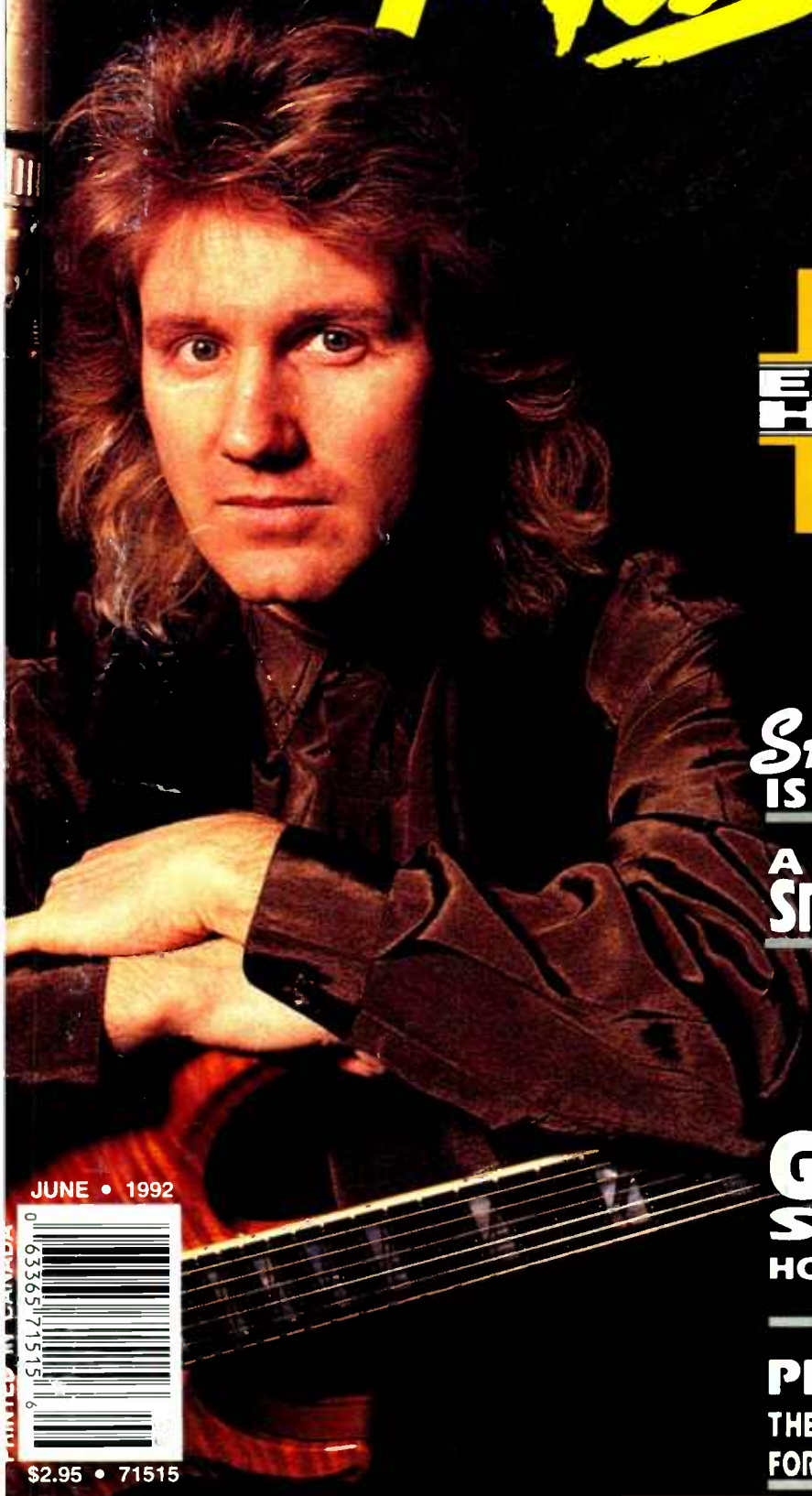


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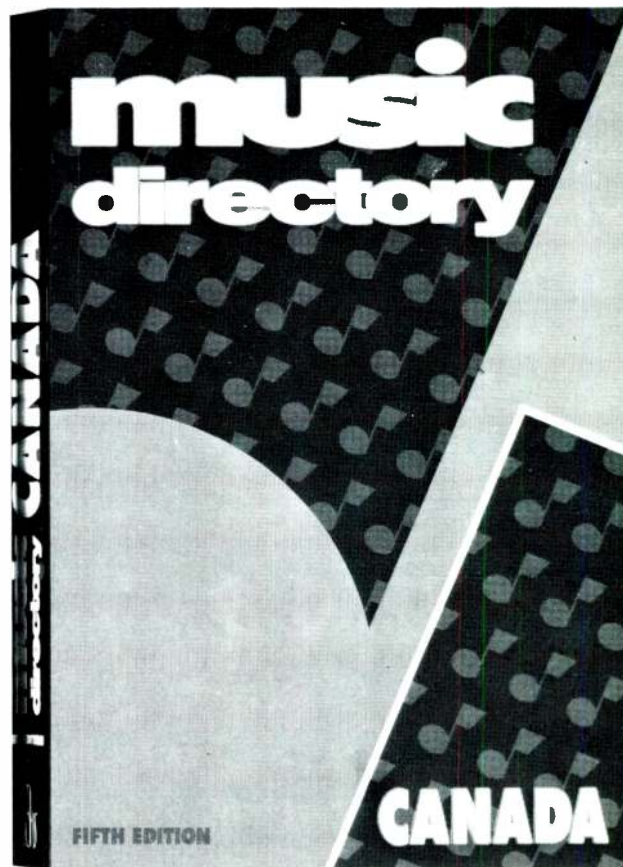
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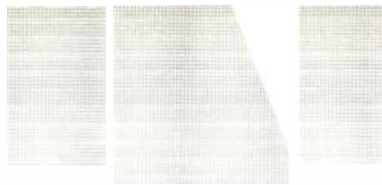
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## RIK EMMETT 32

As a solo artist, Rik Emmett is on a search for his own personal artistic identity. With his new release *Ipsa Facto*, he stretches his musical boundaries and establishes himself as much more than a guitar virtuoso.

by Richard Chycki

## SPIRIT OF THE WEST 40

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by Chris Gudgeon

# CANADIAN MUSICIAN

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Sass Jordan

## SASS JORDAN 36

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by Chris Gudgeon

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#### FREE PRODUCT INFO

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#### READER ENQUIRIES

Contact Penny Quelch at (416) 485-8284, or write to Canadian Musician, 3284 Yonge St., Toronto, ON M4N 3M7.

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# FEEDBACK

## Bravo For Bob

Thank you for entering the 20th century and printing the ideas of keyboardist Bob Wiseman, complete with profanities, in your February '92 issue.

In your letters to the editor, a narrow-minded man from Regina pleaded with you to censor this kind of language, but I hope



Bob Wiseman

you have the spine to ignore this comment which is merely the cry of a man living in a bubble. The real world, as I understand it, is complete with foul language and dissonant intervals. Judging what is beautiful and what is ugly is an individual matter. Don't sway from your new direction!

*Gloria Johans*

## Please Apologize!

I have had a subscription to Canadian Musician for the last 2 years. I have enjoyed the magazine, and learned a great deal of information in that time.

But upon reading the February '92 issue, I was appalled at the keyboard column by Bob Wiseman. The last phrase in the 2nd paragraph ended with the word "F---". How childish to include that in such a respectable magazine. Please respond with an apology to your readers that have been offended by this ridiculous oversight.

*Rob Reid*  
Minden, ON

If you have any comments, criticisms,  
or questions, please write to:

FEEDBACK,  
c/o Canadian Musician, 3284 Yonge St.,  
Toronto, ON M4N 3M7 or FAX (416) 485-8924

*In our first year of publishing (1979), we considered whether to print "four-letter words" in Canadian Musician. We decided, at that time, that these words were routinely used by musicians and that, if used in a quote or stated in a column, they should remain in context. We recognized that this language might offend some readers, but by changing these words, the meaning and tone of the statement would be drastically altered. Over the years, the appearance of "four-letter words" has become increasingly common in many publications, including upscale magazines such as Toronto Life and Vancouver magazine. Times are changing and many things which were unacceptable twenty years ago are no longer considered offensive.*

Editor

## An Appeal For Help

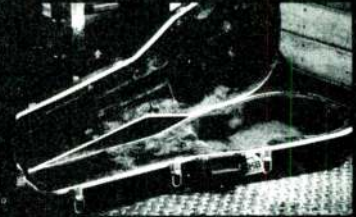
I wonder if I might enlist the assistance of your readers in my search for tape-recordings of the Austrian-born British musician and writer, the late Hans Keller. A tireless lecturer, speaker, broadcaster, teacher and coach (who visited Canada a number of times), he made many appearances which, unfortunately, seem not to have been preserved by the institutions concerned. It would seem wise, then, to attempt to catalogue the material which survives in private hands.

Could I therefore ask readers who are in possession of any such recordings if they would kindly contact me with the details? Should it emerge that a substantial amount of material exists, it may be deemed worthwhile to establish a tape archive dedicated to facilitating study of this most stimulating thinker.

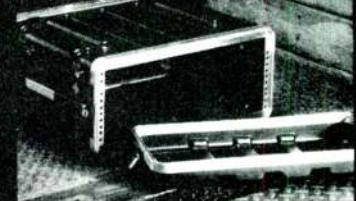
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# JAM SESSIONS

*Among musicians and music lovers alike, jam sessions are becoming an increasingly popular event at clubs and venues across the country. As well as being a “recession proof” choice of entertainment (most clubs charge only a minimal cover — if at all), jam sessions offer the aspiring musician an ideal situation in which to work on the technical and mental demands of their craft.*

**T**he practical side of jamming is that it can be an excellent exercise in improvisation, exposing the player or vocalist to varied accompaniments and styles of music; it is also great exercise for keeping time. Many musicians frequent jams as part of their regular practice routine, to gain confidence on stage, or simply to network and compare notes with other players. Following are a few of the jams CM has heard about.

Danny Marks, a Toronto-based guitarist, has been organizing jam sessions in local clubs for well over a decade. He hosts Stormy Mondays at the Brunswick House Tavern, home of the legendary blues establishment Albert’s Hall. The event has now been running successfully for three years and attracts a number of regulars as well as the occasional visit from artists like Rita Chiarelli and Jeff Healey. Once a month, segments of the live jam are taped for television and air as a series broadcast on Rogers Cable network. Stormy Mondays is now in its third season, and is currently picked up in Vancouver, Calgary and Ottawa as well as Toronto. As an added bonus to participants, co-sponsors Long & McQuade music stores and Fender will be giving away a Heartfield electric guitar (manufactured by Fender) in conjunction with the event.

Jim Scanlon, music director for CKLZ-FM “The Lizard” in Kelowna, BC told CM about two popular jam sessions in his area. Every Sunday night, “Who’s on Bass?”, a local “superstar” band comprised of members from local acts host an evening of

jamming at Angie’s Pub in Kelowna’s Capri Hotel. Musicians coming out to the event also get treated to the onstage aerobics of the house band’s two lead guitarists, as they switch back and forth on bass! Guitarists, vocalists, and bass players in particular are encouraged to take the stage. Another venue in Kelowna with a regular jam is Jonathan Seagulls on Wednesday nights, hosted by the house band of the week. Scanlon mentions that this hotspot is responsible for much of the local music scene, and that its celebrity jammers have included Steve Earle and, recently, members of Tom Cochrane’s band.

Hamilton area musicians might want to check out “Reggie’s Jam”, happening at the Texas Border on Sunday nights. The weekly jam is co-sponsored by local music store Reggie’s Music, who provide the sound system as well as a smoking house band that play a wide variety of musical styles.

Band members include instructors from the music store and local axeman John Lewis, who has toured with Ronnie Hawkins and John Bottomley. The guy on harp is music store owner Reggie Titian, who says he’s pleased with the event’s success, and is extremely impressed by the high calibre of musicians and singers coming out for the jams.

No matter what style of music you prefer, there’s probably a jam session in your area that can give you an opportunity to meet other musicians with similar interests, get some onstage experience, and show off your chops.

So what are you waiting for? Go out and get yourself heard.

## Jam Etiquette

The host or house band is there to provide accompaniment and keep things rolling. In most cases an adequate sound system, drums and mics are provided. As an onstage guest, adhering to a few general rules of etiquette will ensure you’re welcome back the next time.

- Don’t expect to play your first night out. Instead, use the opportunity to meet with the host(s) and mutually decide upon what you will perform. Don’t neglect to mention what key you will be playing “Louie Louie” in.

- Certain songs have been recorded by over 300 artists; “Louie Louie” is one of them. Don’t play it. (open to dispute)

- Guitarists should bring their *own* instrument and cord. Leave the 14 effects pedals at home. The idea is to plug in and go.

- Drummers should bring their own sticks and refrain from adjusting *anything* except the height of the stool. The odds are 99 to 1 that the kit’s not set up in the way you prefer. Also, don’t play someone else’s kit too aggressively — remember that the owner is somewhere in the room and he’s holding sticks too.

- Bass players should keep their instruments within the confines of the Richter Scale.

- Vocalists should know their keys and be prepared to hear absolutely *nothing* of themselves in the monitors.

- Egotists and prima donnas will be guaranteed the shortest possible arrangement of any song they endeavour to perform. This is not the place for you. Check your

attitude at the door.

• Don't hog the stage — others are waiting for their chance in the limelight too. Treat everyone with respect.

Although these guidelines are presented tongue-in-cheek, there are truths within each one of them. Find a common language between yourself and the players, choose a song that's not too ambitious and will present everyone in the best possible light, and enjoy your moment in the spotlight!

## BREAKS

...Canadian Musician is continuing its series of informative one-day seminars with two more confirmed for 1992. **TAKIN' CARE OF BUSINESS '92** will cover the basics of developing a successful career as a working musician, with information on management, promotion, recording, record contracts and touring. The seminar takes place on Sunday June 14 from 9 a.m. to 5 p.m. at the Holiday Inn, Hamilton, ON. Registration fee is \$70.00. Coming up this fall will be **PRODUCING AND MARKETING AN INDEPENDENT RECORD**, taking place on Sunday, November 22 from 9 a.m. to 5 p.m. at the Royal York Hotel, Toronto, ON. This one-day event will cover topics such as recording budgets, manufacturing, sales promotion and marketing of your record, and how independent records can lead to major label contracts. Registration fee is \$85.00. For more information on both of these seminars, contact Canadian Musician, 3284 Yonge St., Toronto, ON M4N 3M7 (416) 485-8284, FAX (416) 485-8924.

...The **SOCAN Advanced Songwriter Workshops** offer songwriters from coast to coast the opportunity to work with top songwriters and with their peers on a one-to-one basis. Eight weekend workshops are planned: two in the Atlantic region and one each in British Columbia, Alberta, Saskatchewan, Manitoba, Ontario, and Quebec. For more information, contact SOCAN, 41 Valleybrook Dr., Don Mills, ON M3B 2S6 (416) 445-8700, FAX (416) 445-7108.

...Y95 in Hamilton profiles independent artists in a radio program entitled *Basement Rock*. The show, hosted by Neil Headley, airs every Wednesday night from 11 p.m. to midnight and includes on-air artist interviews (by phone or in person) as well as tracks from new and upcoming artists. Send your tapes

along with bio information to the station: CJXY-FM (Y95), 875 Main St. W., Hamilton, ON L8S 4R1 (416) 521-9900, FAX (416) 521-2306.

...The **Ontario Arts Council** recently awarded grants totalling \$148,864.00 to 22 applicants to the new Popular Music Program. The program provides grants to groups or individuals for the development, creation, production or performance of new work. Recipients included artists Willie P. Bennett, Hugh Marsh, Ken Whiteley, the Flying Bulgar Klezmer Band and the Polka Dogs. To obtain program information, current application forms and criteria, contact the Ontario Arts Council Music Office at (416) 961-1660 or toll-free at 1-800-387-0058.

...Major changes in the **Bud Country Talent Search** have been announced. The event, which attracts hundreds of entrants each year, has grown so rapidly that there will now be a series of regional "play-downs" across the country. British Columbia, Alberta, Saskatchewan, Manitoba and, for the first time, Quebec, will each send a provincial winner to the national finals, held during Country Music Week. Two Ontario winners and two Atlantic winners will complete the platform of finalists.

A first place prize of \$10,000 and a four song distribution deal by Sony Music of Canada will be awarded to the overall winner. Runners-up will receive \$5,000 and \$2,500, and there will be a \$2,000 award for the best original song.

Contestants are chosen at events organized by local clubs and/or country music stations.

For more information, contact the Canadian Country Music Association, 3800 Steeles Ave. W., #127, Woodbridge, ON L4L 4G9 (416) 739-5014, FAX (416) 856-1633.

...The **Rock Exchange** matches up bands who are interested in playing out of town, away from their home following.

The main advantage of the exchange is that it allows bands that want to tour other cities a chance to play to larger audiences than if they set up the show and headlined it themselves. The matched bands play both cities, with the visiting band opening up for the hosting band. Touring expenses can be lowered if the host band can provide a place to sleep and some of the larger equipment for the visiting bands.

For more information, call or write Boscobob Music, 156 Pape Ave., Toronto, ON M4M 2V8 (416) 469-1534.

## EVENT SCHEDULE

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**Takin' Care of Business '92**  
Hamilton, ON  
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**New Music Seminar**  
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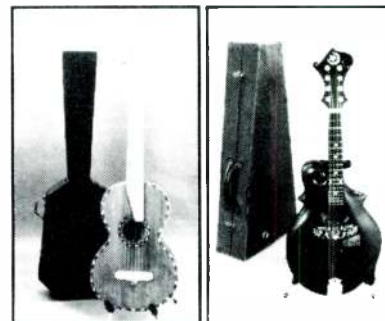
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# MACINTOSH POWERBOOK 140 COMPUTER

*by Paul Lan*

**B**eing a Mac user for the last ten years, I was quite excited when I learned I would have a chance to review the PowerBook for music applications. There are 3 PowerBooks: the 100, 140, and 170. I had the use of the 140. It has a 16 MHz 68030 processor with 2 or 4 MB of RAM which is expandable to 8MB (2MB on the logic board; the expansion slot supports a 2MB, 4MB or 6MB card). The disk storage is 1.44 MB internal Apple SuperDrive and 20MB or 40MB internal hard disk drive. (I had the 40MB.) The 140 has a built-in 10-inch (diagonal) backlit supertwist LCD display: 640 by 400 pixels which supports larger monochrome and color displays using third-party products.

I found that the display was not hard on the eyes. The 140 has 2 slots for expansion capabilities; one for a modem and the other for RAM. It also supports up to seven SCSI devices. There are two serial ports, an SCSI port and ADB port. There is an optional internal fax/data modem available.

The PowerBook weighs 6.8 pounds (3.1 kg) and is 9.3 by 11.25 by 2.25 inches (23.6 by 28.6 by 5.7 cm). It is very, very

compact! The battery is nickel-cadmium and has an average life of 2.5 to 3 hours.

The actual size of the PowerBook is just amazing. It is small, yet not uncomfortably small. I found typing on it very enjoyable, and the overall feel of the 140 was one of durability. It has a little turboball strategically placed just under the keyboard instead of having a cord with a mouse or "external" turboball. I used to think that having a Mac, a computer keyboard, a mouse and an external hard drive in a gear-bag was quite efficient, but those days are over. The PowerBook is in. I could just pop it in my briefcase and take it anywhere. After getting over the amount of

power this little guy packs, I finally hooked it into a MIDI set-up. Using my Studio 3 Mac interface and the new Kurzweil K2000 keyboard, I popped in a Steinberg Jones Cubase sequencing disk and proceeded to have fun! There have been some complaints about Mac-System 7 and particular versions of sequencing software packages crashing (my PowerBook was running 7) so I tried Mark of the Unicorn's Performer also. I ran into no problems with it, and no problems with a generic editor/librarian. I believe some of the complaints and problems could lie in older versions of the software program and incompatibilities in the system. Another neat

feature with the PowerBook is the ability to run DOS. Yes, that's right! As a musician who sequences, this little compact powerhouse can do it all for you, and be very, very portable on top of that. PowerBook can also be used for any other type of application such as word processing, storing a database, graphic design, agenda/calendar, and most other Macintosh applications. As a musical computer it is probably one of the fastest, slickest and refined portable units on the market.



# TOSHIBA T3200SX LAPTOP COMPUTER

*by Paul Lan*

**W**hen I was with Roland Canada, I had the opportunity to work in conjunction with Toshiba at a computer show at Toronto's International Centre, highlighting their T3200SX running Ballade software and using Roland sound modules.

The 3 day show went quite well and, as I remember, the combination of both companies was quite the buzz because of the audio sequencing being run on the T3200SX.

For the PC musician, this laptop is very functional. It has a 640 x 480 pixel display

and a high resolution VGA 16 grey scale plasma display, a built-in 40MB hard drive and 1.4MB 3.5" disk drive-PS/2 compatible. There is a high quality 700 x 400 text resolution with a 9 x 16 character box. The

*Continued*

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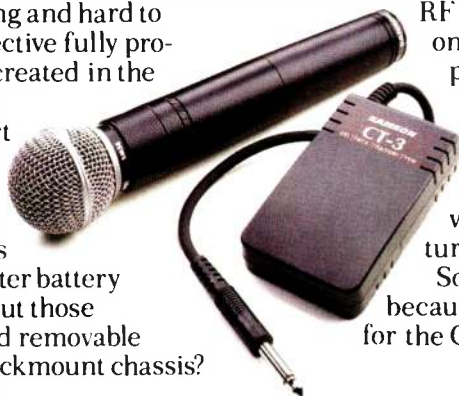
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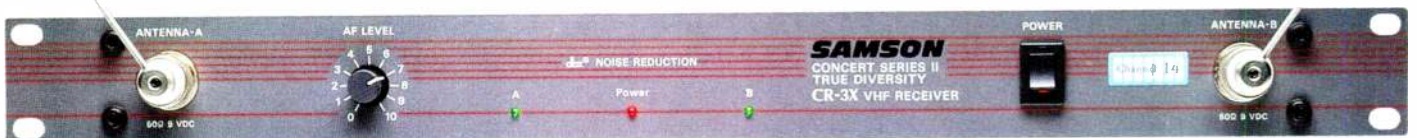


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## TOSHIBA T3200SX *Continued*

expansion slots are 2 internal IBM-compatible expansion slots, one full-length 16-bit, one dual function slot (Toshiba 16-bit/IBM 8-bit) and one dedicated modem slot, optionally 1MB expandable to 13MB and internal modem. The T3200SX uses an Intel 80386SX CPU 16Mhz.

