0640

While there is nothing particularly original or new about *My Own Bad Self*, the 10-song cassette by Manitoba's Rex Bartlett, I found it a fresh, fun and extremely well-produced record. With a voice that sounds like George Thorogood after a bottle of Jack Daniels and a pack of Marlboros, Rex growls his way through three original tunes and a bunch of rockin' blues covers. Recorded at Trillium Recording Center, Winnipeg, the record features the musicianship of drummer Mitch Dorge, bassist Sandy Chochinov, saxophonist Steve Hilliam, guitarist Brent Parkin and some great keyboard work by Darryl Havers and Rex himself. The slick musical arrangements provide a perfect counterpoint to Rex's vocals, but then, I'm a sucker for a sax and a Hammond organ!

By mixing his own tunes in with covers like Dylan's "Brand New Leopardskin Pillbox Hat"



and Leiber & Stoller's "Saved", Rex shows the strength of his songwriting skills. His lyrical wit and satire in songs like the great "Hotel Hell" stand well against Dylan in this context. Great fun — and one I'll keep in my collection.

## FOOL'S PARADE

**Style:** Pop/Rock

**Contact:** Cryin Wolf Productions, 304-68 Water St., Vancouver, BC V6B 1A4 (604) 687-2111

Formerly know as Graffiti, this newly revamped Vancouver quartet serves up their slick brand of radio-friendly pop/rock in an 8-song demo mixed at Little Mountain Sound. Led by singer/songwriter Trevor Newland, the band also features the talents of drummer Hoto Parker, guitarist Greg Eraut and bassist Tysun MacLachlan. Trevor recently won a Vancouver songwriting contest with the tune "You Don't Know How To Give" and another track, "Master Of My Emotions" was featured in an episode of the television series *Neon Rider*. The strength of the songs lies in the lyrics, with the arrangements good but a little thin. The tunes on this cassette, which is being released independently, range from



straight ahead melodic rock to psychedelic pop to the acoustic Byrds-inspired harmonies of "House of Dreams", all of which show off the versatility of lead guitarist Greg Eraut. This band has a bright future ahead of them, and with a little more recording experience, they'll have a product ready for massive radio play.

## noize Anoize

**Style:** Progressive pop/rock

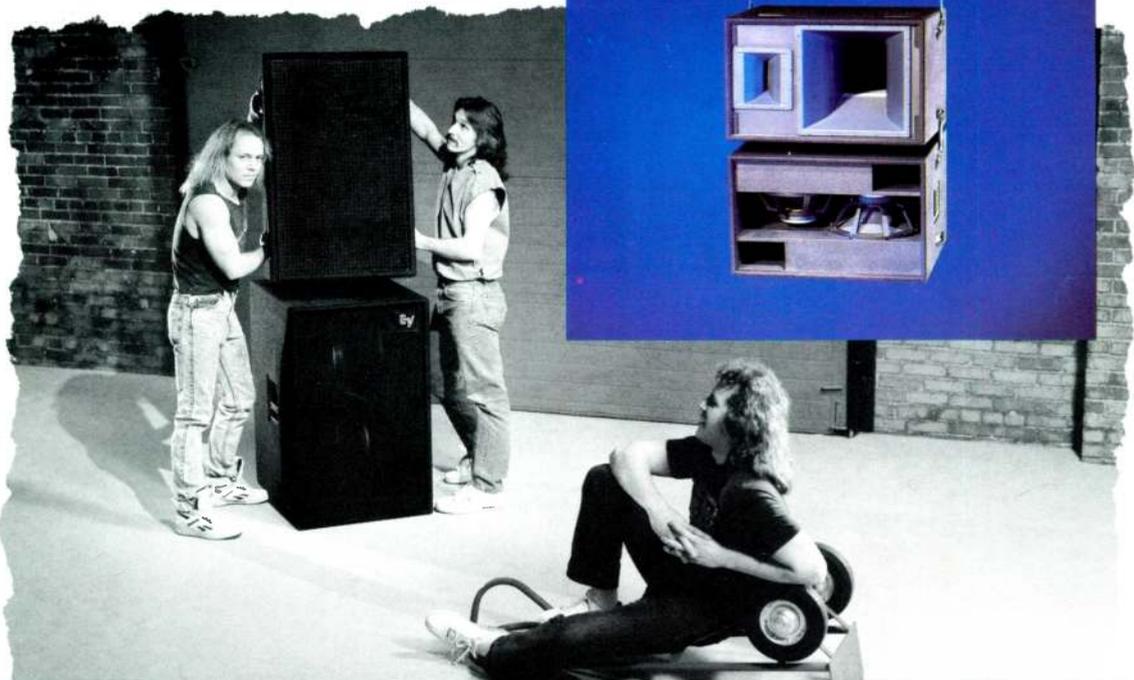
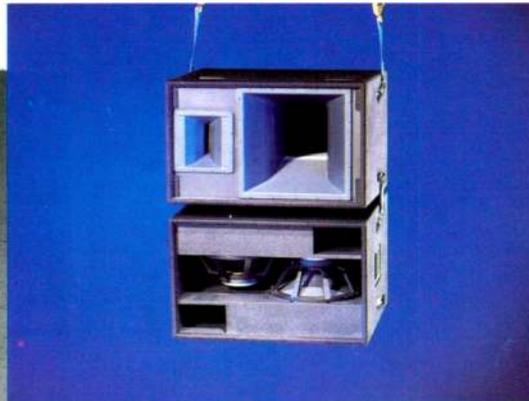
**Contact:** noizeAnoize, 1282 Janisse Dr., Windsor, ON N8S 2W3 (519) 975-7245

If there is anyone out there who still has doubts about producing a high-quality recording from a 16-track studio, I offer this 4-song demo from the Windsor-based quintet. Solid musicianship, well-crafted melodies and thought-provoking lyrics are all wrapped up in the package that is noizeAnoize. The band consists of lead vocalist Marc Levesque (also principal lyricist), keyboardist Steve Thompson, bassist Al Carter, drummer Mossie lafrate and newest member, guitarist Christian Prekratic, who owns the 16-track facility where the band records. noizeAnoize has already scored some solid local airplay with a previous indie release "New World Shakedown", which has



landed them local gigs opening for Barney Bentall, Glass Tiger and Kim Mitchell. Their quirky and refreshing blend of pop sensibilities and jazzy-rock arrangements are definitely worth a second, third and fourth listen.

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For complete information, please contact Ivan Schwartz, concert sound marketing manager, at 616/695-6831 or contact your Electro-Voice representative.





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