Having the Toshiba at home I had to install the MIDI interface which was installed inside the laptop — I was using a Roland MPU-IPC-T MIDI interface.

Hooking up the Toshiba in place of my Mac in my MIDI studio was a breeze. I happened to notice that the Ballade software program that was loaded on the computer last fall was still on the hard drive (oops) so I fired it up and took a look to see if everything was still working. It was just fine.

I also had a copy of MusicTime by Passport which I also ran, and I saw that everything was functional and very quick. The notation was pretty crisp, but a black

on white screen would have been better for music notation than an amber screen. Once again, with the number of PC users, the laptop convenience is very suitable for musicians that are sequencing live and specifically using PC software. The unit weighs about 10 lbs. and the dimensions are 16 x 20 x 2.5 inches. It is comfortable to use, and the display is quite easy on the eyes also. The computer feels quite solid and, as a portable, it is very compact for a PC compatible. There is no built-in turboball but a mouse can be used. For musicians that require PC-based music software, they also get access to the best business and word processing software. Even though the price tags on portable units are a little high for the average musician, one can't help but wonder how they got all that hardware crammed into such a small place!

## PASSPORT'S MUSICTIME SOFTWARE

*by Paul Lau*

**M**usicTime comes either in a PC version (IBM/AT/PS2) or a Mac version. System requirements for the Windows version are Windows 3.0, DOS 3.1 or greater, and a compatible mouse. Of course, the standard MPU-IPC-T interface is also needed. The Mac version requires a Mac Plus or greater, and a MIDI interface.

MusicTime is a desktop music composing and notation program. It is a straightforward program that is easy to use. I wanted to see how easy it was to sequence on the program and it was basic, but quick. There is volume control over each individual part. You can enter through a synth keyboard in real time or in step-time, or you can also just drag notes onto the staff which is really quick. I ported a type 1 standard MIDI file over to MusicTime to see how it would react and it worked alright, although you still have to edit. The editing tools are standard: cut, copy, and paste. You can also easily transpose and change the key, tempo, meter and clef of the music. Minimally, it does have all usable notes and symbols from multiple palettes, but doesn't have guitar chord symbols — just letters. There are tools to allow editing of values of individual notes, such as voicing, duration, beams, stems and ties, etc.

Song lyrics can be entered aligned with notes, and the music can be played back over 32 MIDI channels with dual port MIDI interfaces. With the lyrics, you have the choice of font, size, and style. Symbols such as slurs, crescendos and arpeggios are all dragged onto the score. Overall, the program was user friendly and quite adequate for doing notation scoring and editing. The sequencing was alright and it should be noted that MusicTime can be upgraded to Passport's Encore for professional level scoring needs.

*Paul Lau is a freelance MIDI consultant in Toronto.*



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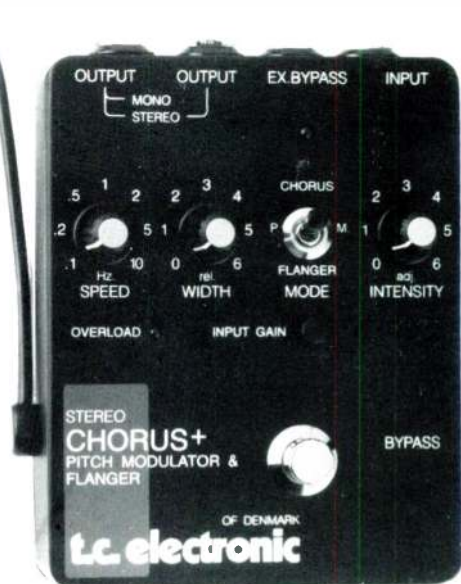
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# TC ELECTRONIC SCFA STEREO CHORUS/PITCH MODULATOR & FLANGER



*by Richard Chycki*

**A**s I recall, when TC Electronics came onto the music scene in Canada about ten years ago, they offered effects that were the cutting edge of technology. Noise-free, rugged, and compact, they filled a high end rack mount niche in a pedal format. Most of the pedals are gone now, replaced by super high tech rack equipment. But one model which has been reissued by TC Electronics, due to overwhelming demand, is the stereo chorus flanger.

As I mentioned, the SCFA boasts many rack mount features in a pedal format. First off, it is AC powered. Aside from consistent performance, it gives the SCF enough headroom to accommodate a wide range of inputs from instrument to line levels. A variable 15dB gain control with accompanying peak indicator helps a user to optimise gain structure. Maximum output level is +14dB. A high performance companding circuit keeps the analogue BBD delay line dead quiet under all conditions with a 100dB dynamic range. The outputs are phase inverted stereo, the phase alternating on either side. Remember that mixing the outs down to mono will cancel the effect.

The speed and width controls are very interactive with respect to effect settings. The intensity control changes its function as one switches between the three effects settings. In flange mode, it serves as a regeneration control. In pitch modulation, it mixes in an increasing amount of pitch shift over the chorus signal. Chorus mode makes the control function as a chorus level. The footswitch is click-free, and an external momentary switch can be connected so that the unit can safely rest on top of the amplifier. The intuitive indicator LED subtly (and usefully) provides several bits of information. When the effect is engaged, it pulses to the LFO. When bypassed, it glows at a very low level, just enough to see on a dark stage, acting as a power indicator and location beacon under poor viewing conditions, i.e. on stage. A quick peek inside the SCF revealed exemplary construction techniques, including

surface mount technology.

In use, all the effects produced were eminently musical, with no trace of noise or harshness. Indeed, the full 20kHz bandwidth proved beneficial, even for flanging cymbals with no aliasing. The unique approach to stereosimulation sounds absolutely huge when put through two amplifiers.

The SCFA is second to none in terms of

performance in any format. You're looking at spending a fair bit on what some may say, is just another pedal. But don't be fooled. An extreme upper echelon piece of gear like this would be cheaper in the long run because it would curb any urge to upgrade.

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

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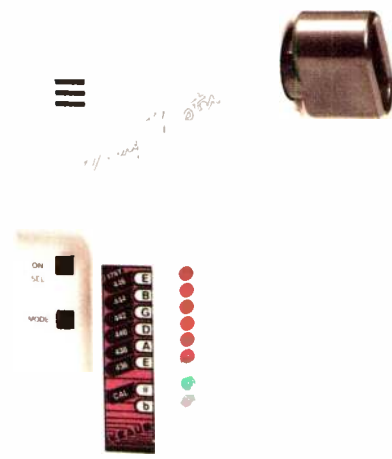
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## DIGITECH VHM5 VOCALIST

by Richard Chycki

**T**he Vocalist is a harmony processor that allows the user to add up to 5 part musically intelligent diatonic harmony to his/her vocal with substantial realism. This immediately conjures up quintessential layered harmonies a la Queen — live, without the need for a mob of back up vocalists. The harmonies have been engineered to be free of the chipmunk and slowed down sounds commonly associated with pitch shift devices.

The casing of the Vocalist is reminiscent of a tape deck remote style configuration, a sound design choice considering the amount of control and switching manipulation. The rear panel has the obligatory line in and stereo line out, selectable between -10dB and +4dB levels. A mic level XLR is also provided for direct microphone connection. The headphone jack is a nice touch for private work as is the footswitch jack to step through presets with no lag time between changes. MIDI in/out/thru are supplied. The Vocalist

uses one of those wall wart AC adaptors. Companies that continue to use these should consider including a power bar rebate coupon for the amount of space those suckers gobble up.

The front panel is clean and simple. A two line LCD display gives any pertinent operation information accompanied by a bright LED program number readout. There is a VU indicator as well as an important signal lock indicator. When unlit or intermittent, it indicates that the tracking quality of the harmonies will not be optimum. Program level should be set for consistent illumination of this indicator. Three faders control input level, effect and dry vocal outputs. Twelve keys laid out piano style select harmony keys while an additional four keys below the LCD panel select chord type and scale. These can be user programmed as reflected on the LCD panel. All of those keys come with LED indicators for dark

environments (live?). Program, parameter, and utility buttons allow the user to manipulate functions of the Vocalist.

As well as "figuring out" its own harmonies, the Vocalist will accept MIDI information from a keyboard and superimpose those inversions on the vocal input. It also has the capabilities to do pitch correction (!) and chorus/pitch detuning effects. A tone generating function allows you to sound a particular note from the keyboard for reference or double checking harmony structure. Or, if you'd prefer to sing your parts into the unit, a Voice Edit feature gives you the convenience of simply singing in your parts; the Vocalist analyses it. The Vocoder mode will force the output voice to whatever note is being played either on the onboard keyboard or via MIDI. Gating and sssssibilant sensitivity settings are provided to optimise harmony generation. It's also possible to randomly detune harmonies slightly to give them a more human quality. Portamento selection offers the same benefit.

The unit uses 16 bit linear sampling technology at 31.25 kHz sampling for an effective bandwidth of 12 kHz. S/N is quoted as 88dB, A-weighted.

It's possible to go on for days about features and what not, but how does it sound? It's a very unusual feeling to hear four other voices singing in perfect tandem to you. The harmonies do not sound chipmunkish at all. Even vocals tuned down an octave have that "vibrating voicebox" sound instead of the rather useless slowed down effect. I was concerned about an inordinate amount of noise from the effects portion. If you like bright vocals, you will definitely have to keep your EQing pre-the Vocalist. Harmony tracking was remarkably glitch free, even when soloed. I did notice a somewhat unnatural "feel" to a vocal that I pitch corrected with some glitching apparent. Tweaking of parameters is especially critical for this function. Be patient and take the time to experiment for what works best for you.

Note that in order to receive any gratification from the unit, at least basic knowledge of harmony is required. That said, the Vocalist is a remarkably simple device to use. It performs amazingly well, given the extremely difficult task at hand. Live performers are the real big winners here. In studio, using the Vocalist to embellish rather than simulate vocal harmonies yielded the best results, adding massive thickness to a good performance. Highly recommended.



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# K. YAIRI DY88 ACOUSTIC ELECTRIC GUITAR

*by Richard Chycki*



radius, with neck width at the bone nut of 1 7/8". Gold Gotoh tuning pegs are used on the DY88. The number of frets available increases as one moves across the neck. The low E accesses 21 frets, the A — 22 frets, the D — 23 frets, and the G, B and E strings — 24 frets. Overall instrument weight is a comfortable 5 lbs.

The pickup system, described by the manufacturer as a biphonic antifeedbacker, is likely a piezo bridge system (I received little info about this) which drives an active buffering EQ system. Buffering is particularly critical for piezo pickups. Because of their ease of loading (and subsequent tone deterioration), they must see a very high impedance, and that load should not be far away from the pickup at all. A basic three

band EQ (bass mid treble) is offered with volume control and battery condition indicator, all mounted on the top side of the guitar facing the player. The bridge is dense ebony.

The DY88 is an easy guitar to play. Thick fingered players may not appreciate the rather narrow neck width at the nut. Amplifying the guitar was a snap. It was possible to get some intense SPL before the guitar started to feed back. The sound quality is characteristic of most piezo type contact pickup systems — rather bright and articulated with an inherent low end thud when the pick hits the strings. Some careful EQing yields very usable results. For those who are looking to solve their live acoustic guitar dilemmas, the K. Yairi DY88 may be your ticket. Retail list price is \$1155.

**H**owling feedback in the attempt to amplify acoustic guitars has been a problem since the two have been trying to get together. Because of their inherent resonant properties, acoustic guitars act almost satellite dish-like, funnelling audio towards the mic into a regenerative path. Electric guitars are not nearly as sensitive to this problem, yet their sound is, well ... electric. The K. Yairi DY88 addresses this issue through an interesting design that combines the best attributes of both types of guitar systems.

First look at the instrument shows a lack of any soundhole as normally found on acoustic instruments. The DY88 body is a single cutaway design comprised mostly of maple — only the neck is mahogany. A comfortable 16 3/4" x 20" long, the body uses internal X bracing for reinforcement: it's a mere 2 3/4" thin. The body is graced with elegant inlays around the perimeter. The neck has a 12"

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# PRACTICE MAKES PERFECT ...WELL, NOT QUITE

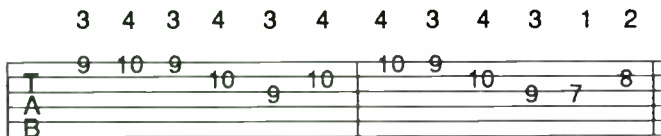
**U**nless you're one of the lucky few who can go days without picking up a guitar and retain some sort of dexterity, you're one of us! You know, the guys that miss a couple of days of playing and suddenly the guitar is a foreign object. Anyone with a grade three education can tell you that every hour spent practising will improve your ability. *What* you practise is just as important as *how long* you practise. Make sure you're putting your time into something that is going to work for you.

If you sit and play Zeppelin riffs for hours on end, that's cool, but playing things you already know inside out is not necessarily breaking new ground or improving your technique. Practising can be thought of as the process of breaking down the physical resistance in your hands that prevents you from playing all the great ideas you have in your head.

I know it sounds a little cosmic, but playing exercises that feel foreign or awkward can really improve your technique. Everyone has certain fingering patterns that they feel comfortable with, but if you approach things you find physically difficult and make a short exercise out of them, you will eventually conquer these problem areas.

For example, I have this problem. The first three fingers on my left hand are fairly accurate, however my fourth finger is in a different time zone! So, I came up with a few exercises to help it get with the program. Here's a couple I've found useful:

Figure 1

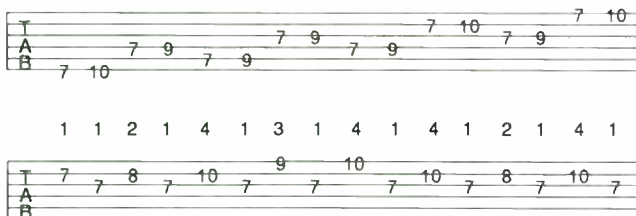


Although these exercises seem very primary and fairly tedious, when played slowly and accurately (using a metronome if possible), these exercises will improve your ability in these trouble areas. As I said, these examples are geared toward fingerings that I find difficult. They may or may not be trouble areas for you, so the idea is to create exercises that cater specifically to finger patterns you find difficult.

This "find the weak spot" sort of practice is as useful to the picking hand as it is to the fingering hand. A problem I've experienced is that my picking becomes sloppy when I incorporate string skipping into a passage. The object of the picking hand is obviously to pick notes on strings that are not adjacent to one another. The tough part is doing it accurately. Following are some very basic exercises I have used (and still use) to improve on these types of passages.

The first is a basic pentatonic form, but remember, the exercise concentrates primarily on the picking hand. The second is a two bar 8th note pattern with every second note being fixed. Once this becomes comfortable, try moving the exercise from string to string, changing the left hand pattern to stay in key but keeping the same picking pattern. By doing this, your picking will develop more evenly on all strings.

Figure 2



Everyone has their own approach to improvement. Find what works best for your needs and do it to death!

So, there you have it. As I said, these exercises are geared toward my own personal needs. Figure out where you want to improve, create a short exercise using the technique you find difficult and lock yourself in a room and do it! You are sure to notice an improvement.

Oh yeah... As always, be very aware of time, use a metronome whenever possible, and above all, play the passage slowly at first, building up speed as your accuracy improves. Then, when you get frustrated... get out the Led Zeppelin!

Good Luck!

*Pete Lesperance is the guitarist and principal songwriter for Warner Music recording act Harem Scarem.*



# GIVING BOTH HANDS EQUAL TIME

*As a kid growing up and learning to play the piano, I had a slight advantage in that my father was, and still is, a fabulous piano player. I used to sit on the edge of the piano bench and watch him play jazz standards, blues and the occasional 'mean' boogie-woogie.*

I was fascinated by his ability to play intricate lines, ostinatos and ragtime strides with his left hand while playing chord changes and melodies with his right. He had such control over each hand. It was as though they had minds of their own. I wanted to play like him, with two hands that were equally strong and independent of each other. I knew this would take hours of practice, patience and determination. A huge step towards achieving this goal occurred for me later while studying improvisation with Casey Sokol at York University. From him I learned several invaluable exercises focusing specifically on the development of hand independence. I took to them like wild fire. There was one in particular that I found to be most interesting and useful, called the Cycle of Fourths — a series of twelve broken perfect fourths, i.e. C-F, B flat-E flat, played within one octave ascending and descending.

## Cycle of Fourths (play hands separately and together)

Figure 1

Practise until you can successfully play the cycle and your hands have internalized the sensations associated with each new pair of intervals. Play with your eyes closed. At this point you can move on to the next step of the exercise which involves phasing the cycle between hands. (With each return to the starting note, one hand continues while the other is displaced by one note or beat). There are twenty-four phases in all, each presenting different interval relationships, twelve ascending and twelve descending.

## Phasing Exercise (practice playing through all twenty-four phases)

Figure 2

Once you are able to play the twenty-four phases with ease and confidence, you can begin to apply other improvisation techniques to the cycle which will provide further challenges in developing hand independence. Here are a few ideas to get you started.

1. Dynamics: play softly with one hand and loud with the other.
2. Articulation: play staccato with one hand and legato with the other.
3. Accenting: stress the first note in groups of 2, 3, 4, and 5.

It is important to explore and apply your own ideas to this exercise. The more you search for, the more you will find. Each time I sit down to play, I deliberately push myself to go beyond the limits of what I know my hands can do, and in the process I discover new ways of gaining more control over each hand. Sometimes I surprise myself by playing things which I had believed only the Keith Jarretts of the world could play.

Developing the skill of hand independence is invaluable to piano players and can be applied to any musical style. The ability to execute two separate musical ideas simultaneously allows for more elaborate and interesting textures to be created. Though challenging at first, this skill has definite potential to become second nature to those who are patient and determined. ■

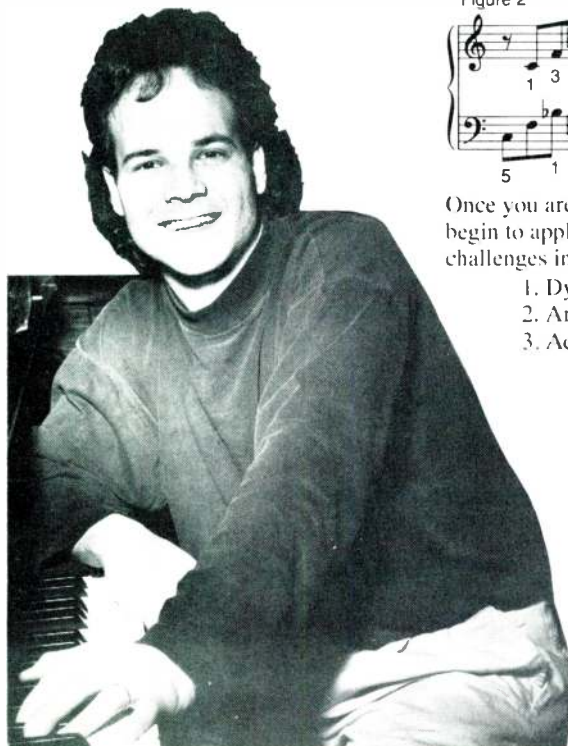


PHOTO: MICHAEL FRANCIS PHOTOGRAPHY

Steve Koven is a pianist performing throughout Toronto, both solo and with his jazz quartet. He is also a teacher, composer and co-founder of Yellow Dog Music.

# THE JOY OF SCALES

PART TWO

In my last column, I talked about the basics of the major scale, and recommended a way in which to perform it. We all know that practicing scales can be a tedious task at the best of times, but all people that aspire to become professional musicians will, to one degree or another, work on scales sometime in their development.

This magazine, which caters primarily to musicians in the popular music field, rarely mentions the musicians that play in the so-called "classical" field. As a bass player that plays in many different musical situations, it is not uncommon for me to work on occasion in an orchestral setting. I find that I am intrigued by the way these players reach the levels of technical brilliance that they invariably do. Having studied composition in a Classical Conservatory, I have developed great insight into how these musicians attain their technical mastery. When discussing the topic with my classical peers, one topic always comes up: what, and how, do you practice? Not surprisingly the answer is scale studies. No one has yet come up with a better fundamental method of developing musicianship.

It would be easy for me to write many articles just defending my belief in scale studies. You just have to ask my students over the years who have had to listen to me lecturing time and time again on this topic. I would like to use this column for a more practical purpose however.

Now that you can perform all the major scales in all twelve keys, straight up and down, and in thirds, what do you do with it? The answer is quite simple. Make music. It is at this point that most of my students will think that I have lost it. But as I demonstrated in a recent clinic at Selkirk College in Nelson, BC, the major scales can be the foundation for many great bass lines, melodies, and improvised solos. In the examples I have used, when you learn them, you will begin to have some insight into how effective the simple major scale can be. Many of our most memorable songs are based on major scale melody and harmony (chord progressions). Just open any music book, look at the melodies, and you will be surprised just how many are based on the simple major scale.

**Figure 1** ARPEGGIOS

♩ = 96

**Figure 2** BASS LINE

♩ = 6 C Major "ad throughout"

**Figure 3** ANTICIPATED BEATS

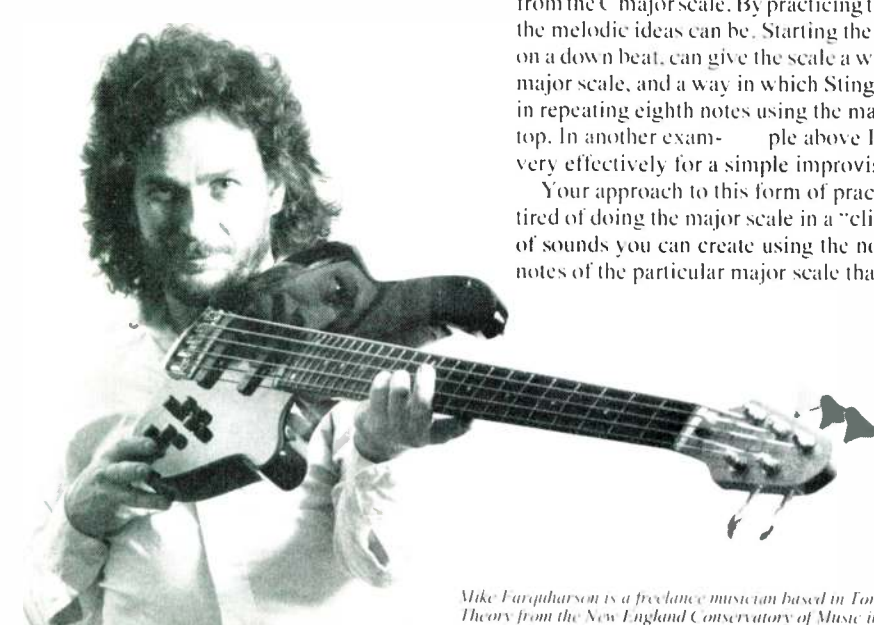
♩ = 132

**Figure 4** IMPROVISATION

♩ = 120

A chord progression such as Cma7-Fma7-G7-Am7-Em7-Dm7-G7 is derived solely from the C major scale. By practicing the scale in arpeggios, you can see how beautiful the melodic ideas can be. Starting the major scale on an anticipated beat, rather than on a down beat, can give the scale a whole new flavour. Another great way to use the major scale, and a way in which Sting has used it to great effect, is to play a bass line in repeating eighth notes using the major scale, while the chord remains the same on top. In another example above I demonstrate how the major scale can be used very effectively for a simple improvisation without a chord progression.

Your approach to this form of practice should be positive and fun. When you get tired of doing the major scale in a "clinical" manner, take a break, and see what type of sounds you can create using the notes of the scale. Stay diatonic (using only the notes of the particular major scale that you are practicing), but try different melodic and rhythmic variations. You will see that there is still a lot of great music to be created by using the old-fashioned major scale. And it will give you a good start at becoming able to use the other 36 scales that I have to talk about.



*Mike Farquharson is a freelance musician based 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 1992.*

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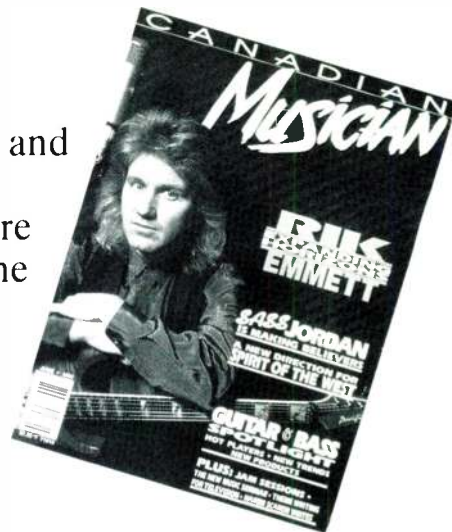
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# MUSIC TO YOUR EARS

I still remember the moment — as clearly as ever. It was a warm spring day and I was in the basement practising. I stumbled upon a flashy new fill, probably after hours of headsplitting racket, and I raced upstairs, flushed with success, to announce my discovery to Dad. “Did you hear that?” I asked smugly, as I swaggered toward him. He screwed up his face in disdain and grumbled, “Sounds like a sack of potatoes fallin’ down the stairs.” Properly deflated, I slunk back down the stairs.

One of the most difficult hurdles to overcome in becoming a good drummer is to turn your thunderous rumblings into music. The mere fact that you are playing a musical instrument doesn’t necessarily make your performance musical. I’ve heard guitars that sounded more like giant electric razors, and drummers that sounded remarkably akin to locomotive collisions. This may get the audience’s attention, but it doesn’t always please their ears. Even the heaviest composition can be very musical if it’s played with the awareness of its hidden subtleties.

Regardless of its style, your first step is to see each song as a separate entity which requires individual treatment. Although each song can never be completely different from the last one, (especially when the band you are with is of a certain style) you should try to allow its individuality to shine through. In some cases this calls for strength and aggressiveness from the drummer; in other cases sensitivity is required. Once in a while, it may require no drumming at all. Knowing when *not* to play is easily as important as the converse. Duke Ellington always maintained that music was the space *between* the notes. The more I learn, the more I agree.

If you visualize each song as a chart, or a picture, or a painting, or even a conversation, you will realize that it must have a point. Therefore, it’s logical that there will be some sort of sequence which will bring you to said point. There must be a beginning, a middle, and an ending. Each must have sufficient character to be unique from the other, yet it may not be the responsibility of any one player to give each part its uniqueness. Dynamics can’t be ignored. They exist in even the most vicious thrash metal. The shadings and implications a drummer can make with only the slightest alteration of the volume of the hi-hat is absolutely remarkable.



*Vancouver-based Vince Ditrich currently plays with Spirit of The West. The list of names he has worked with includes Paul Hyde, Sue Medley, Max Moore and a host of others. Vince was the recipient of the CARIS award for outstanding percussionist of 1991.*

Without even being consciously aware of it, the rest of the band can be conducted through a piece by the drummer’s proper use of dynamic control.

Besides the nuts and bolts of your performance, your part must make stylistic sense. Although tastes vary, and views often differ, it’s usually quite evident what part is suitable and what part is mismatched. Don’t mix your metaphors. Although it may be fascinating and experimental to play finger snaps and a hubcap during a polka, it probably won’t sound very satisfying. And too, it doesn’t make a lot of sense to fiddle with arcane concepts if you’ve not yet mastered the basics. People like Pablo Picasso may have made waves with their radical new artistic styles and concepts, but beneath the new concepts was a solid understanding and ability in the fundamentals.

Try to keep the audience in mind, too. This is a good check and balance for a musician.

You want to challenge them, yet satisfy them. An unmusical drummer, to me as an audience member, is like watching a “How To” plumbing video, or a public TV correspondence Physics course. Sorta leaves me flat.

Balance is important, too. Not physical balance, but the kind which is produced by the evenness and smoothness of an individual performance. Do your limbs sound as if they are all of one mind; or does your right hand play in time, with all other appendages lurching in its confident wake? Can you concentrate on any one of your limbs and cause its actions to be altered in the manner you wish; or do you just pray that no one notices bad tendencies in your technique? Mastering independence of motion is a lifelong process that must begin at the bottom floor.

And, as I’ve mentioned in past articles, you have to *listen*. Listening means more than just letting the sounds bounce around in your skull. You must hear the bad sounds as well as the good ones, and cull out the bad. This may even take the form of changing your part to match someone else’s, or vice versa.

Above all, keep in mind that you are playing an instrument, not an implement. It’s not a technological pile of wood and metal that must be mastered and employed to bring glory and riches to its operator, like a race car. It’s a dynamic and ancient musical instrument that can be the conduit to deeply moving and exciting emotions and impressions.

Since the drummer is only part of a band, you should ask other musicians what they like to hear in your drumming. This will expand your ideas of musicality and enlarge your easel of textures. Sometimes your queries will be answered with oblique criticism, which can be hard to swallow. But if you ask advice of those whose opinions you respect, you will only grow by it.

Modern trap drumming is highly complex, covering the workload of what might have been the responsibility of several people a hundred years ago. This, I believe, makes the drumkit more physically difficult to master than most other instruments, yet furnishes so many more opportunities for originality. And drumming need not be merely simian cacophonies on cave walls. It can be music to your ears. ■





# COVERING ALL THE BASES

PART ONE

**W**hen I was in college I used to put in five hours of practice daily. That included three hours of technical work on the horn, followed by an hour of musical studies, both classical and jazz, and an hour of transcribing solos. That would be accompanied by ensembles during the day, plus the inevitable jam session every night. There was no problem finding the time for all this, because my entire existence (and that of all my classmates at Berklee), revolved around learning music.

Today, with work schedules, a house and kids, I am lucky to get two hours for practising. Ironically, I have much more material that I need to work on, to cover the range of jobs that I may be called upon to play. Consider the following list of musical situations, all of which I found myself involved in over the last year:

1. Jobbing. (Casuals, club dates, GB, miscellaneous) These days, jobbing gigs usually involve playing horn parts on pop tunes, and maybe faking "In The Mood" for the 'jazz' fans in the audience. Almost gone are the days where you might have to fake four or five hours of dance music with no charts. This was always hard for guys of my generation who didn't grow up with the standard tunes, but were expected to know hundreds of them. (And trumpet must play the melody!) There still are, however, situations where a musician who can fake a lot of tunes is needed, so it pays to be prepared.

2. A four hour jazz gig with a quartet. No music. It is a little bit looser in the jazz world, because if you stumble a bit on the melody, you can always dance around the changes a little. None-the-less, you must have a repertoire in your head. Don't be pulling out the Real Book on every tune!

3. Dixieland bands. You must know the tunes. You must also be able to forget your Clifford Brown licks, and be able to play in the style for it to work.

4. A five hour job in a Mexican restaurant on Mexican Independence Day, playing Mexican songs. Surprise! The 'band' is two guitars and one trumpet. No music. (Start listening. And don't worry, the audience will gladly sing your horn parts at you, just to make your embarrassment more profound.)

5. Playing with a Latin-jazz band. The light is bad, and there is no chance of hearing a note you play over the timbales, though it will be plenty audible out front. You are

sight reading charts where the notes are whizzing by at the speed of light, and have a hell of a lot of ledger lines.

6. A two-day recording session with a big band. You have been playing with the band for quite some time, and are familiar with the material to be recorded, so aside from the personal pressure to perform well for posterity, this is not a particularly hard gig. (Unless someone steals all your equipment the night before, forcing you to play the entire session on borrowed horns and mouthpieces. It happened.)

7. Lead trumpet on a long-running musical. On this gig you will have time to rehearse and learn all the music, but must have chops enough to make it through a gruelling rehearsal schedule, followed by eight shows a week. The most innocuous-looking book can get pretty difficult on the second show Saturday night. (The further problem of how to keep from going stir-crazy could take up an entire column. I researched many techniques during 1400-odd performances of CATS.)

8. Lead trumpet on a one or two-day show. This involves concentration, because you will be expected to perform under pressure after having seen the music once or twice at one rehearsal. Not the place to be getting your sight reading together.

9. Subbing in on someone else's long-running show. This is a very difficult job, as you must read music that everyone around you has been playing for weeks, months, or years. The other musicians will be largely on auto-pilot (much to the conductor's chagrin). Therefore you must play the lead part, but fit in with them — a thankless job. (And rest assured that very few people, having heard the part played countless times before, will notice anything but your mistakes.) A lot of inner-fortitude and self-confidence is needed in this situation.

10. Principle trumpet and jazz soloist with a symphony orchestra on a pops program. Though you have been hired as a commercial player who can bring a jazz flavour to the orchestra, it can be intimidating to be amongst the ranks of such fine musicians, who are on their home turf, which may not be so comfortable to you. Ignore those nasty stares from viola players who are not impressed by your masterful jazz conception, or searing high notes. (I have found most classical musicians welcome an authentic jazz presence in their midst if the music calls for it. They may, however, get

irritable if you take too long getting drum sounds in your monitor.)

11. A film date with 50 other musicians. You have just returned from the cottage. (with all the practice time that that entails), and you are looking at a difficult and exposed trumpet part. Try not to let the fear show on your face.

12. A film date with 50 other musicians. You are really in shape and feel like playing, but are looking at pages of rest. Your major problem here is keeping your chops warmed-up enough to play the occasional note that has been written for you. (And figuring out how much all this overtime is going to pay.) One or two of these a week would be about right.

While all of this may look like a wonderfully varied work schedule, this recession year has hit the freelance musician hard, with the result that any one of these jobs may be the only one like it for a long time. In addition, there may be undesirably long stretches of time between gigs of any kind, making it hard to stay in shape.

Thus, an all-encompassing practice routine is desirable and necessary to be prepared for any musical job you are offered. Let's look at some of the abilities I must possess to perform the previous list of jobs:

1,2,3, and 4: Knowledge of lots of songs (jobbing, jazz, dixieland, and Mexican!)

5: Fast sightreading, range, and the ability to play in a situation where I can't hear myself, without blowing my chops out.

6: The ability to perform on unfamiliar equipment, if necessary.

7: Endurance, both physical and mental.

8: Concentration.

9: Preparation, in the form of viewing the show before subbing in, and self-confidence.

10: The technique, sound quality and pitch to fit in with classical players, who, in the absence of the necessity of improvising any notes of their own, put their talent into making the written ones sound great.

11: Help from above.

12: A major renovation project to occupy your mind.

In my next column, I will discuss my philosophy about practising, and will describe the routine I go through each day to help me cover all the bases. 'Til then! ■

*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.*



## WOODWIND DOUBLING

I often wonder why I didn't stick with the clarinet when I was a kid. It would certainly have made life easier for me. I could have gone to the gig with one small, compact case. No worries about how I would manoeuvre up five flights of stairs with four or five cases, setting up instrument stands, reeds for three or four instruments, and then trying to grab the correct horn called for in the score and making my face conform to all these instruments on the fly. I am convinced that all woodwind doublers are masochists.

Why does someone become a doubler? And what are some of the difficulties?

I started doubling on the alto saxophone because I wanted to play in my high school stage band. That led to playing in professional dance bands after my first year in high school, because I could play both clarinet and sax. I was lucky enough to start on the clarinet when I was in the fifth grade. I am convinced the clarinet is the best woodwind instrument to start with. I have taught sax players both the flute and clarinet and I find the flute comes much easier for them.

The saxophone and the oboe play up an octave when the register key is pressed, and the flute overblows the octave. But the clarinet goes up a *twelfth* when the register key is pressed, so it is the black sheep, so to speak, of the woodwind family. Because the clarinet doesn't jump the octave with the register key, saxophone and flute players generally find the clarinet harder to learn. Also, the clarinet embouchure is quite a bit firmer than the sax, which complicates things even more. Therefore, with the clarinet under control first, all the other woodwinds seem easier to learn.

The embouchure has a lot to remember when doubling. Going to the flute from any of the other woodwinds is the one that took me the longest to feel comfortable with. It should be very relaxed. When going directly from the clarinet or sax, to flute, playing a high E above the treble clef is really quite difficult. I don't care how long a person has been doing it; it's still hard.

Owning all the doubles is a big expense, but it is taken for granted that you have them if you take the gig. When you only have an alto sax, renting or borrowing a tenor sax after you get the job is a rough way to go. It's tough to try to become familiar in a short time with tuning, and the feel of a strange tenor, even though it fingers like an alto. The embouchure is also different.

Buying the best quality instrument can make life a lot easier. For instance, if the flute is the weakest double, it should be the best

quality instrument owned. The quality of sound from a \$6,000.00 handmade, sterling silver flute is a lot different from a \$300.00 nickel plated student model. It is also a lot easier to play. This usually isn't feasible with a young player, but I suggest at least looking into a good headjoint. It might add another \$500.00 to the cost of the flute, but it can make a big improvement, even to a student model flute. It only makes sense to buy the best quality you can afford.

### Practice

I have read a lot of articles by great players, and each individual has their own practice routines. I really believe you have to develop one which works for you. Here is what works for me:

Since I can't practice all the instruments I play every day, I pick the ones I will be playing on the next gig. I have played long enough on each one to have developed an embouchure, but I still need to do maintenance routines, especially on the flute.

I find the flute the hardest to keep in shape on. I try to warm up on flute in the morning, whether I have to play that night or not. I do 20 minutes of long tones, never starting lower than second line G. Stay away from the bottom end until the embouchure is warmed up a bit. Here is my long tone routine:

Figure 1: Flute

Then for a daily study to get the fingers going, I use the *P. Taffanel et Ph. Gaubert 17 Daily Finger Exercises*. If I have the parts for a show, I spend time on them as well.

When doing scales on all instruments, I use the entire range, starting with the lowest note on the horn, that is in the particular scale being played. For example, a D major scale on the flute would go as follows:

Figure 2: Scales

On the clarinet, I do long tones on the bottom E, F, F#, and G, in the following pattern, pacing it so a full breath is used:

Figure 3: Clarinet

For fingers, I like the exercises in *H. Klose Celebrated Method for the Clarinet, Volume Two*. Pages 123 through 125 contain some great exercises, and they don't have to be played fast. The *Rose Studies* are also excellent.

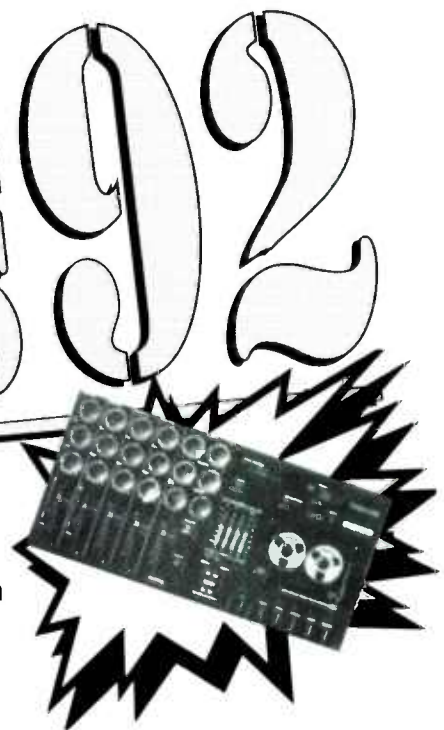
For the saxes, I use the same long tone exercise as flute, within the range of the instrument of course. I work on scales as mentioned above, augmenting them with thirds, fourths, etc.

The best advice I can give to a doubler is to take lessons on all your instruments. Approaching the instruments with the correct techniques makes doubling easier and much more enjoyable. ■

*A freelance musician in the Toronto-Hamilton, ON area, Terry Basom has a BME from Kansas State University, and a Masters Degree in woodwinds from North Texas State University. He is a full time faculty member at Mohawk College in Hamilton, ON.*

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Stephen Stohn

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**Jody Mitchell** - A&R Manager,

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**Richard Flohil** - Publicist, Flohil &

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Andy Curran

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of New Talent Development, The

Agency

**Jake Gold** - The Management Trust,

manager of Tragically Hip, David Gogo

**Andy Curran** - Juno Winner, Most

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World Radio History

# GETTING STARTED

“Well, the bed tracks are done, overdubs weren’t too painful; who’s next? Vocals, I guess!”

I can’t count the times I’ve set up the mic, the tape’s ready to roll and right before I push ‘play’, the singer happens to mention, “I’ve never actually done this before. You will help me along and tell me what I’m doing right or wrong, won’t you?”

My reply is usually, “I’d love to”, but more often than not, these problems can’t be fixed in ten minutes or with one quick explanation. I’d like to address some of the problems I’ve encountered with other singers and a few I’ve run into myself.

Let’s make one thing perfectly clear right off the bat: singing live or in the studio is an art in itself. It will take you years and years of practice and performance before you get closer to that sound you have always dreamed of.

So, don’t become discouraged if after your first recording session you find out that you don’t exactly sound like Freddie Mercury, because that’s what it’s all about: taking it one step at a time and dealing with the problems you encounter.

First off, you’ll probably find (much to your chagrin) that the way you sound on tape isn’t anything close to the way you sound in the basement jamming with the guys. So, I highly recommend a cassette deck or, better yet, a four track if you can afford it, to hear exactly how you really sound. Remember: the tape never lies.

Remember that you are your instrument. You must treat yourself well if you expect your “instrument” to treat you well. The very first step to that is taking singing lessons. All too often people have the misconception that singing is a totally natural ability, that they don’t need lessons, they don’t need to practice, or warm up, or do breathing and vocal exercises etc. Well, that’s far from the truth. What would happen if a piano player or guitarist had that attitude? They wouldn’t be much of a musician, and neither will you unless you find yourself a vocal coach.

There are plenty of great teachers across Canada that aren’t too expensive. Keep in mind that you get what you pay for, and you really don’t want to start off on the wrong foot learning things incorrectly and

picking up bad habits. So, check for credentials and don’t settle for anything less than someone who can help you become the singer you’ve always wanted to be.

When I first started taking lessons I found that the way I’d been singing for years was completely wrong. At that time I’d already secured a record deal, made an album, and toured, so it came as quite a shock to me. You may look at some of your favourite singers in music today and hear them say “I’ve never had a lesson in my life,” and think well, they did it! However, one must keep in mind that just because they’re making a lot of money singing doesn’t mean they’re doing it right.

There’s no law in any country that prohibits

anyone from singing poorly. If there were, I’d have been thrown out of a few places myself. However, with years of practice and patience, you will find yourself constantly getting closer to the way you want to sound. I know; I did.

A few years ago when I was doing almost everything wrong that you could possibly think of, I used to think that a voice is a voice and that I was stuck sounding the way I sounded. Not true.

In my case I went from a sound like ‘Rick Astley meets Whitesnake and they go over to Perry Como’s place for dinner and none of them really get along’, to getting my voice to do and sound exactly as I want it to. Just goes

to show that you don’t really know what you’ve got until you try.

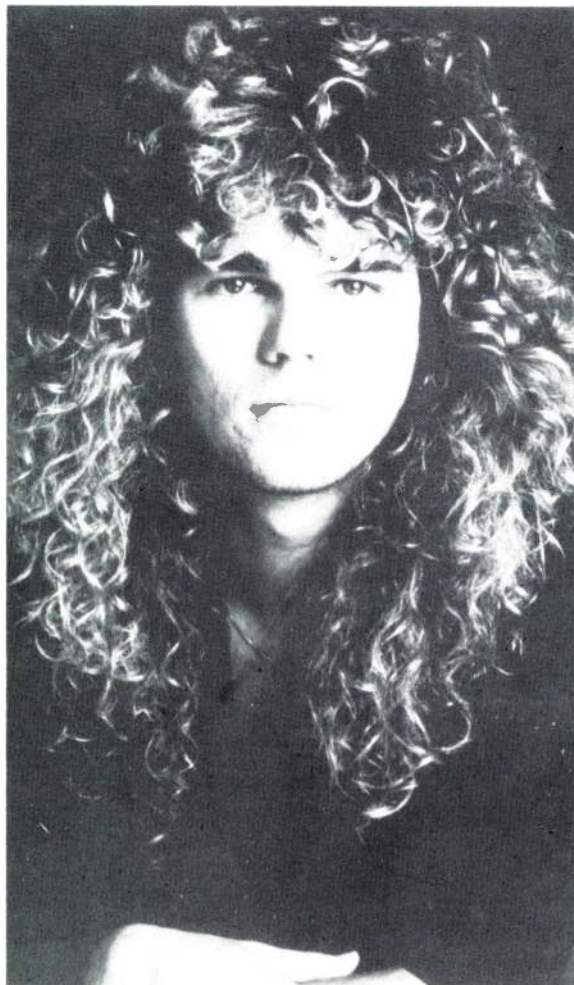
Singing is also very psychological, and by simply rethinking your approach, style, methods, etc. you can literally change your voice overnight. It’s those seven long years before that night that will drive you around the bend.

As I said earlier, *listening* to what I’ve done and changing it for the better always worked for me. If you don’t realize there’s a problem, how can you fix it? When practising with a band or playing live, you often can’t hear those little (but important!) things that need serious work, i.e. distortion, phrasing, timing, tremolo, diction, enunciation, and the big one ... pitch.

Life as a singer seems to be much kinder when you’re standing on a stage and things are going just swell at 160 dB with a giant PA to back you up. However, when you’re listening to your solo vocal on tape totally dry at 50 or 60 dB it’s a different story. Suddenly, every little crackle and nuance can be heard and you lapse into a serious coma-like depression.

There is no quick and easy (like minute rice) way out of this extravagant trial and error. One thing’s for sure: long hours of hard work will eventually pay off, and you’ll be singing and recording quality vocals in no time.

Happy Singing! ■



Currently lead vocalist and principal songwriter for Warner Music’s Harem Scarem, Harry Hess runs his own 24 track studio where he not only records Harem Scarem but also dozens of other artists. Harry’s vocal chops can be heard on Harem Scarem’s debut, Lee Aaron’s ‘Some Girls Do’ album, and countless demo recordings.

# THE THEME'S THE THING

The musical foundation for any film or TV episode is the theme: it establishes the mood and style, and hopefully sets forth the musical phrases that will continue throughout the score. It is therefore *the* most important first step in your composing for a particular project.

A strong theme or theme song will allow you a musical base of operations that clears the path for a common thread that will distinguish the score and make it easier to write your cues — given that you have created a motif

that can be incorporated into all kinds of underscore. There is also an obvious prestige that comes from writing the theme or theme song because of the potential it has to become a trademark of the series or film. There is great financial equity when you write a theme for a long running TV series or a



PHOTO: BILL DOW

Fred Mollin's feature film credits include *Friday the 13th Part 7: The New Blood*, and *Friday the 13th Part 8: Jason Takes Manhattan*. His television work includes *Paramount's Friday the 13th* — the Series, *The New Gidget*, *My Secret Identity*, and his two most recent series, *U.S.A. Network's Beyond Reality*, and *CBS TV's Sweating Bullets*. Mollin is also a 3 time Juno award winner, and has produced records for *America*, *Jimmy Webb*, *Frank Stallone*, and the Grammy award nominated *Sometimes When We Touch*. by Dan Hill

giant box office success. Everyone hears the stories about how much Paul Anka makes a year from writing the *Tonight Show* theme. No, it's not a million dollars but I would have to guess that it's no less than a quarter of that amount. Johnny Mandel's theme from *MASH* must bring in over that amount every year because of its worldwide syndication. These scenarios are very analogous to writing a hit song for a Michael Jackson or Madonna: it is a hit song and the airplay will make a great deal of money for you and the publisher. God bless SOCAN, ASCAP and BMI. When a composer sits down to write that great theme, it is with the hopes that it will be the next *Hill Street Blues* or *Ghostbusters*. Keep your eyes on the road ahead and maybe you will get that jackpot combination. I hope you do, but let's get back to the task at hand: writing the damn theme in the first place.

As the composer you must instinctually zero in on the mood and emotion of the project. Your theme should conjure up everything the film is about. If a theme *song*

is required, the lyrics must paint a picture without being too literal. There are plenty of examples of songs that follow that rule and songs that break it: In the not-too-literal category I would suggest the theme from *Cheers*, *Family Ties*, *Growing Pains*, etc. In the over-the-top-let's-get-literal category I would harken back to *The Brady Bunch* and *Gilligan's Island*: "If not for the courage of the fearless crew the Minnow would be lost...." The producer of your project will be giving you his directives and that will be what

points you in the initial direction. It is very common for the composer to get suggestions of other songs and themes that the producer had hoped would be used as a jumping-off spot. The secret is *not* to copy in any way, shape or form the entity that you are being steered to! Don't forget that in your contract you warrant that

every note is yours and yours alone: Plagiarism is a no-no.

It helps to improvise to a rough cut of the film or after you've just read the script. For cues I use my Kurzweil and my sequenced MIDI gear, but for the theme I tend to sit at the piano and let the muse take me. The well known songwriter, John Stewart, once wrote that the best time to write a song (or theme in this case) is the first half hour after you wake up. He explains that it's the state of your mind that is the least likely to be critical and the most likely to be flowing and instinctual. I personally agree, and I try to hit the piano in the morning before the phone starts ringing and my built-in editing system isn't functioning at its normal scrutiny. There are probably many ways to adapt this idea to your own particular schedule. Try it. No matter how you slice it, the theme is your bullseye on the target: If you hit it right on the money, you've roped the wind and created the musical blueprint for your project. ■

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# MIDI INPUT DEVICES

**W**hat do these input devices do? They translate the data of a performance, as well as the nuances of a performance, onto the computer — whether it be the velocity, aftertouch, or a modulation wheel being activated, etc. Once the data is in the program, the input data can be changed to notation or other types of representations of the music, (i.e. grid, numerics). There are also many editing functions which can be performed on the input data.

When we think of a MIDI input device, we automatically think of a keyboard. There are many different types of keyboards, but first we will discuss the performance using a computer keyboard and a mouse. Those that don't play any instrument can still create their own music.

Using the computer keyboard or a mouse, you can enter by notation (if the music software sequence program has notation). Of course the mouse is quicker, because you can drag a note right on the staff and have the MIDI set-up play it back rather quickly, but still this just shows that the input data can be done without a musical MIDI instrument. The computer keyboard method is tedious — but it works. Some have perfected it to a fine art. After learning certain commands, you can enter data not only by notation but by numerics; the learning of the commands is the hard part.

Now to synths and keyboards. If you are a piano or keyboard player, you will have the most choices. There are generally 3 sizes of keyboards to choose from: the first is a 5 octave keyboard, the second is a 76 note-keyboard, and the third is a full 88 note-keyboard. These keyboards may or may not have sounds on-board. Keyboards that do not have any sounds on-board are called controller keyboards. Not only are there standard sizes, but you can also find a 4 octave controller that is quite sufficient for the music novice (Roland PC-200). It is always good to find a keyboard that is velocity sensitive to allow a performance with feeling. Even in the performance situation a remote keyboard such as the LYNC (made famous by Jan Hammer), Yamaha KX-5, or the Roland Axis can be used as a MIDI input device.

What if you can't play keyboards, but you

*Your ability to create music via MIDI is not determined by whether or not you play an instrument. MIDI is for everyone, and one of the focal points of music manufacturers is to have devices that enable everyone to enjoy, play and create music.*



*Paul Lau is a freelance musician and MIDI consultant in Toronto.*

can play guitar? There are some new guitar synths out this year that track amazingly and are very affordable. One can input all the same parts on the computer like the synth keyboard — yes, even drums and piano can be played on the guitar via MIDI. It just takes a lot of practice to have the right feel for each different type of instrument. Specific guitar synths that have MIDI shouldn't be confused with a pitch to MIDI converter like the Roland CP-40. This little unit can give hours of

enjoyment. It comes with a microphone into which you can hum or whistle a melody and in turn trigger a MIDI sound module (so you can hear it) and convert pitch to MIDI data onto the computer. This is only monophonic; of course you can still just plug an electric guitar or bass directly into it as well.

How about drums percussion? There are full MIDI drum kits or MIDI pads available like the KAT or the Roland Octapads. Drummers can trigger all the sounds found in a MIDI keyboard or sound module and still enter the performance data into a computer sequencer. Usually a performer uses the MIDI drum pads to simulate more of a real drumming feel as opposed to trying to sequence a drum groove with 2 fingers on a keyboard.

And there's more! So far we've covered the computer keyboard and mouse, synth keyboard, MIDI guitar and pitch to MIDI converter (which includes harnessing the mic to any woodwind, brass or string instrument). How about MIDI accordions? Yes, they do exist and have been around for a while. There is also the OmniChord with MIDI too. When I was down in L.A. at the NAMM show I saw a MIDI voice processor which wraps around the neck. Kinda neat ... looks kinda strange ... but it works!

The picture is quite clear. There are enough MIDI devices out there to cover the general spectrum of conventional musical instruments that can be used as a MIDI input device. The difference between recording on a computer or designated sequencer as opposed to tape recording is the random access memory ability. The sophistication of the editing and notation is determined by the quality of the software. This leads us back to getting the data onto the computer. The different types of input devices give the user a more familiar ground to work with while utilizing the many advantages of MIDI. In actual practical use this means that whether you play guitar, keyboards, accordion, or nothing at all, you can always find a device to input data onto the computer and use the music sequence and notational software to perform, create and notate your own compositions. ■

PHOTO: JENNIFER GILLIS

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- 22" HH Thin Chinese
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# FACTO

BY RICHARD CHYCKI

**R**ik Emmett has become somewhat of a household name to guitarists across the country. And rightly so. His 13 year stint with arena megarockers Triumph helped to firmly landmark his talents. But that project is a thing of the long gone past. Gone is the security (and confinement) of that success story, due to Emmett's desire to give his musical boundaries a much needed stretch. His first solo effort, *Rik Emmett ... Absolutely*, released by Duke Street Records (Charisma in the USA), was a gold success here in Canada and topped out at about 150,000 units Stateside. Two of the tracks went top ten AOR. A self proclaimed calculation to give him another "kick at the can", *Absolutely* helped Emmett to gain respect as a viable solo artist — that is, a formidable guitarist, singer and songwriter. His second release, titled *Ipso Facto*, is a conscious departure from his known somewhat metallic background. Cling concentration on the rhythmic aspects of music, Emmett reverted to a simplistic R&Bish groove approach. We caught up with Emmett at McClear Place Studio in Toronto, where he was putting the final touches on a mix with engineer Mike Jones, to discuss Emmett, the new release, and Zen.



Rik Emmett in the control room at 1:2:1 Recording Studio, Toronto

PHOTOGRAPHY • GRAHAM KENNEDY



# RIK EMMETT



Emmett has turned down offers to play guitar in some large acts like Asia and Damn Yankees. Yet he forfeited these opportunities in lieu of his search for his own personal artistic identity. Rik comments on his autocratic position:

"There are many freedoms associated with being a solo act, especially with respect to songwriting styles and direction. In a democratic situation, as I was in, creative ideas would be placed on the table and sifted through for suitability for the whole group. Much of my desired expression could get stifled under those conditions, so I do have better control of my destiny in that respect. Yet there is a pressuring flip side to the coin. Because I'm wearing all these different hats—the artist hat, the producer hat, and the writer hat—there is a constant internal struggle to interface these three parties, even though they're all one guy. At this point of this project's development, there isn't the luxury of making a record that's beyond yourself by involving other people. However, an autocratic band is somewhat of a misnomer. It's necessary to answer to management, publishing, and record company input, so one is never really acting alone."

Recorded at Studio 1:2:1 and McClear Place in Toronto, *Ipsa Facto* is a more transparent, guitar-oriented release when compared to *Absolutely*, according to Emmett. Aside from songs like "Bang On", where the hyper

multitracked vocals are not unlike those of Queen, *Ipsa Facto* is inherently stripped down, formatted very much by the process of putting three or four guys in the studio and getting them to play the material, rather than the fractured approach that studio recording can sometimes take. Few guitar and vocal overdubs maintain the sparse air of the album while reinforcing Emmett's more primal influence of groove and melody. Also limited is the use of synths, getting back to the meat and potatoes basics of organ and piano.

"I use the term R&B but I'm a rock guitar player," Emmett says, outlining *Ipsa Facto*. "Everybody knows where rock guitar came from and that's blues. And very conscientiously, I'm trying to get back more blues-relative things in this album. For example, "Out Of The Blue" is my attempt to capture the spirit of Stevie Ray Vaughan. "Rainbow Man" is about what I feel is the lifeline that started with Robert Johnson and evolved through Muddy Waters, Howling Wolf, and T-Bone Walker and then onto BB King and Chuck Berry, progressing to Jimi Hendrix and Eric Clapton. There is a tune named Calling St. Cecilia that is just acoustic guitar and vocals with some added cello and pedal steel guitar, courtesy of Dick Armond and Steve Smith."

Session drummer Greg Critchley, known for

his work with Kim Mitchell, Gowan, and The Partland Brothers, recorded five of the cuts as did other drummer Randy Cooke. Bassist Tom Lewis (Partland Brothers, Eye Eye, Honeymoon Suite) also participated, as well as Peter Cardinali. Richard Evans handled all of the keyboard tasks and Colleen Allen returned to input her sax and vocal talents. Rik, of course, did all guitars.

To achieve the diversified tones on the album, Emmett used a variety of guitars and amplifiers. Emmett explains: "The Yamaha Pacifica is really my number one guitar these days. That guitar coupled with the [Yamaha] Weddington covers a very wide spectrum of electric guitar sound for me. I also used a Yamaha RGX 1220 and a [Yamaha] AE2000. That guitar is a large body jazz-type guitar but I used it for all kinds of things—raunchy stuff, finger style stuff, and organesque types of parts. One of the great things about the AE2000 is when you plug it into an amp at moderately low levels, it has an amazingly powerful sound with this incredible HHHHHUUUUU (deep chest tone) that a solid body just won't give you. The pickups actually pick up all of that beautiful resonance that's going on there.

Unfortunately, as soon as you plug it in on-stage, it's feedback city unless you stuff it with foam and then the tone is f\*\*ked anyway. I also

*Continued*

used a Tele, hotrodded with EMGs, for a few parts. And yes, I still do have my Framus Akkermans but they didn't appear on this record. Acoustic guitars were mostly from the Yamaha APX series, both six and twelve string versions. Ron Searles, one of the engineers of this album, lent me a six string steel made by guitar luthier Simon Patrick that had a neat tone. In the song "Do Me Good", I used my Gibson Chet Atkins model through a Sans Amp with distortion. It sure doesn't sound like a nylon string.

"Amplification was mostly my old favourite — a 50 watt Marshall head with no master volume control through a Rexx 212 Celestion cabinet. I'm a little leery of the master volume models, as they tend to sound a little wishy washy and

soupy. I also use a Mesa/Boogie Mark IV combo. It's a powerfully complex amp that I set up for three different sounds and leave it — a clean tone, a grit tone, and all out wailing. Generally, I seldom use the graphic section unless I'm having a problem getting a certain tone, a real bassy jazz tone, for example. I sometimes ran the Mark IV through the Celestions, using the Mark IV as a head. I often split my signal, running a combination of miked and direct. My direct sound was mainly mutations of the Sans Amp. No Rockman this time."

It's no secret that Emmett is considered by many to be a guitar aficionado. He is a regular contributor to *Guitar Player* magazine. Rik is often invited to contribute to guitar seminars and

workshops. How does Rik feel about his "assigned" title? "It's very flattering and I am grateful that this exists on a certain level." Rik responded, "In another sense, it can be difficult to deal with because I don't necessarily think of myself in that bag. Case in point, I was invited to do a seminar at the National Guitar Summer Workshop in Connecticut alongside Mike Stern and Frank Gambale. These are *awesome* players. And to be successful under those conditions, one has to look past the intimidation of that sort of situation. Most of the people that attend these workshops want you to teach them how to make the frets melt and burn, or show them amazing techniques that you developed yourself because you locked yourself in a room for 15 years. I respect players like Steve Morse and Steve Vai. They are truly virtuosos and on the leading edge of the instrument. They're also very disciplined and have concentrated their talents into a very focussed field. I tend to look at myself through a wider scope. I don't just play guitar. I sing and write songs, too. I feel comfortable sitting down with an acoustic guitar and playing you a song as James Taylor might. So in essence, my heart is somewhere between the virtuoso approach toward the instrument and the mainstream aspects of the genre."

Emmett claims an eclectic approach in his playing and his influences. Rik elaborated: "I don't really follow the trends of guitar players and artists, even if that thinking isn't politically correct. Guitar players that aren't young and hip really do something for me, like Jim Hall and Ed Bickert. Eric Johnson, Steve Howe, and Pat Metheny speak to my heart and soul a little more than say, a Steve Vai-ish approach to guitar. I have problems relating to a kid thinking that if he bangs an open G chord in the first position and gets feedback that that is everything. That's *not* everything, it's *one* thing. And it all comes back to one thing: Can you listen to a player's music and feel that you are connecting with the other guy's heart and soul?"

"I still have a long process of vindication ahead of me," says Emmett. "I find it difficult to say that this is where I am artistically. It's more like now I know where I'm headed. I am very much in the middle of a development phase. When you look at an established band in this country like Rush, they have achieved a status where people understand and admire what they're about, but not without first going through an incredibly arduous process of proving themselves. It's a necessity that you constantly reaffirm yourself with regard to the musical integrity of your direction, resign yourself to the fate of the situation, and just keep plowing forward. Because I was associated for such a long time as part of a band situation, I'm retroactively having to prove myself all over again — that I am a viable artist, in solo form." And *Ipsa Facto* is the vehicle that just may do it.

Richard Chycki is a freelance guitarist/engineer/producer in Toronto.

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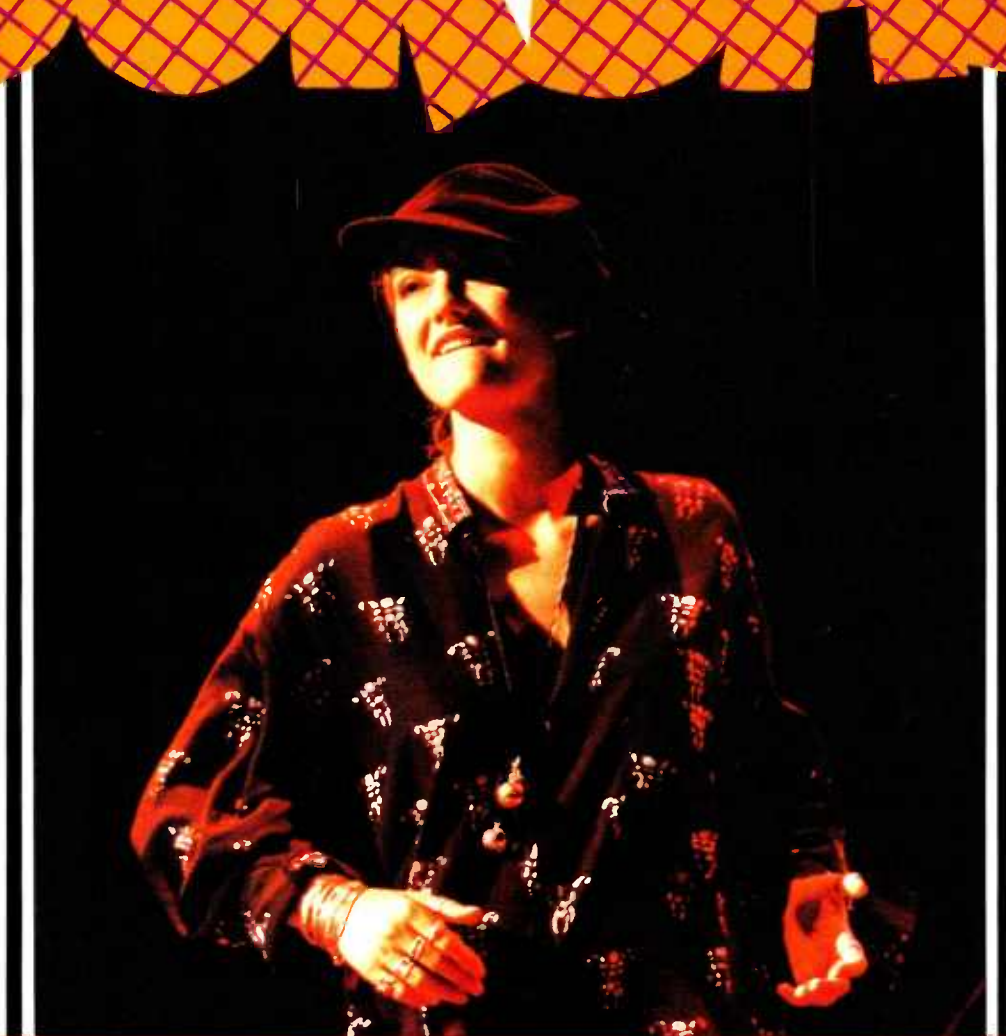
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**MAKING  
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**BY CHRIS GUDGEON ■ PHOTO: RON SEARS**



ith a new album out and a new deal with a US label, Sass Jordan is taking matters into her own hands. Sass Jordan says she decided to become a rock 'n' roll singer because of one man: Keith Partridge. That's right —

Keith, from TV's *The Partridge Family*. Jordan was all of ten when she made her career choice.

"I knew what I wanted; I wanted to be Keith Partridge. I wanted to be the leader."

With the release of her second album *Racine*, Jordan seems well on her way to realizing her dream. Not that she has become Keith Partridge — that would entail expensive medical procedures — but she finally feels she's taken her career and her destiny into her own hands. She really is the leader of the band.

## A Tale Of Two Record Deals

With *Racine*, Jordan looks like she has another hit on her hands. "Make You A Believer", the first single, cracked the top twenty within weeks of its release, as the album moved up the charts.

It's a quick start off the mark for someone who's used to having things develop slowly over time. *Tell Somebody*, her debut, was released in 1987, but took a few years to catch on. Eventually, the title single became a huge hit, and the album sold 125,000 copies in Canada. For her trouble, Jordan was awarded the 1989 Juno for Most Promising Female Vocalist.

Despite its success in Canada, and a record deal with Atlantic in the US, *Tell Somebody* "went lead" Stateside. In retrospect, Jordan thinks she was lost in the shuffle.

"Atlantic has an enormous roster of really big acts, so it's easy to get overlooked. Getting signed isn't even half the battle. A lot of people think that if they just get signed then all their problems will be over. Usually that's where the problems really begin with a vengeance."

Jordan says she learned something from the process, however.

"You cannot put an album out into the marketplace in the States without something behind it. There's like a billion things that come out every week in the States. And you have these independent promotion people banging on all the radio programmers' doors pushing their products. It's completely political. There's nothing that really happens any more that isn't political in some sense. Every blue moon something comes along that gets this amazing grass roots following without even being on the radio — like NWA. But that's extremely rare."

For *Racine*, Jordan is signed directly with Impact/MCA in the US. Part of the problem with her first album was that she only had a distribution deal with Atlantic. What's the difference? Well, Jordan says a direct signing gives a new artist that extra edge.

"When you're signed directly to a label you get a lot more attention as a beginner. If you're a huge act, you'll get a lot of attention no matter where you are. Being directly signed to the label guarantees that they are interested in me; they signed me. Whereas a distributing label often has no choice in the signing. They are just contracted to the original label to distribute the product. They'll do what they have to, but they'll only do the minimal. They're more interested in getting their direct signing out into the marketplace."

So what's so important about making it in the US? Why can't Jordan just be the happy little Canadian, content with success on this side of the border?

"It's important for me to make it everywhere. This is pop music, it doesn't have borders; it needs to go everywhere. The whole point of this for me is that I get to reach as many people as I possibly can. As far as it can go, that's where I want it to go: in Europe, the Orient — everywhere. It is a step at a time though. In

Canada we're known a little bit. The States is the next step because it's right across the border. Then it's Europe...."

## Takin' Care Of Business

Despite the problems with her first shot at the US market, Jordan isn't jaded or bitter. She says her relationship with Atlantic is on good terms, and she came out of it all with a healthy respect for the business side of music.

"It takes so much to make it in this business. I respect anybody who has had the balls to make it in this business. Anybody! Even if I can't stand their music; even if I think they're a piece of crap. It's amazing that anybody can get to the point where they can record an album.

"When you start off as a kid you just want to be a rock star. You just want to play music. You start out in this wonderful, innocent place thinking all you have to do is write great songs, perform really well, and do well in the recording studio. That is maybe 20 per cent of the job. The rest of it is being a brilliant politician, an actor, a hypocrite, a liar, and a shrewd business person. Someone in my position employs a lot of people. I employ management, agents, people who play in my band, and crews who work the shows — and I have lawyers up the ying-yang to organize all this shit."

Now, don't get Jordan wrong. She says she loves the music business; she has just learned what she has to do to take control of her own career.

"I like to do as much of it as possible myself. But you're really dreaming in technicolour if you think you can run a huge organization by yourself, while you are also the product. You need to surround yourself with the kind of people you can really trust, that you know are not ripping you off, and you know have your interests at heart, and you treat them well."

One advantage Jordan has over a lot of other artists is that she has a plan. She knows what she wants to do with her music, and she knows ultimately where she wants to wind up.

"I know what I want to do in ten, twenty years from now, and it has nothing to do with music. I want to get into alternative medicine and healing. I'll be working with people in that capacity, that's what interests me. In a sense that's what I'm doing right now, because music is healing. I think ideally I'd also like to continue writing songs for other artists. Now, that's what I say to you at this moment in time. As far as what will really happen — who knows?"

## All That Sass

While Jordan has taken greater control over her own career, she's also taken the time to take a good look at herself and her music. When all is said and done, the new album *Racine* is really about her roots.

"Racine is a town in Quebec where I used to spend my vacations. It's also a French word that means "roots" — well, technically "root", but who really cares. The album is me exploring my musical roots; the kind of stuff that I listened to when I was growing up and playing in my first band, Sweet Thunder. Seventies rock 'n' roll."

Although Jordan acknowledges the influence of a diverse range of music from the seventies — from ABBA to BTO, and everything between and beyond — the sound on *Racine* is completely her own.

"I have been looking for a style of my own for many years. It's not something that happened overnight. But it's not something that's static; I don't always want to stay the same. But I know what I'm good at, and that's a big change for me. It's hard to put into words — it's kind of a bluesy feel — but I know it when I hear it."

As she has matured as a singer, she's also got a greater

*Continued*

# SASS JORDAN

command of the craft of songwriting. She's learned to balance her creative impulses with an appreciation for the demands of the marketplace.

"When I'm writing I'm trying to be creative and do something different, but I'm also writing in a style, or looking for a style that suits me. I'm trying to write the kind of songs that reflect what I'm best at. And also, when you're writing for this kind of marketplace, you need an identifiable style. People need to identify an artist with a certain sound."

Jordan writes nearly all of her songs with a collaborator. On *Racine*, she wrote a lot of the songs with Rick Neigher, who also doubled as producer, and with members of her band like guitarist Stevie Salas.

"I've been very lucky in that I've found two or three people with whom I have almost a telepathic relationship when it comes to writing songs. We'll sit around with a guitar and a cassette machine and be able to create songs. I will almost always write the lyrics by myself, although every

once in a while the person I'm writing with will throw in a line or a couple of words. As far as the music, I'll often write a lot of the music — depending on who I'm writing with. The reason I say we have a telepathic relationship is because I can sing them a musical line, and I hear the chords in my head, but because I don't play a chorded instrument I can't find the right chord. But they will find the exact chord I'm looking for; it's almost like they're hearing what's inside my head."

The recording of *Racine* was also a return-to-the-roots for Jordan. The album featured live players and singers. *Tell Somebody* was for the most part computer and synth programmed. It's an experience that still doesn't sit well with Jordan. At heart, she's an honest-to-goodness performer, who developed in the Montreal club scene, and made a name for herself singing backup for The Box and fronting the legendary bar band to end all bar bands, The Pinups.

"After I finished the first album I swore that I was never going to make another record like that. I'm never going to make another record with machines. It's not me. The reason we did it like that was because of lack of funds. We had no money. You can program a record like that before you go into a studio, and you don't have to hire all those musicians to play on it, and you don't have to hire musicians for rehearsal days, and pre-production and all that. All you have to do is hire one person to program all the machines. It was a necessity at the time, but I wouldn't do it again."

Despite being tied up with the recording and promotion of her album, and plunging into a North American tour which seems to be adding new dates every day, Jordan says she likes to keep on top of what's happening in the world of music. Right now, she says her favourite new band is four guys from Vancouver, known collectively as The Odds.

"The Odds are a fantastic Canadian band that I think people should be aware of. They backed up Warren Zevon on his last North American tour. They're so innovative, and they sound kind of like a cross between Jellyfish, Jane's Addiction, and Squeeze, with a pinch of Crowded House. I hope to have them open up for me when I play Vancouver."

For Jordan, promoting other Canadian talent is just part of the territory; it's just another part of being a leader. She's come a long way since her dreams of sharing the stage with David Cassidy, but the past has a funny way of catching up with her. The make believe of a ten-year-old girl is making believers out of music fans and critics across North America. ■

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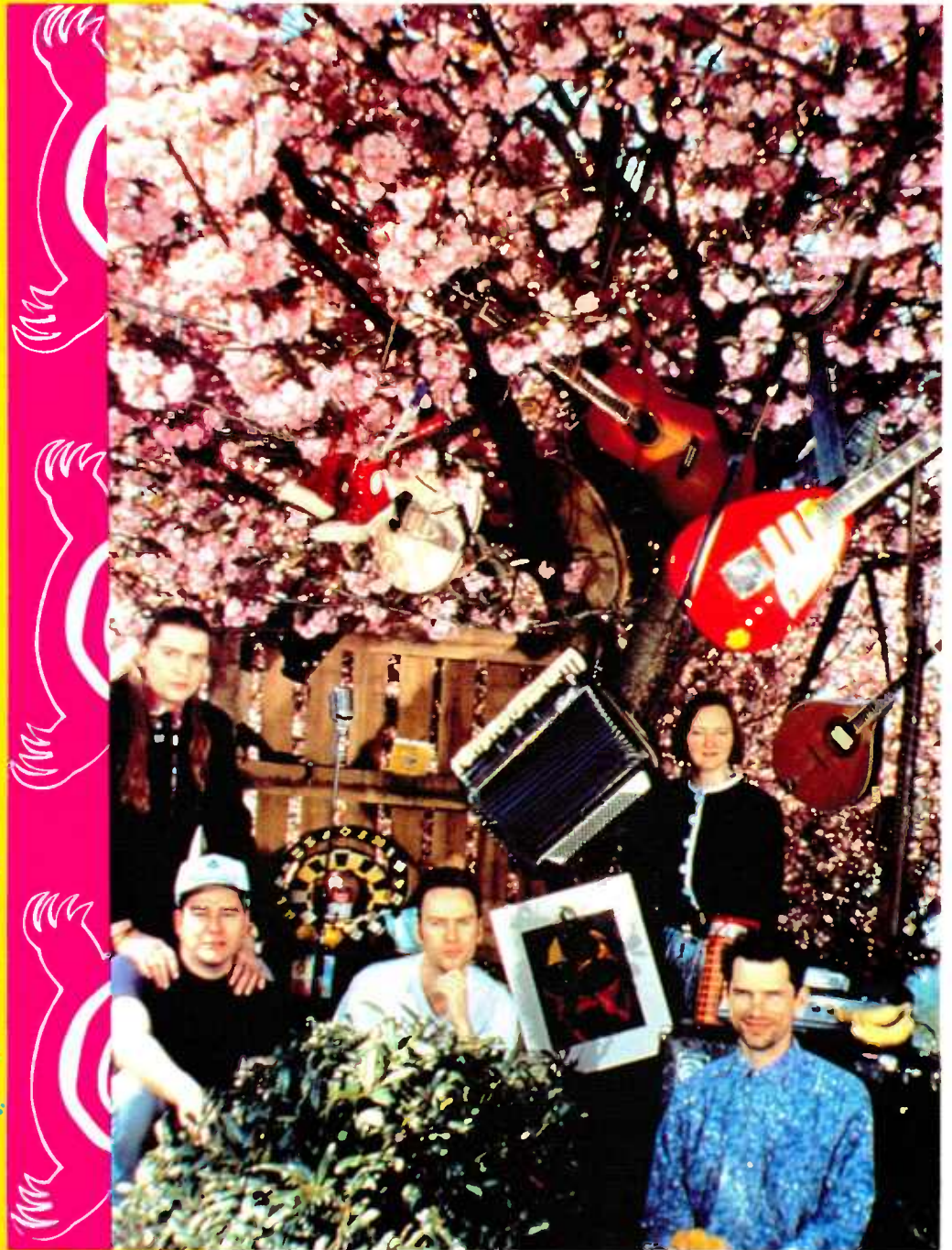


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# NEW HAUNTS

# Spirit of the West



*You can't accuse Spirit Of The West of resting on their laurels. Although it's been less than a year since the release of Go Figure, this Vancouver band is heading back into the studio. Already this year they've played two European tours, an exhaustive string of dates across Canada, and went through the frustrations of trying to get their album released in the States.*

**BY CHRIS GUDGEON**



# FOR SPIRIT OF THE WEST

**“It’s been a funny year for us in a lot of ways,” says guitarist/vocalist John Mann. “It’s fair to say we’ve gone through a period of transition, but I think we’ve come out of it with a new sense of direction.”**

## FIGURE OUT GO FIGURE

*Go Figure*, which is approaching gold status in Canada, is testament to the band’s transition. The album saw a move away from an acoustic sound — a process that began on the 1990 *Save This House*. Geoffrey Kelly, known for playing the flute and the bodhran, an Irish drum, spent more time on guitar. Mann, in the tradition of Bob Dylan, put away his acoustic guitar and went electric. The band even added a full time rock drummer, Vince Ditrich. He’d previously played with Sue Medley, BTO and Paul Hyde, and is widely regarded as one of the most proficient and inventive drummers in Canadian music. Kelly says that on *Go Figure*, the band was ready to throw away its Celtic connections.

“We were pretty much bent on making album six instead of album five. In a way, our producer Joe Chiccarelli held us back a little. When we first met Joe, we didn’t have a hint of Celtic music in any of the songs. He said we’d be crazy to abandon everything we’ve done. And he was right, but we were so gung-ho about the changes in our band that we wanted to drive them down everybody’s throat.”

In retrospect, Mann thinks the band was expecting a lot recording in the midst of so much change. The experience, he says, was probably hardest on Ditrich.

“We’re a difficult band to play with. We’d already been playing together for seven years acoustically. So we had our own rhythm and paces. You can’t just come in as a drummer and superimpose yourself upon that. It takes time to find your way into the rhythm. I think this album is going to be a far more honest attempt at merging the rock with what we’ve done in the past.”

Although the public’s reaction to the album has been good, the band was hoping for a

little more. The change in musical direction did alienate some fans, but the biggest concern for the band was the fact that *Go Figure* was never released in the States. Warner Canada, the band’s label, was unable to interest its US affiliate in picking up the album. Eventually the band hooked up with Cargo, a distributor; *Go Figure* is available in the States as an import only. Given the limited exposure, the reaction was very positive: the album was the number one import on the US college charts for several weeks. The lack of a US deal has been very frustrating for the band. Kelly says, “Our Canadian label has tried to make it happen down in the States but it just hasn’t happened and I don’t think they have the power to make it happen. That’s why so many Canadian bands just bypass being signed at home and go directly to an American or British label. That’s where things are happening, and if you get signed in the States or England things are going to happen for you at home anyways.”

Spirit Of The West is already looking ahead to their next project. Mann believes the band is going into the studio with a much clearer focus.

“The new album will be very different. I think that’s just because as a band, we’re constantly changing. We’re not afraid of change. In some ways that might have hampered our popularity; it’s hard for people to grab onto what we do sometimes. I think *Go Figure* was less of a Celtic folk album than its predecessors. *Save This House* started the move towards a more pop rock feel; *Go Figure* took it further into that direction, and with the next album, you’re going to see even more changes. It’s going to have more of a college/university alternative rock sound.”

## GETTING TO THE (CELTIC) ROOTS OF THE BAND

Despite Spirit Of The West’s change in direction, the band still maintains its Celtic roots. A quick look at the band’s personnel list is a good hint. Along with Mann and Kelly the quintet includes Linda McRae (bass, accordion, vocals), and Hugh McMillan (mandolin, bass, Chapman Stick, vocals). Drummer Vince Ditrich rounds out the group.

Both Mann and Kelly find that, technically, traditional Irish music is not really any different than rock. Mann says that a lot of the appeal of Irish music comes from the open tunings used on backup instruments, like guitars. That’s what lends the music its distinctive “drone”.

The most common scales are D, A, G, Am and Em. Meanwhile, the standard tuning is open D: D A D G A D, starting from the bottom (lowest sounding) string. Kelly says that while they began using the open D tuning to play traditional acoustic music, they now use it for everything.

“The reason I started playing in this tuning is because I hated the sound of the D chord in standard tuning; it just doesn’t please my ear. Bar chords on an acoustic guitar are never very pure; they always sound muffled. So we started experimenting with this tuning, and now we use it for pretty much everything. We write in that tuning; we use capos to change the keys, at least on the acoustic guitars. It’s like a different language for guitars. As a matter of fact, we haven’t really discussed this with many people; it’s almost as if we’re giving away a trade secret.”

The Celtic influence can also be found in the rhythmic structures of Spirit Of The West’s songs. Kelly says that the Celtic influence has led them into some unusual time signatures.

“We play a lot more in 3/4 time than a lot of bands; 4/4 is pretty much your rock ‘n’ roll signature. We do a lot of things in 6/8. On *Go Figure* there’s a song called “Polaroid” which superimposes a 6/8 feel over a 4/4 beat. At the end of the song there’s a long outro, and John and I are strumming our guitars in three while the rest of the band is holding down a 3/4 time. That creates an amazing bit of tension.”

The addition of rock drummer Vince Ditrich has not detracted from the Irish influence. “We’re able to experiment a little more now,” says Kelly. “With Vince, we have a solid anchor. When we do go to a different signature, he’s right there. Before we were a little bit tentative in changing feels because we were relying purely on the rhythm of the guitar or the bodhran. But when you’ve got a drummer laying down the beat, it’s a lot easier and you can change feels more confidently.”

*Continued*

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# Spirit of the West

## EUROPE ON ONE SHOW A DAY

With a few European tours under their belts, Kelly and Mann have grown to appreciate the overseas market. Their last tour started in England, to coincide with the April release of *Go Figure*, and included stops in Austria, Switzerland and Germany. Oddly enough, it's the German audiences who are most responsive to the band's music.

"The attitude towards music is a lot different in Germany," says Mann. "They're not jaded about music: the audience is very curious. They would come out en masse to our shows. As a tour, it was fabulous. You get paid very well there, and stay in very nice hotels; meals are included. It's a completely different thing from when you start out playing in Canada where, if you're lucky, you sleep in a sleeping bag on the floor of a very grungy band house, and get paid \$150 a night."

Like Mann, Kelly sees the European experience as a positive one, and wonders why more bands don't take advantage of it.

"I'm amazed at how few Canadian bands actually go over to Europe. Without a record deal there seems to be very few bands who venture over. One band we did see a lot of posters for was No Means No, from Victoria. I know they've had a release over there, but they don't have any big record company behind them. Like DOA, they've built things up through real hard work and just gone over and done it on their own. It's a great option for young bands. You don't need a lot of money to get work."

Not only can a European tour be satisfying financially and artistically, but Spirit Of The West found that it helped them as performers. "In some ways you try harder," says Mann. "You can't rest on the fact that you're going to start the intro to a song and people are going to cheer. You can't do that! If you play a bad show, your albums are not going to carry you through the evening. We came back from Europe quite tight musically. That's one reason why when we come back from this next European tour, we're going to take a couple of weeks off then launch right into the studio. We know we'll be tight, and we'll use dynamics a lot more than if we've just come off a Canadian tour."

The main thing the band had to remember, Mann says, was to communicate. "We were very guilty the first few gigs of our last German tour of being a little too reliant on the music to do the communicating. We didn't make much of an attempt to speak to the people. We felt shy about our inefficiency with German, and didn't have confidence in their understanding of English. Luckily we have a very forthright promoter over there. After the first couple of gigs he sat us down and told us that the German audience will understand English, so we talk like we normally do."

In light of their European adventures, and given that the band has weathered its period of transition, it will be interesting to see how Spirit Of The West materialize on their next album, due out in September. According to Kelly, the band is just as curious as its fans to see what comes up next.

"We've already written seven or eight songs for the new album, and already I see a much more consistent voice at work in our writing. The thing is, when you're recording you hear a sound in your head, but you're never really sure what's going to come out on tape. I think we'll surprise some people, including ourselves."

Continued

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## GO WEST ■ YOUNG BAND

### Spirit Of The West Performs at The Music West Festival Showcase of Canadian Talent

This year's Music West Festival in Vancouver bills itself as "the most comprehensive single music event ever held in Canada". It might be a hard billing to live up to, but Marketing Director Woody Turnquist says Music West is equal to the task. "The key word is 'comprehensive'. We're the only show world wide that deals with both the recording industry and the music manufacturing industry."

There are three main components to Music West. First, there's Westex, a trade show featuring hands-on displays from major manufacturers and distributors like Roland, Yamaha, Opcode, Digidesign, Atari, Casio and Shure.

Next, there's the Music West Conference. That's an international meeting of the minds of record executives, A&R reps, managers, agents, musicians and songwriters.

For aspiring musicians, however, it's the Festival itself which is the highlight. Over five nights, Music West presents more than 50 performers, most of them unsigned acts. The idea is to showcase these bands for industry insiders. This year's performers include big names like David Byrne, Sass Jordan, and Spirit Of The West. Geoffrey Kelly of Spirit Of The West sees Music West as an opportunity for both established acts and new bands.

"They get a sampling of A&R and industry people from various record companies and agencies to come to Vancouver. Over the week they have showcases of bands who are unsigned or who don't have representation in the States. For us, it's another opportunity to garner some interest for releasing *Go Figure* in the States."

Mike Demers of the retro-pop band Jho Nek Bhone is on the other side of the fence from Kelly. His band is unsigned, and relatively new. "We've been gearing up for this since last summer. We've spent about \$5,000 getting ready for Music West. We're preparing a demo of a couple of new songs, and putting together a really solid package. We see this as a tremendous kick start to the process of our attempt to get signed. We won't necessarily walk away from Music West with a contract, but it's a great way to introduce ourselves to the industry."

Demers says that for a band like his, Music West is a great opportunity. "It means that we don't have to go to Toronto. We don't have to play Toronto and wonder if A&R people are actually in the audience. The chances of us being seen or heard or talked about by people in the industry is greater than at any other performance or concert we give."

Geoffrey Kelly agrees that Music West is probably best suited to new bands like Jho Nek Bhone. The one piece of advice that Kelly gives emerging artists is to keep an opportunity like this in perspective. "If one or two bands get signed out of this whole thing, that would be pretty good going. We've done many, many showcases and nothing happens. Not to be discouraging; you just have to keep your head. It's an exciting opportunity; just do what you do, and hope something happens, and most of all enjoy yourselves. You've got nothing to lose. That's the great thing."

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# **QUICK** **BASS** **TECHNOLOGY** **TRENDS**

We spoke with some of Canada's leading players and industry specialists about the quest for tone, looked into a few roadcases at some setups, and even spoke to manufacturers about what they are making to cater to the demands of buyers.

"If there was one attitude or approach towards guitar or bass playing, we wouldn't have so much inventory in our store," says Jeff Sazant, General Manager of Steve's Music in Toronto. Retail sales are good indicators of players' demands with respect to equipment needs for their specific playing styles. "Particular instruments express themselves in particular ways and the buyer must decide what is suitable for them. It's a very personal decision. As far as guitars are concerned, American made guitars, specifically Fender, are ultra popular. They have recently revamped and updated their whole line, making them very competitive with the also hot selling Japanese guitars, like Ibanez. Where Floyd Rose tremolo systems were the de facto standard only a few years ago, players are now accepting other systems like the Fender and Paul Reed Smith tremolos. They stay in tune, the strings are a snap to change, and you don't have to be a mechanical engineer to use one."

During the eighties, there was a push away from standard combo or stack amplifier systems. Clearly, players like Steve Stevens and Steve Lukather with their refrigerator sized effects/amp rigs pushed players into a frenzy of esoteric mayhem. Yet Jeff cites the new generation of amplifier technology that is winning back the plug-in-and-play approach to guitar amplification. Peavey's Van Halen stack and the Marshall JCM 900 series of amplifiers both offer affordable packages that have good flexibility from a tone point of view, tons of gain right off the shelf, and that classic omnipotent stage presence.

Jeff further explained guitar amplification: "Cutting-edge musicians that are extremely selective about their equipment still piece it



Rik Emmett

together, usually in a rack format, in separate preamp/power amp/effects components. Because of this cutting-edge factor, there has been a decrease in the midrange of these specific types of processors. But the high range units, like the Boogie Triaxis preamp, are selling like mad even before they are in the store. Boogie's obvious reputation for tone certainly precedes them here. At the other end of the spectrum, beginning players still opt for combos — Peavey, Crate, Fender, and Marshall are all quite popular. Regardless of player level, nine out of ten players find tube amplification desirable."



Jeff Healey

Bass players seem to gravitate towards high end equipment even when making their first major purchase. Products mentioned were manufactured by Hartke, SWR, and Trace Elliot. All of these manufacturers approach their products from a separate (rack preamp/power amp etc.) perspective, but put that technology into relatively compact integrated packages. There is particular emphasis on the tone forming preamp section. This approach has led to a gradual decline in the rackmount approach to bass rigs.

Effects? They can be a muso's personal flavouring to his/hersound. "When the multi-effects processor came of age for prices below \$500, it made the pedal format of effects less desirable," Jeff added. "Some of the digital technology we find in rack units was actually



Goldy Lee

intended for pedal effects but because of rack's studio quality association (which isn't necessarily true), they took off in rack format. There is a lot of competition in this area so players will get a ton of features for their money. Generally, all music equipment has improved and decreased in price because of competition, tough economic times, and relaxation of duties. That's a winning combination for the consumer."

Adrian Davison is a solo bassist signed to Prodigy Records in the US. His technique and material involves lightning quick riffs coupled with scalpel cutting accuracy. He gave us some input from New York about the current state of bass: "In North America, music is very retro — going back to clean guitars. Bass is traditional, holding down the foundation. Because of the current state of technology, with so many people having access to Macs and Ataris with sequencing software and Korg M1s, I assumed that musicians would have been, in general, more developed by now. There aren't nearly as many Steve Vai's as I would have expected. However, there are those who are constantly working with technology to become better players, like Steve, and Stu Hamm, and Bill Sheehan.

"I've seen a big leap in bass guitar quality, overall. Plus there is a definite surge in five and six string instruments. Bass players are pressured to reproduce the range that keyboard bass has dominated. Bass amplification, for me, really hasn't developed much since about the mid 80s, when companies like Gallien-Krueger and Trace Elliot released fully developed compact systems. They were good quality amps without a lot of extra baloney in them. If you need good compression, pick up a good outboard compressor."

Alain Caron, from the Quebec outfit UZEB, is known for his slick integration with bass technology. He notes a definite trend towards compact and efficient bass rigs. Alain explains, "My present system is over 1600 watts (see sidebar for complete listing) and is best functional in very large venues. But what happens when the venue isn't quite so big? Companies like SWR are producing integrated



systems that perform very well together and fit into the back seat of a car. At one time, I had seven basses on stage to cover all instrument textures. But I've been assisting in the design of my instruments for over ten years. Now I only carry two instruments — a six string fretted and fretless. These two instruments have the same versatility in sound that the other seven basses had. They also simplify instrument changeovers and transportation."

Manufacturers must listen to the needs of players to sell their product. And Rick St. Pierre of Wizard Amplifiers in White Rock, BC has the proverbial golden ears. His line of amps have accompanied world class players like Angus and Malcolm Young of AC/DC, John Sykes (Whitesnake, Blue Murder), Bon Jovi, The Scorpions, and Aerosmith. Producers Bruce Fairbairn and Bob Rock also carry their own Wizard Amplifiers. Beginning as a custom modifier, like Randall Smith of Boogie fame, Rick set up shop next door to Mushroom Studios in Vancouver, BC to have access to players in the studio. There, he began doing custom modifications and radical amplifier rebuilds for many world class players. Yet he was still not satisfied

with the quality of materials that other manufacturers were using. So he abruptly cut his modifications and released his own amp line.

"High end players are tired of buying the standard low end type of amplifier," Rick commented. "It's our mandate to build the absolute best quality amp we can, regardless of cost. I use only silver turret boards point-to-point wired for extra ruggedness. I also run my tubes at a lower voltage for dramatically increased reliability and extra sweet tone; I just use more of them, that's all. In Europe, Germany specifically, the mentality is to spend \$3000-\$4000 for an amp that will last a lifetime rather than buying a \$1000 amp and upgrading it four or five times. That's sound thinking because, in the long run, you'll save a ton of money from trade-in losses and servicing of lower quality equipment. And service is a key issue when you're dealing with artists of this stature. For example, if somebody is playing in front of 50,000 people and the amp goes down, there is the artist freaking, the promoters and management breathing down your back, and 50,000 screaming fans wanting the show to go on. That extra cost for quality becomes

a great value at that point, doesn't it?"

Rick cites that his smaller, more personal manufacturing techniques allow him to maintain a higher level of quality over other manufacturers. "As a company's manufacturing gets bigger, so do their costs. So they have to start cutting to keep the costs down. Unfortunately, it usually hits the product first. The common guitar player is now beginning to understand the concept of saving to buy that one piece of gear for a lifetime. It takes a lot of consideration but works out well for them in the long run."

Rick's amplifiers are designed carefully around the sound they are intended to achieve. For example, his Rock Standard amp uses a tight front end preamp and a soft power amp that uses six German EL34 power tubes for 100 watts (instead of the standard four — that reduced voltage, remember?). The 50 watt Metal amp on the other hand packs a ton of gain into the preamp and a very dynamic, hard power amp using Czech EL34s. St. Pierre bases much of his success on his past experience as a guitarist which has allowed him to translate the wants of the musician into

*continued*

## HEY HOW DO YA GET THAT SOUND?

### Canada's Top Players Reveal Their Setups

#### Keith Scott - Guitarist - Bryan Adams:

- 1966 Fender Telecaster Custom
- 1959 Fender Stratocaster Maple
- 1964 Fender Stratocaster Rosewood
- 1972 Fender Stratocaster Maple
- 1971 Fender Stratocaster Maple
- Gretsch Chet Atkins Guitar
- Paul Reed Smith Guitars
- Lexicon LXP15
- 2 Boss effects processors
- Marshall 9001 preamp
- CAE tube preamp
- CAD compressor
- Rocktron Juice Extractor
- Rocktron Patch Mate
- Stevens LR50 Amp
- VHT Classic Amp
- Marshall 100 Flexi-class amp
- Marshall SE100 Speaker Emulator
- Marshall 412 Cabinets

#### Bryan Adams - when he's playing guitar:

- Fender Stratocasters
- 60 Gretsch Diamond

- Anniversary Guitar
- Vintage Vox AC30 amplifiers
- Pete Cornish effects rack
- Hush Ilcx noise reduction system
- Samson wireless units

#### Rik Emmett - guitar:

- Yamaha Pacifica guitars
- Yamaha Weddington guitars
- Yamaha RGX 1220 guitars
- Yamaha AE2000 guitars
- Yamaha APX 6/12 string acoustic guitars
- Gibson Chet Atkins guitar
- Fender Telecaster w/ EMG pickups
- Mesa/Boogie Mark IV combo amplifier
- Marshall 1987 50 watt head
- Rexx 212 cabinet w/ Celestion speakers
- Sans Amp

#### Jeff Healey - guitar - The Jeff Healey Band:

- Fender Stratocaster guitars
- Fender Squire guitars
- Evans pickups
- Marshall JCM800 amplifier
- Marshall 412 cabinets
- DOD distortion pedal

- Ibanez Tube Screamer Classic
- Boss High Band Flanger
- Boss CE5 chorus
- Boss CS3 Compressor/sustainer
- Boss GE7 EQ
- Boss DDL3 delay pedal

#### Pete Freezin - Guitarist - Alice Cooper:

- 2 old BC Rich Mockingbirds (1980 or 81)
- 2 Marshall JCM900 heads
- Marshall cabinets
- Alesis Quadverb
- Boss GE7 7 band EQ pedal
- Rockman MIDI Octopus
- Rockman MIDI foot controller

#### Geddy Lee - bassist - Rush:

- Wal basses
- Steinberger basses
- 2 Furman PQ3
- 2 Boss GE7B
- BGW power amplifiers
- Telex wireless systems
- Theil 215 cabinets

#### Adrian Davison - solo bassist:

- Rickenbacker basses
- Lado basses
- Seymour Duncan pickups
- 3 Laney PV400 amps
- 2 Laney DP150 amps
- 2 Laney 4x10 cabinets
- 2 Laney 1x15 cabinets
- 2 DBX160X compressors
- 2 Yamaha SPX90 processors
- Roland SDE2500 MIDI DDL
- Yamaha stereo graphic EQ

#### Alain Caron - bassist - UZEB:

- Furlanetto basses
- Akai MB76 MIDI mixer
- Akai PEQ6 MIDI EQ
- Hill mixing board
- Korg A1 effects processor
- Digitech DSP 128+ effects processor
- Roland Compressors
- Peavey power amplifiers
- Transparence speaker cabinets
- Fane speakers
- Roland GM70 guitar/MIDI converter
- Roland GR50 guitar/MIDI converter
- Korg Wavestation
- Roland S330 sampler
- Roland D110 synthesizer

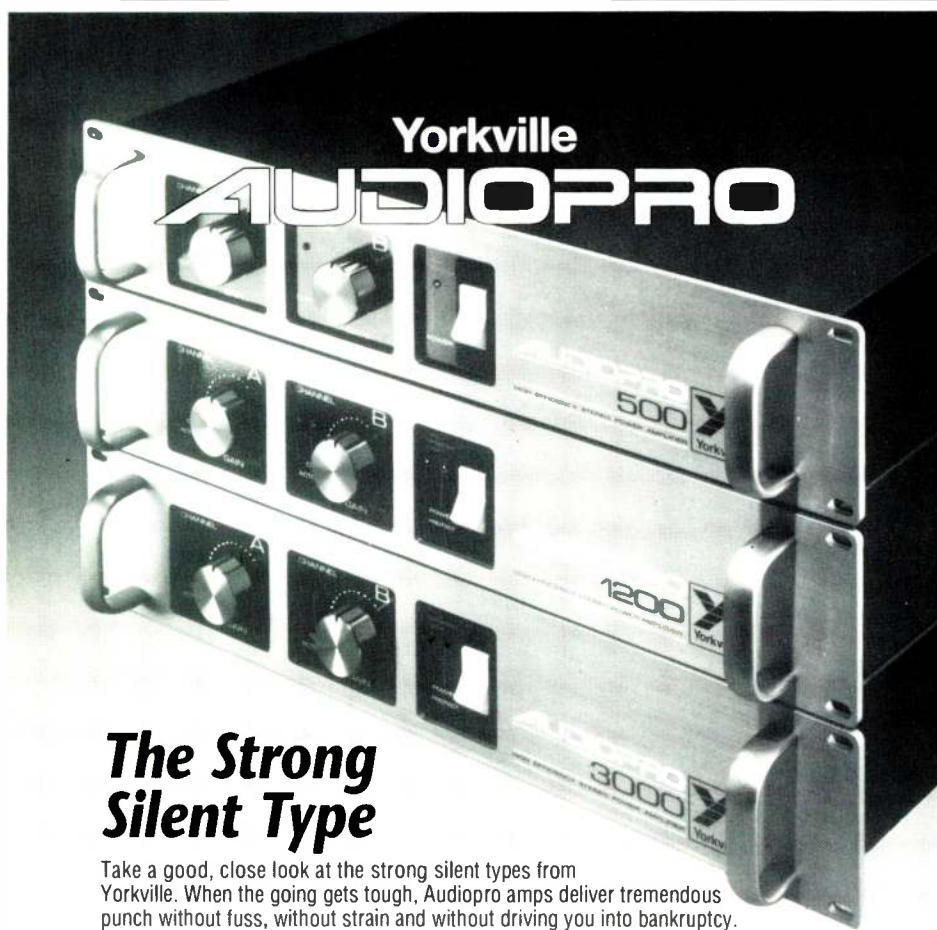
# GUITAR & BASS TECHNOLOGY TRENDS

terms that a technician can understand.

Marshall amplifiers are arguably the icon of amplifiers that many a player cut his/her teeth on. Known for their bone-crunching stacks, Marshall has taken their reputed characteristic sound to new levels of versatility. As previously mentioned, the JCM1900 packs an immense amount of gain into the package. And look at the rear panel — safe-guard fuses finally admit power tubes' inherent fragility and tendency to short (often taking the power supply or output transformer with them) and provide a margin of safety for the gear, to get the player through the night, albeit at a

reduced power for 100 watt users. The 30th Anniversary series spirals tube guitar amp technology upwards even more. Heads and combos featuring MIDI channel switching (between three channels) and supreme sonic control allow a player to assemble a system from the ultimate in preprogrammed simplicity or a piece of the ultimate complex rig. Not to discount the 4x12, the 2x12, and the single 12 cabinets, the combos and rack gear, Marshall's approach is clearly to design an amplifier to meet any player's needs in a large manufacturing scale, noncustomized format. And it works.

Rik Emmett of Triumph fame is out on his own with a solo project on Duke Street Records. He commented on the current state of technology for guitarists: "I tend to be the kind of guy that doesn't like a lot of jizz on my



## The Strong Silent Type

Take a good, close look at the strong silent types from Yorkville. When the going gets tough, Audiopro amps deliver tremendous punch without fuss, without strain and without driving you into bankruptcy.

In the middleweight category the AP1200 has several innovative features such as a switchable sub-sonic filter and switchable internal limiters that manage the gain for maximum dynamic range. The limiters automatically prevent audible clipping while allowing the transient spikes through unaffected. If this looks interesting on paper, wait till you hear what it sounds like! You can even have the AP1200 configured to deliver its maximum power into either 2 ohms or 4 ohms. The AP1200 delivers 1300 watts\* of solid, clean power for the full 12 rounds, night after night, with complete reliability and uncompromised fidelity.

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Bryan Adams and Keith Scott

PHOTO: ANDREW CATLIN

guitar. I won't sit with my GP16 building an incredibly bizarre sound that is characteristically mine but is all effects. I'm a traditionalist at heart. If I want more sustain, I'll turn the amp up; if I want it cleaner, I'll turn it down. You have to be selective about your tools. Case in point, E.G. Smith from *Saturday Night Live*. His sound is amazing. He uses a Bassman combo and when he wants a different sound, he picks up a different guitar and plays differently. With all the toys available out there, you have to be conscious of how much time you spend working on things. You can kill a day trying to get a particular tone but at the end of the day, you have nothing on tape. What good is that? Technology has its place and its time. But don't disregard it. You have to have some kind of a handle on things."

Clearly, it's a prime time to be shopping, for guitar and bass players alike. With amplifier and effects technologies rapidly peaking, and tight economics forcing prices down and competitive value up, thoughtful and considerate selection of equipment is paramount. The major manufacturers are definitely tuning in to players' demands, finally. And that's a big advantage to you. Rick St. Pierre of Wizard Amplifiers offers this last piece of advice: "Look at what you are buying, not at what you are being sold." And that's sound advice (pun intended). ■

Richard Chycki is a freelance guitarist/engineer/producer in Toronto.

AUDIOPRO PULSE Micromix STAGE BLUE elite BETA

# GUITAR & BASS

# NEW PRODUCTS

## ROLAND GR-1 GUITAR SYNTHESIZER

Roland has introduced the latest addition to its guitar synthesizer line up: the GR-1 Guitar Synthesizer. The GR-1 is an entry-level system that's so simple to use that any guitarist can practically just plug in and start playing. Like the GR-50, the GR-1 uses the GK-2 guitar synthesizer driver to make the connection from the guitar to the world of synthesis.

The GR-1 offers guitarists a full complement of useful features. All of its components are housed in a single floor unit with a large FIP display that combines the guitar interface, sound source and six control pedals. Besides having 200 sampled waveforms onboard (expandable to 400 with a user-installable add-on board), the GR-1 also features fast and accurate tracking, digital effects and a four-track sequencer. The GR-1's sound source is four-part multitimbral in addition to the dedicated guitar part, and can be controlled through MIDI by the GR-1's own sequencer, or by an external sequencer. Up to 128 patches (64 internal, 64 more on a memory card) are accessible on the GR-1, and two different tones can be used in each patch, either layered or assigned to separate strings. Also with the ability to control external sound sources, the GR-1 brings the world of synthesis and MIDI within the grasp of



every guitarist.

The GR-1 features sound editing capabilities similar to those of Roland's SC-55 Sound Canvas, with control over the TVF cutoff and resonance, attack, decay and release of the envelope, and vibrato rate and depth. String pickup sensitivity is adjusted through software, right on the GK-2 driver that the user mounts on the guitar. There is also a built-in tuner in the GK-2.

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

## FENDER SX SERIES ACOUSTIC AND ACOUSTIC/ELECTRIC GUITARS

Fender Musical Instruments has introduced a new acoustic and acoustic/electric guitar line: the SX Series.

The SX Series includes the 1000SX, 1100SX, 1200SX, 1300SX, 1500SX, 1505SX, and the acoustic/electric 1105SXE. All models feature natural finished solid spruce tops (the 1505SX offers a Sunburst finish), African mahogany, Ebony or Indian rosewood fingerboards and bridges, and mother of pearl fretmarkers.

The 1000SX, 1100SX, 1105SXE, 1200SX and 1300SX are Dreadnought-style and the 1500SX and 1505SX are Jumbo body-style guitars. All instruments feature rich, full tone and superb playability.

All SX series guitars come factory-equipped with Fender's 70L 80/20 Bronze strings. For more information, contact: Fender Musical Instruments Corp., 7975 North Hayden Rd., Scottsdale, AZ 85258 (602) 596-9690, FAX (602) 596-1384.



# GUITAR & BASS **NEW PRODUCTS**

## STEVIE RAY VAUGHAN STRATOCASTER

Fender Musical Instruments Corp. has recently unveiled the Stevie Ray Vaughan Signature Series Stratocaster.

The Stevie Ray Vaughan Model guitar was commissioned by Stevie himself and includes all the features that made his instruments so unique, according to Dan Smith, vice president of marketing for electric guitars.

The guitar was being developed in 1990, but after Stevie's tragic death that summer, the project was shelved. With encouragement from Jimmie Vaughan, production was resumed to honour Stevie with a Fender instrument bearing his name.

The SRV Strat has a Brazilian Rosewood fretboard with a 12" radius, vintage dot fretmarkers and Stevie's selected Dunlop 6105 frets — narrow, but tall. The neck, specially shaped for Stevie's fluid playing style, has a vintage tint. The body is made of solid Alder.

Three custom-wound vintage Stratocaster "Texas Special" single-coil pickups are controlled by a standard five-position selector switch with volume and two tone controls. The controls and pickups are black and white, and the pickguard includes the "SRV" emblem that graced Stevie's guitars.

All the hardware is gold vintage-style,



even the tremolo bridge — which is left-handed. This puts the tremolo arm on top of the strings, which was Stevie's preference.

The Stevie Ray Vaughan Signature Model Stratocaster comes in only one finish: three-tone Sunburst.

For more information, contact: Fender Musical Instruments Corp., 7975 North Hayden Rd., Scottsdale, AZ 85258 (602) 596-9690, FAX (602) 596-1384.

## SONUS BASS FROM ZON

Zon Guitars has introduced the Sonus bass to their line of hand-crafted basses and guitars. In developing the Sonus (meaning 'full, rich sound'), attention was given to incorporating traditional concepts with today's technology. The design of the Sonus achieves a balance of classic characteristics such as sound, look, and feel, while offering superior neck stability, electronics and performance.

The Sonus bass features a two-piece ash body, hand-shaped for balance and comfort. The tonal qualities of ash give the Sonus warmth and personality, with dynamic punch and clarity. Its two-octave, bolt-on, carbon-fibre neck is tapered and shaped to feel like a vintage Jazz bass neck (Jazz Bass is a trademark of Fender Musical Instruments Corporation). The playing response of the neck provides increased sustain and rich harmonics with no dead spots. The stability of the graphite neck eliminates warping and twisting.

The instrument weighs about 9 lbs. and comes equipped with two custom-wound Bartolini single-coil pickups. The active circuit utilizes two concentric controls for individual pickup volume, master bass and treble. The Sonus also comes with Gotoh tuning keys and a Wilkinson bridge. A natural satin finish, chrome hardware and a gig bag are all included in the retail price. Options include any of five transparent colours or black hardware.

For more information, contact: Zon Guitars, 2682 Middlefield Rd., Unit P, Redwood City, CA 94063 (415) 366-3516, FAX (415) 366-9996.



## NEW EFFECTS PEDALS FROM DOD

DOD has introduced two new additions to their line of effects pedals.

The FX56B Super American Metal pedal is a new improved version of one of DOD's most popular distortion effects. A bass control has been added to the original three controls for level, presence, and distortion. The addition of bass control circuitry gives guitar players added ability to fatten up their sound for a fuller, more powerful metal crunch.

The FX54 Attacker is a new concept combining warm, smooth, creamy-toned distortion, and compression with singing sustain and screaming harmonics.

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



# DIGITECH RP1 GUITAR EFFECTS PROCESSOR/ CONTROLLER/PREAMP

DigiTech's new RP1 combines rack effect processing power with a full function floor controller in a single unit, giving guitarists full power effects processing and control under any gig or recording situation. By combining processor and foot controller in one unit, DigiTech has eliminated set up hassles.

Features include: 23 different effects (up to 10 at a time), 64 presets, and 64 user patches, 20Hz-18kHz bandwidth, 20 bit VLSI processing, full MIDI



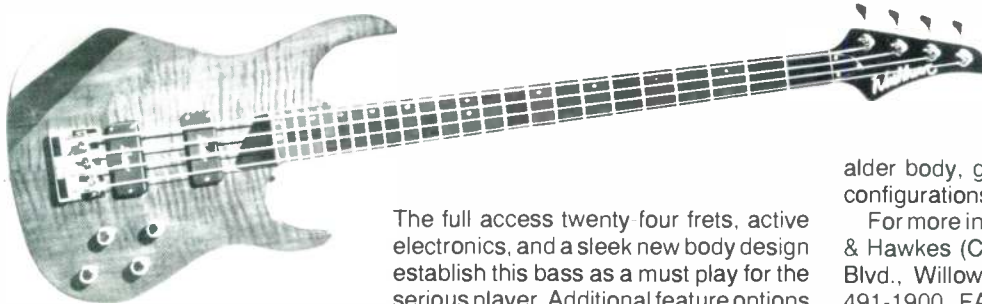
implementation, programmable 7-band EQ and master volume for each patch, stereo output headphone jack.

Effects include: compression; over-

drive and heavy sustain analog distortions; stereo, ping-pong, multi-tap, and slap-back digital delays; delay modulation; digital mixer; chorus; large/small room, gated, reverse, and ultimate reverbs; flange; comb filter; noise gate; graphic EQ; speaker simulator; stereo imaging.

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

# WASHBURN INTRODUCES THE MERCURY



The full access twenty four frets, active electronics, and a sleek new body design establish this bass as a must play for the serious player. Additional feature options

include: flame maple tops, maple or rosewood fingerboard,

alder body, gold hardware, four pickup configurations and comfort contour.

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

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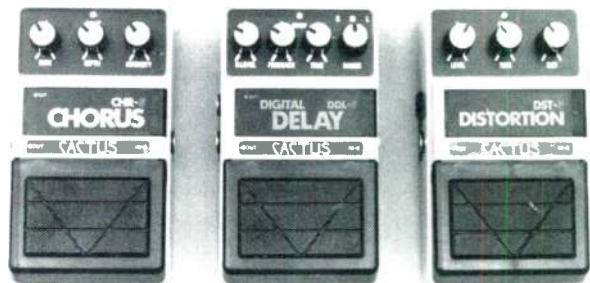
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cac-tus(kak'təs)n., a. any of various desert plants with fleshy stems and spinelike leaves. b. a great new line of effect pedals.



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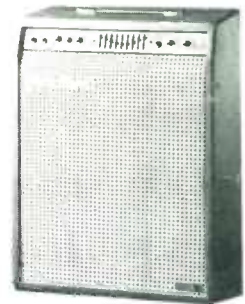
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## GUITAR & BASS **NEW PRODUCTS**

### VIPER BASS GUITAR AMPLIFIER SERIES

Carlsbro's new Viper bass guitar amplifier series offers bassists the choice of both active and passive inputs backed up by input gain and master volume control. Other common features are FX send and return, plus line and headphone outputs.



Smallest in the series, the Viper Bass 30 has a 3-band active EQ, output level compression, and a 12" Celestion driver developing 30 watts into 8 ohms.

Both Viper Bass 65 and Viper Bass 100 possess a 9-band graphic EQ with illuminated sliders, and compression: both footswitchable. Other plusses are active bass and treble controls, a prevoiced frequency response, peak programme indicator LED, compression level control and DI output jack. Like the Viper Bass 100, the Viper Bass 65 is powered by a 15" heavy duty Celestion driver. The former develops 100 watts, the latter 65 watts: both into 4 ohms.

For more information, contact: Carlsbro Electronics, Cross Drive, Kirkby In Ashfield, Notts NG17 7LD England (0623) 753902, FAX (0623) 755436.

### ALISYN FINGERBOARD OIL

Aerospace Lubricants, Inc. has introduced a new synthetic oil that protects the fingerboards of string instruments with just a light coating. Alisyn is a clean clear oil that is odourless and stain resistant. It also reduces oxidation on strings when a thin coating is applied to each string.

For more information, contact: Aerospace Lubricants Inc., 1505 Delashmut Ave., Columbus, OH 43212 (614) 291-3045, FAX (614) 291-7416.

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Electronic Musician  
May 1992 Issue

*"The SP offers ambitious programmers the potential for creating new signature sounds. Particularly considering its low price, expandability and first-rate storage and loading capabilities, the SP gives a musician more than just an introduction to sampling. With the SP, Peavey moves the flexible-architecture philosophy to new frontiers."*

EQ Magazine  
February 1992 Issue

The DPM® SP/SX sampling system is a phenomenal value. Costing thousands less than comparable units from our competitors, and hundreds less than most low end systems, the SP/SX combination represents the most powerful, yet affordable, full-featured 16-bit sampling system on the market today!

The DPM® SX Sampling Xpander module allows you to digitally record your own 16-bit samples and send them over SCSI to the SP or in the standard SDS format to your DPM 3 or other compatible instrument.

The DPM® SP rack-mount sample playback module offers 16-bit resolution and 44.1 kHz stereo sample playback rate for industry standard sonic quality that is without equal.

Up until now, high-quality sampling has been something that was out of reach for most people. Not only because of the expense, but because of the tedious time and effort required to create good samples. The union of the SP/SX finally brings together high-end full-featured sampling with ultra affordable pricing for the working musician.

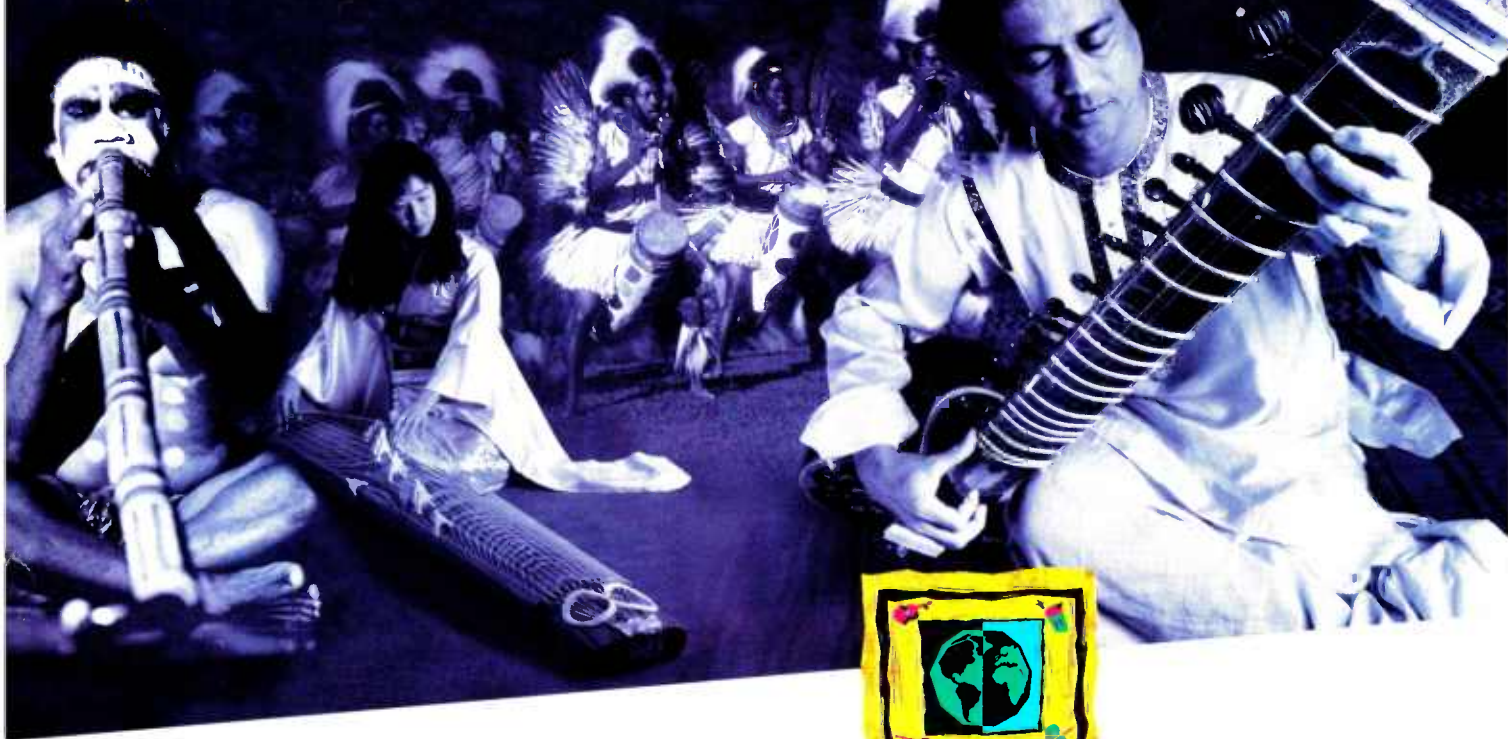
The SP is capable of handling up to 32 megabytes of internal sample memory. The sample RAM is expandable with low-cost industry standard SIMMs expansion boards.

Sample the new DPM SP and DPM SX sampling system today! Be sure to ask about the new DPM SP sample library available now at your nearest Peavey dealer!

The Monitor magazine from Peavey is a publication filled with the latest info musicians want to know. Included are interviews with today's hottest players. You also get the latest news on Peavey equipment. To receive 4 issues for only \$5.00\* send check or money order to Monitor magazine, Peavey Electronics, 711 A Street, Meridian, MS 39302 2898. \*Prices good in U.S. only.



# Take on the World



## Enrich Your Music With A Global Texture.

■ As borders dissolve, traditions are shared. And this sharing of cultures is most powerful in the richness of music. With sounds that originate from around the world,



E-mu's new Proteus/3 World will enhance the creativity of even the most well-travelled artist. ■ Imagine playing the Australian didgeridoo, a 30,000-year-old instrument whose haunting drone provides a trance-like background for Aborigines during meditational rituals. Or the flowering chime of the Indonesian Gamelan, whose performance is a part musical, part mystical communion



African Udu drums

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among players. E-mu has gathered these sounds and more—192 in all. Use them to emulate traditional world instruments or as raw material for creating one-of-a-kind synthesized sounds of your own. ■ Naturally, the Proteus/3 has the same excellent features of other members of the Proteus® family: uncompromising 16-bit sound quality, 16-channel MIDI capabilities, 32 voice polyphony, extensive programmability,

and the industry's clearest, most straightforward user interface. ■ As part of E-mu's commitment to world music, we are donating a portion of our Proteus/3 sales to WOMAD\*, an organization whose goal is to deepen the understanding



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World Radio History

The World of Music Arts and Dance was founded in 1981 with the help and inspiration of Peter Gabriel. WOMAD sponsors worldwide festivals, performance events, music recordings and educational projects.



# RICKENBACKER'S NEW GUITAR LEGENDS

To commemorate the 60th year since Rickenbacker patented and produced the first electric guitars, the company has launched two new models: the "Atlantis" and the "Excalibur". Designated the Model 650A and 650E respectively, these two new guitars become members of Rickenbacker's Standard guitar lineup. While breaking new ground for the company, these models still manage to embody the best of the Rickenbacker tradition.

Both models trace their ancestry from the original Rickenbacker 600 series solid-body guitar but with some new features — a slightly wider, faster-fretted neck and two humbucking pickups. The 24-fret all maple fingerboard and neck combination runs the full length of the guitar for strength and tone, and remains clearly visible for a striking appearance. A new bridge design optimizes adjustability and ease of string changes.

The 650A "Atlantis" features all chrome plated parts, including knobs and pickguard for a distinctive "retro" appearance. Rickenbacker again turns to its past and finishes this guitar in vintage turquoise.

The 650E "Excalibur" exploits the unique shape and neck-through-body design by using African Vermillion wood on the "wings" of the body and headstock, protected by a clear finish. Twenty-four karat gold plated hardware, knobs, and pickguard complete the look.



For more information, contact: Rickenbacker International Corporation, 3895 S. Main St., Santa Ana, CA 92707-5710 (714) 545-5574, FAX (714) 754-0135.

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# WORKING WITH THE GUITARIST

**A**s a freelance sound technician, I had the opportunity to work with several different musicians and grooving playing varied styles of music. Many of the shows I've done have been first time hangouts with performers I've never seen before. As the soundcheck progresses, there's one thing I always dread. The first guitar check. How difficult can it be? Six strings, a piece of wood, pickups, an amplifier, and two speakers. Ah yes. The fifteen effects pedals all going at the same time.

It's very hard for me to believe that with all of the elaborate guitar signal processing and preamplification available that bad guitar sound can exist in today's market. The most common line I've heard is "it sounded good in the basement." The problem is, when you take that 50 or 100 watt amplified sound, put a microphone in front of it and amplify it with another 5,000 to 10,000 watts of power, you create a monster. Fear not. It can be fixed!

The biggest problem is finding a benign way to let them know that their sound stinks. The next problem is getting them to cooperate with you. In most cases, bringing them out front to mix position and letting them hear it for themselves is conviction enough. Once they've seen that no matter how you twist the dials and knobs it still sounds bad, you can usually get the cooperation you're looking for.

Some things a sound tech should explore before altering the guitarist's sound is various mic placements. Getting down close to the cabinet and listening will help give you a better idea of what the microphone is picking up. The closer the microphone is placed to the centre of the speaker, the brighter the sound will be, and accordingly, the further to the outside of the speaker, the warmer or fatter the sound will be. By moving the microphone outward away from the front of the speaker, you can achieve a fuller sound. Be careful not to move the microphone too far away or you'll get a lot of bleed from other instruments on stage. In most cases, the problem will be too bright a sound rather than too muddy a sound. This is usually a result of extra highs in the individual's sound needed to cut through the low tones emitting from the bass guitar and drums. This problem can, on occasion, be corrected by changing the placement of the actual cabinets on stage. I've found that the practice of sidewashing



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

the guitars (putting the cabinet at the side of the stage) rather than coming from behind, will help the guitarist hear himself a lot easier and confine the volume to stage, making it easier to control out front. Adding a little guitar in his individual monitor will help things along as well. Because of the limited equalization available on most guitar amplifiers, adjusting one or more of the controls will not solve the problem. Many new preamplifiers such as the ADA MP1 offer a little more elaborate equalizing section. For best results, a 1/3 octave 27 or 31 band equalizer can help eliminate or boost one particular frequency rather than a whole group of frequencies. Overprocessing the signal with cheap effects units is not the answer to correcting an unworkable guitar sound. In most cases you'll just make an already bad guitar sound worse. Some of the best guitar sounds I've heard are through Marshall JCM 800s and 900s with the preamp tubes driven at ten and the master gain on 2 or 3. Using inexpensive distortion pedals to get sustain is the worst thing a guitarist can do. Because of this overprocessing, the resulting sound is very thin and bitey. By far this is the most difficult sound for a tech to deal with. It's a very common practice to bury this type of sound in the mix and avoid boosting during solos. Sustain can be quite easily achieved with good pickups and the right amount of volume on stage. Standing close to the cabinet

won't hurt either.

After spending a lengthy amount of time with guitarists, it seems that less is definitely better. In creating a workable guitar sound, you'll need to start right from scratch. With the many styles of guitars and the endless variety of pickups available, a player could easily lose their mind in the madness. Just a little advice: When purchasing a guitar with single coil pickups, keep in mind they will be more susceptible to radio frequencies and noise generated by the neon lighting commonly found in many club environments. If you settle on active (battery) pickups, remember to replace the battery on a regular basis. When purchasing an amplifier make sure you test it out with your own guitar rather than one in the store, to ensure it works well with your specific setup. Try to achieve the best sound you can using only your guitar and amp before introducing other components into your system. If at all possible, try the amplifier in a live situation before committing yourself to a purchase. A lot of rigs sound good in the store but won't cut it live. If you're going to purchase effects for your setup, go with a rack type multi-effects unit rather than an array of foot pedals. Each time you add another component to the chain, you introduce more noise into your system.

Getting a little more technical, if you use a graphic equalizer you'll be able to pinpoint those frequencies that may be offensive to the listener but still keep you happy on stage. If your sound technician tells you that your sound is too buzzy, he's probably referring to frequencies between 10 and 20 kHz. If he's complaining of it being too bitey, this can usually be corrected by a reduction in the 4 to 6.3 kHz region. A middy sound will be the result of overboosting at 2 and 2.5 kHz. This is referred to as the crunch area of the sound. The chunkiness comes from the low mid region of your sound. This is generally located around 200 to 400 Hz. A considerable amount of work will be needed to avoid getting that woof sound. The bottom end will be located in the frequency range between 100 and 200 Hz. I've found that 160 Hz clouds up the bottom end and frequencies below 100 Hz are better left to the bass player.

It seems like a lot of work, but the rewards will be yours. Just think! With a good guitar sound, you'll always be in the mix! ■

# OF MICE AND MEN

## AN ALTERNATE CONTROLLER THRILLER

One day last year I received a strange and intriguing letter from the music software company Dr. T. They were offering an unfinished program that allowed one to play music with a mouse — the computer kind. However, there was a warning that it had no tutorial or even suggestions on how to use the software. This sounded interesting and, since I was a long time user of their software, I decided to take a chance. The program was called 'MIDI-AX'.

I spent the following year hacking away at MIDI-AX and other programs before I had that Euclidian out-of-body experience. I was bouncing off the walls when I found a way in which I could use MIDI-AX by improvising and interacting not only with the program itself, but with real musicians. After spending many years doing that lonesome 'MIDI studio' — I do everything myself' scenario, I found an unusual instrument with which I'd be able to perform live.

The next stage was to test my theory. As luck would have it, I ran into Hugh Marsh, and I asked him if he would be interested in jamming with an interactive computer program. I knew Hugh could improvise to the sound of chapped chicken lips clucking "Born in the U.S.A." and make it sound like music.

Our first encounter proved the potential that the program had, so I decided that MIDI-AX was going to be my new instrument. After many years of studio work as a guitarist, and accompanying Bruce Cockburn and Murray McLauchlan in major venues across Canada, the guitar love affair just ended one day. At that point I decided to pursue electronic scoring instead. This was fine for the first few years, but I got lonely (sounds like hurtin' music), and I missed the immediacy of improvising to what other live musicians were playing. MIDI-AX seemed like a good place to start.

Following is a description of the very first piece Hugh Marsh and I attempted:

I had been spending time exploring alternate tuning systems such as the Pelog and Slendro tunings used in Balinese music, as well as the early tunings found in ancient music. Alternate tunings are not what some guitarists think of as 'C', 'D', or other tunings, but the idea is more like having movable and removable frets

on a guitar. Traditional harmony has no place here because the distances between the tones are not the typical 100 cents that are used in most European influenced music (pop, jazz, classical). The first piece used Balinese tunings on Gamelan samples, and the flute and oboe samples used ancient tunings I got from a book called *Tuning In* by Scott R. Wilkinson. I also used a very low horn sound that sort of reminded me of Tibetan horns. This sound I tuned to 17 cents to the semi-tone.

MIDI-AX was used to 'drive' these sounds by using the mouse to play melodic lines and the 'fingers' section to drive the Gamelan samples. The 'fingers' section of MIDI-AX is similar in some respects to 'M', another interactive program that many readers may be familiar with. The simplest mouse 'gesture', as it's called, is the use of the mouse button to trigger a note. The computer screen is divided into 'X' and 'Y' coordinates so that as the cursor travels across the screen left to right, the notes get higher. The top to bottom location will designate the volume of the note. Since the Atari mouse has two mouse buttons, one can play two melodies at once. The program has a large library of these 'gestures' to call on. Through the use of the function, Qwerty, and numeric computer key pads to trigger events or call up mouse gestures, one can build up a very powerful playing environment. Under these circumstances there can be more than one instrument playing at once, and with multi-

timbral synths you have a huge sonic scape to work with. This is where all my years as a record producer have paid off. In other words, I get to mix all these sounds and their environmental scapes when I set up a scenario to work in. Hugh and I discovered that the two of us could make sounds that sounded huge, and since he puts his fiddle through effects, we were able to mix ourselves with none of the frustrations of microphone mixing — until we added a percussionist named Geordie McDonald. Hugh and I use line inputs and we use two mics (stereo?) for Geordie.

We got a repertoire together and decided to do our first gig. I came up with the pretentious name of 'The Toronto Post-Modern Music Ensemble' which has been shortened to 'ToPoMo'. I thought the name was appropriate because I didn't want to restrict the kinds of music we would play. One of our pieces uses serial, '60s clusteral, and pattern music techniques. Another piece uses samples from a few Miles Davis CDs that Hugh chose as Miles cliches which we use in our tribute to him. I also sampled some salzedo-like harp effects from some John Weinzwieg harp pieces. These are used in a tribute to yet another musician, 'Harpo Marx', although I don't think Mr. Weinzwieg would recognize any of it. We are planning more performances as time allows, and we are now doing a demo in my study by putting up two mics for percussion, feeding what Hugh and I are playing through the speakers in the room which Geordie plays to, and mixing it all live to DAT. It sounds amazingly complete for such a simple setup.

At this stage, I'm planning to try and incorporate other programs such as 'M' and 'Mousterpiece' into the setup by adding another Atari computer and further exploring MIDI-AX itself. I've only scratched the surface of the MIDI-AX potential and there are still parts of the program I haven't used, such as the 'virtual sliders'. In reality, it's just like learning a musical instrument.

To quote that incredible non-linear thinker Geordie McDonald...

" 'twas the night before the gig and all through the house  
The band was really smokin' — even the mouse.... "



*Eugene Martynec produced Bruce Cockburn's first 12 albums, smash hits for Edward Bear, albums for Murray McLauchlan, Doug & the Slugs and others, before moving into the film and television music field. He currently performs with an experimental band called ToPoMo. He is now being represented by SRO Management in Toronto.*



# MAKE THE NEW MUSIC SEMINAR WORK FOR YOU

**T**he New Music Seminar is approaching yet again. For the thirteenth year in a row, players and spectators of the international music industry will meet in New York City for four days of industry seminars, deal making, "schmoozing", and catching live performances.

If you are seriously considering attending this year, be clear in your mind why you are going. Ask yourself what the New Music Seminar is, and how it will benefit you, your band, or your business.

## What is the New Music Seminar?

The New Music Seminar is an annual gathering of the international music industry. It is attended mainly by artists, record companies, publishers, music industry publications, and managers. It is an opportunity to make business contacts face to face, and to attend numerous seminars on key issues of the music industry. It is also a forum for an array of international talent.

## What takes place at the New Music Seminar?

Primarily there are music industry seminars which explore everything from the basics of recording and publishing contracts to new music markets (i.e., eastern Europe and the Soviet Union) to the changing technology of the industry (digitalization, sampling, DAT), and even social attitudes. Panels are generally comprised of lawyers, record company brass, publishers, and artists.

Over the course of time, the traditional panel format has been refurbished to include workshops, lectures, debates, and even talk-show style discussions. Last year's seminars, for example, were aimed at the "working musician". Seminars included demonstrations of state of the art equipment. Other seminars for musicians were "Equipment Endorsements" and "Knobs and Numbers: Recording on a Limited Budget".

## Live Performance

The New Music Seminar is also a showcase of international talent. Last year, with its abundance of clubs and night life, New York played host to some 350 acts from around the world. These acts played throughout Manhattan in some 25 clubs. For managers, this is an opportunity to have labels and others hear your act. For artists, this is a golden opportunity to hear what other acts are doing out there. For the performing artist, the name of the game is to get as many industry people to your performance as possible.

## Morning meetings

There are also morning meetings to hear delegations from different "territories" around the world. For example, one morning you may wish to attend to make contacts with the Pacific rim music industry. Or one morning you may wish to attend to find out about how to do business in Ireland.

## Business

Many delegates attend to complete deals. Many delegates attend to meet with their conferees in the industry, to exchange information and discuss deals.

## Schmoozing

The major activity of the NMS is "schmoozing". Schmoozing is the gift of gab with the objective being to meet as many potentially helpful contacts as possible. The eighth floor bar of the Marriot Marquis Hotel, where the NMS was held in 1991, was fondly referred to as the "schmoozatorium". It was the scene of the most activity, where contacts met and had a drink, (or two or three) and exchanged information and business cards. One unofficial source of the hotel told me that the revenue from the eighth floor bar during the NMS for one day easily exceeded that of New Year's Eve.

## Do's and Don'ts

The key benefit of attending is to make contact with those who can help advance your career. Unfortunately, this can be quickly forgotten when you are immersed with thousands of people from all over the music world, spread over six floors of a posh New York Hotel.

The wrong thing to do is to cruise and randomly stare at name badges pinned on everyone's chest in the hope that you will spontaneously meet someone who can help you or your act.

The right thing to do is to do your homework before you attend. You should not be doing the "legwork" in New York at the seminar. By reading the various trade magazines you can determine who is who and at what label prior to attending. You can discover what label is seeking your style of music. There is no point in spending precious time talking to a rap/dance label from L.A. when you are a folk or a top forty artist.

Prior to attending, you should contact by mail a minimum of 10 "contacts" (labels, publishers etc.) who you want to meet while at the seminar. When you meet with them, you can be clear about why you have contacted

them. It will not hurt you that you know something about them and their business. If you are able to meet with half of your contacts, you have done well. And by no means is it limited to ten.

Meet your contacts early in the seminar, preferably within the first forty-eight hours. This is because burn out begins by day three. By day three the freshness has worn off, delegates have chatted themselves blue, and attention spans have dwindled.

You must also be able to tell your contact what you can do for them. Tell them why they may be interested in your act. If you reach a lull in the conversation ask your contact to tell you about him or herself. Be a good listener. Ask for their card. Write down on the back of the card any points that your contact made which you may want to remember.

Further, it is not necessary, nor even desirable, to bring recorded product to the seminar itself, with the possible exception of handing over copies to your contacts. This is because the delegates to the NMS are virtually loaded down with product (called a "sampling kit") upon registration at the NMS. In addition, there are artists everywhere handing out product to anybody who will take it. The bottom line is that your product will be buried in with the lot.

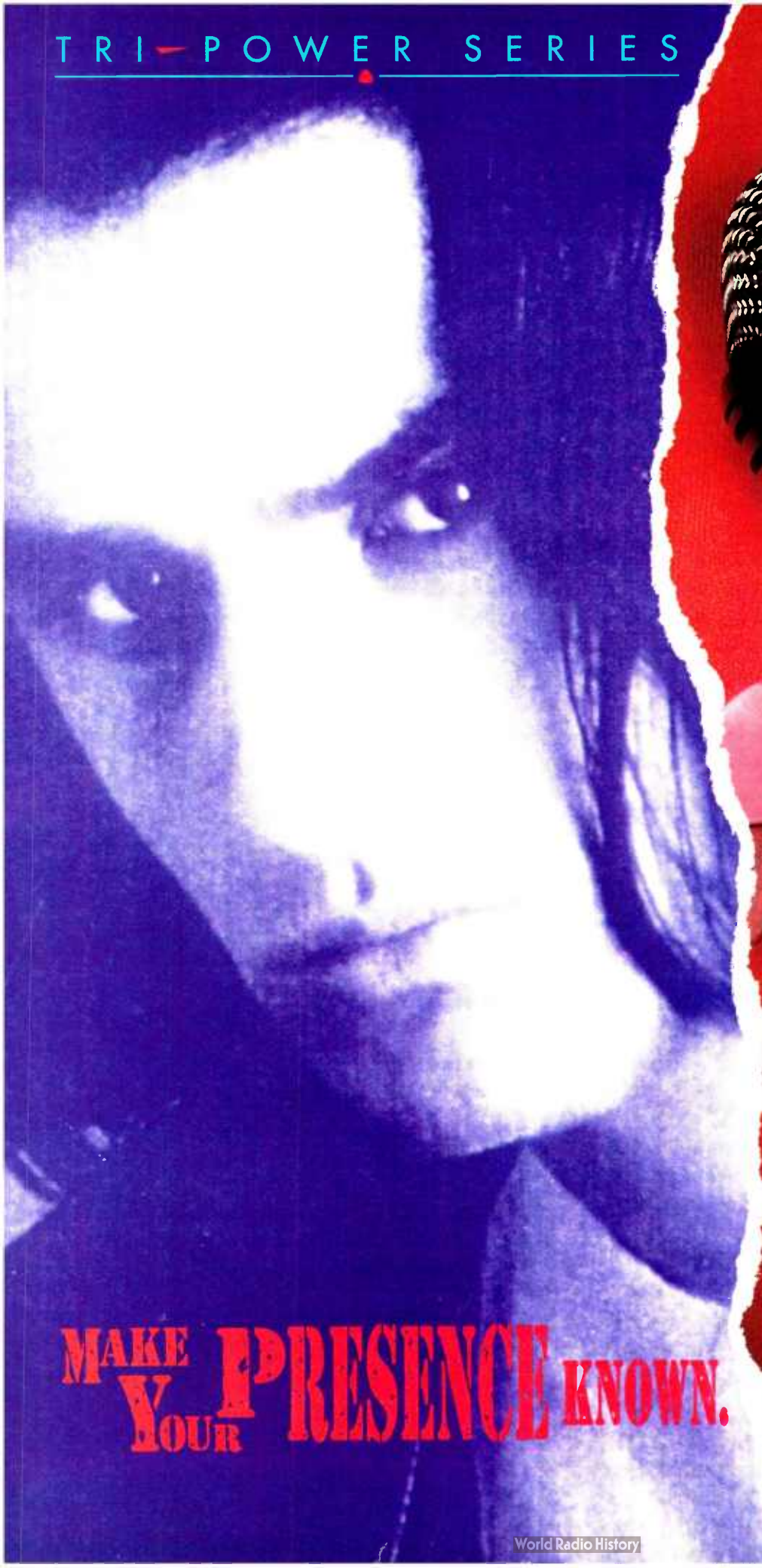
Send your product ten days to two weeks after the seminar with an accompanying letter. This is after the whirlwind of the seminar itself and your product will be received in a fresher light. You also have the advantage of having met your contact.

Many artists attend believing that they can barrage the panellists in the four or five minutes following the seminar panel discussion, and having done so, have successfully opened up a door in the music industry jungle.

What will determine and advance your career is not if you are the first to pounce at the end of a seminar, but the quality of your product and the light in which you present it. Know your objectives and what you want to accomplish before you attend. Make the New Music Seminar work for you. ■

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

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P R O D U C T  
  
 N E W S

# TASCAM MMC-100 MIDI MACHINE CONTROL INTERFACE

The Tascam MMC-100 is a MIDI Machine Control Interface that allows MIDI sequencers, sequencing software, and other MIDI control devices incorporating the new MMC (MIDI Machine Control) protocol to communicate with Tascam cassette and open-reel recorders having the Accessory 2 serial I/O port.

Features include: precise SMPTE/EBU-based system control — including both transport and MIDI device functions; the ATR responds to MMC commands fed to the MMC-100 from the controlling MIDI device — including locate, auto punch-in/out, rec function select, and more; the operating status of the ATR, tape location, and other information can be read from the

MMC-100 MIDI out terminal; time code from the ATR can be converted to MTC (MIDI Time Code) and DTL. DTL format; tape location information is available both during normal play/record and fast wind modes. The MMC-100 keeps track of tape location by reading tach pulses during the fast wind modes — even if these are generated by a cassette deck and are not

linear; built-in time code generator provides all time code formats: 24, 25, 30DF, and NDF; optional IF-500 parallel interface unit allows the MMC-100 to be used with most ATRs that have standard parallel I/O ports (although some functions, such as rec function and monitor select may not be available).

The MMC supports the Tascam 238, 644, and 688 cassette decks, the TSR-8, MSR-16(S), and MSR-24(S) open-reel decks, the RC-701 and RC-601 CD controllers, and the IF-500 parallel interface unit.

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



## ROLAND CANADA 1992 CATALOGUE

Roland Canada has recently introduced a 36 page catalogue of its line of keyboards, MIDI products, synthesizers, workstations, guitar synths, rhythm products, digital studio equipment, and BOSS studio and guitar gear. The catalogue includes detailed product descriptions, photos, and Canadian suggested retail prices.

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



## ACOUSTIC DRUM TRIGGERING SYSTEM

Drum Workshop has announced a new, patent pending Acoustic Drum Triggering System. Complete, reliable and easy to use, the DW System is composed of AT Series Internally Mounted Active Triggers, Multi-Channel Mini Cable and PH Trigger Power Units.

DW's AT Series Acoustic Drum Triggers provide a clean, accurate, pad-like electronic signal from acoustic drums due to their active (DC powered) electronic circuitry. Calibrated for acoustic snare drum, bass drum or tom-tom response, it allows near perfect tracking to take place at the point of impact without deadening the drum, sacrificing the tuning or limiting the drummer's dynamic range, and without using a trigger-interface device to clean up the trigger signal electronically after the fact. DW Triggers are easy to install; there are no holes or adhesives required. Plus, the internally mounted triggers don't interfere with the drum, drummer or drumhead and are incredibly durable.

The DW System also utilizes an exclusive multi-channel mini cable that carries power and signal for up to 4 active triggers.



By using multi-channel cable and the user-programmable channel select DIP-Switches on each trigger, up to 4 drums can be "Daisy Chained" together with a single cable and "Y" connectors.

DW's PH Trigger/Power Units are used to route the trigger signals and provide DC power through multi-channel jacks with the individual channels output via standard 1/4" jacks either directly to non-MIDI sound generators or to trigger-to-MIDI converters.

AT Series Active Triggers and System Components are available individually or in combination packages and are compatible with the range of DW Electronic products that include traditional (non-powered) Acoustic Drum Triggers, Electronic Drum Pads and a complete line of Electronic and Acoustic Electronic Trigger Pedals.

For more information, contact: Drum Workshop, 26907 Lavery Ct., #16, Newbury Park, CA 91320 (805) 499-6863, FAX (805) 498-7392.

It's the Celviano AP-7 from Casio. The world's first digital piano with a built-in CD player. Nothing performs quite like it.

Along with its impeccable grand piano touch and sound, the AP-7 lets you play along with any CD. You can even slow the CD's tempo down. So you can practice at a pace that suits you best.

And that's not all the AP-7 sports that's revolutionizing the digital piano field.

MPWS (Multiple Point Wave Sampling), an exclusive Casio technology, produces a wide range of the truest, richest acoustic instrument sounds. From a grand piano to a pipe organ.

Then there are a variety of interactive CDs that provide complete backgrounds and leave room for your own piano solos. RAM cards that let you record and save your performances. And ROM cards that offer hours of listening and learning pleasure as the Celviano performs by itself or along with you.

For more information, write Celviano; Casio Canada Ltd., Professional Products Division, 2100 Ellesmere Road, Suite 240, Scarborough, Ontario M1H 3B7. Or call (416) 431-3747.

Casio Celviano AP-7. If you're looking for a piano that makes playing as easy as it is fun, you're on the right track.



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Yamaha electric guitars and basses. For your authorized Yamaha guitar dealer, Yamaha Music Corporation, USA, DGA Division, P.O. Box 6600, Buena Park, CA 90622. Yamaha Canada Music Ltd., Combo Division, 135 Milner Avenue, Scarborough, Ontario M1S 3R1

World Radio History



# VOX BLUE SPEAKERS

Vox Amplification Ltd. have announced that the Legendary Blue Speakers are now available as identical re-issues.

Three years of research and sourcing of materials have gone into their manufacture, recreating the sound, look and specification of these speakers. Following requests from Vox enthusiasts for these speakers as replacements, a search began to obtain the alnico for the magnets.

Alnico is the original magnet alloy used in loudspeakers of the '50s and '60s. The 'co' in alnico is short for cobalt, a material that has been high in price and extremely short on supply over the last thirty years due to its use in nuclear arms manufacture. The agreed cuts in nuclear armaments between the superpowers has eased the situation to such a point where the alloy is now a viable proposition for the special magnets used in the Vox Blues. The cones too are of exactly the same mass and produced by the original manufacturer in the same way.

For more information, contact: Bingley Distributors, 280 Dufferin Ave., Trenton, ON K8V 5G2 (613) 394-4729, FAX (613) 392-4094.



# VERISONIC ROCKSTICKS

VeriSonic Inc. has announced a new line of aluminum drumsticks designed to meet the special needs of "heavy-metal" drummers.

Known as RockSticks, the new VeriSonic sticks are available in longer lengths, larger diameters and heavier weights than standard drumsticks. They're also more durable than standard sticks, and they're available in a variety of bright and flashy new rock colors, including purple, chrome and magenta.

Founded in 1961, VeriSonic Inc. pioneered the development of non-wood drumsticks. All VeriSonic drumsticks and brushes are manufactured from aircraft-quality aluminum, and they are all recyclable.

For more information, contact: VeriSonic Inc., 3383-F Industrial Blvd., Bethel Park, PA 15102 (412) 831-3343.

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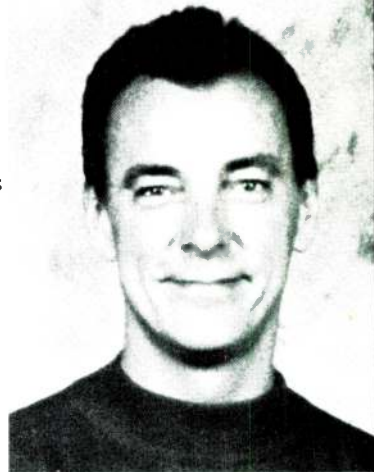
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P R O D U C T  
N I W S

## ELECTRO FORCE 1000 WATT, 13 LB. AMP

With State-of-the-Art Digital Technology, the 800-SR-4 power amp delivers 400 watts RMS/CH into 4 ohm speakers with an additional 100 watts/CH head room. With 8 ohm speakers, it delivers 275 watts RMS/CH. Size and weight are extremely low at 13 pounds, 19" across, 2 rack spaces high and 7.5" deep. This allows for as much as 37 pounds of weight to be removed from a

rack of equipment. Instead of using a large, heavy, roll-around equipment rack, a smaller, shallower equipment rack can be used and carried with a shoulder strap. True pulse width modulated (PWM) Mosfet output transistors allow for an operating efficiency of 90% compared to 30 to 50% for conventional amps. Because of the 90% efficiency, it does not have noisy fans or

need to have fan filters cleaned. This equates to low weight, high quality sound, excellent reliability, cool operation and low power consumption. Frequency response is from 20 to 20,000 Hz.

For more information, contact: Electro Force Corp., 727 Oakstone Way, Anaheim CA 92806-4630 (714) 774-3666.

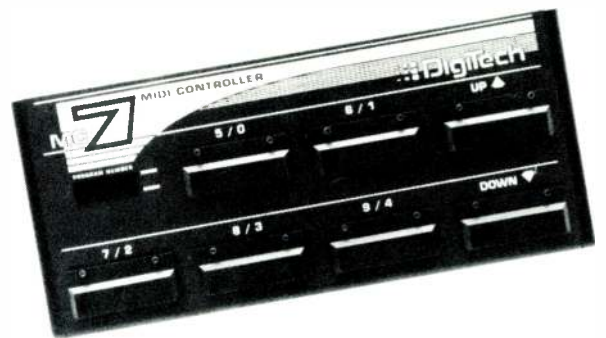
## DIGITECH MC7 MIDI CONTROLLER PEDAL

Created in particular to help guitarists and keyboardists quickly transmit MIDI program changes to MIDI gear during live performances and studio work, the MC7 MIDI Controller Pedal from DigiTech provides hands-free control for any MIDI device.

The MC7 was developed to meet the need for an inexpensive but high quality, ruggedly functional MIDI foot control unit. Seven foot switches on the unit easily allow program changes (all 128 MIDI program numbers) on any of the 16 MIDI channels. The large 4-digit LED keeps users informed at all times.

The MC7 is connected to the MIDI gear it is to control by means of a standard MIDI cable, and is powered by an external adaptor included with the unit.

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



**WE WORK WITH SOME OF THE BIGGEST NAMES  
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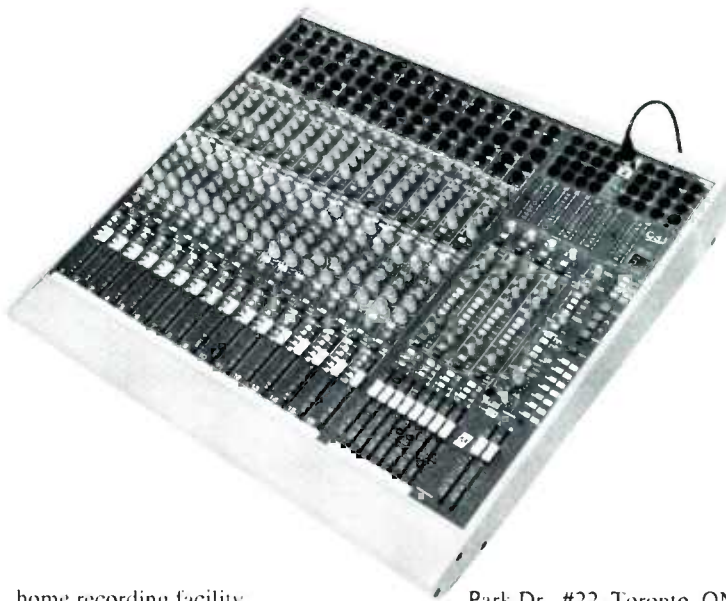
# ALLEN & HEATH GS-3 CONSOLE

Gerraudio Distribution Inc. has introduced the GS-3 ultra-compact professional recording console from Allen & Heath.

The GS-3 features full on-board MIDI mute automation providing for automation of all channel, monitor and both effects send and return mutes. It is designed specifically to operate with the latest generation of multitrack tape machines and studio equipment. The system may also be programmed to the way you work using the on-board learn key facility.

The in-line format and versatile routing facilities allow up to 32-track recording and mixdown to 2-track mastering without the need for re-patching. Both 16 and 24 channel 8-bus standard sizes are available with capability for expansion to the full 32 channels if required.

Four dedicated stereo effects returns and two signal paths per channel provide a maximum of 40, 56, or 72 inputs with EQ available for mixdown. The GS-3 is suitable for the small studio, mobile or



home recording facility.

For more information, contact:  
 Gerraudio Distribution Inc., 2 Thorncliffe

Park Dr., #22, Toronto, ON M4H 1H2  
 (416) 696-2779, FAX (416) 467-5819.

We know who you are. Maybe not your name, but we do have something in common. We both know the importance of having the best possible mics and mixers working for you. And, having already invested in the kind of big-name professional mics that do real justice to your sound, you've been looking to procure a big-name professional recorder/mixer that'll work with you and your mics, without breaking the bank. An affordable four-track like the new TASCAM 464 Portastudio. It comes with four low-impedance XLR balanced mic inputs, standard. Which means no mic adaptors to deal with. And 3-band sweep



midrange EQ circuits on all four mic inputs is also standard.

But, wait. There's more. Like all the added versatility and sophistication you get with the 464. Including a dual-point autolocator, plus return-to-zero. Auto rehearse. Auto punch-in/out. And two additional stereo inputs, each with its own 2-band shelving EQ Plus dual effects sends. Two stereo effects returns. And a two-speed transport with all solenoid-type controls for quick and reliable response.

Come see your nearest TASCAM dealer today and step up to the 464 Portastudio.

## TASCAM.

TEAC Canada Ltd., 340 Brunel Road, Mississauga, ON L4Z 2C2 (416) 890-8008.

## SABIAN "CYMBAL TRAP" CASE

Sabian has announced a new hard shell cymbal case to its line of cymbal and percussion accessories.

Moulded from super tough, space age plastic, the Cymbal Trap is designed to provide safe storage and travel protection for cymbals up to 22" in diameter. With

its rigid design, large holding capacity, easy grip handle, centre bolt, and recessed latches, it will take the knocks. The case is of a rigid, hinged lid design similar to that of a flight case, but without the added weight. This means that there is protective distance between

the sides of the case and the cymbals, so knocks to the case don't reach the cymbals.

For more information, contact: Sabian Ltd., Main St., Meductic, NB E0H 1L0 (506) 272-2019, FAX (506) 272-2081.

## PROGRAMMABLE ACOUSTIC INSTRUMENT PROCESSOR FROM RANE

Rane Corporation has announced the release of the MAP 33 MIDI/Programmable Acoustic Instrument Processor. After years of development in conjunction with many leading acoustic artists, Rane has achieved its goal: to accurately reproduce the rich acoustic instrument timbre on stage, but with the flexibility, power and feedback resistance of an electric instrument. This preamp processor utilizes a multi-pickup approach (usually mic and piezo) with separate programmable 7-band equalization, notch

filtering, band limiting and level controls for each pickup. More than just a preamp, the MAP 33 is outfitted with additional functions, such as a separate vocal mic input with its own programmable EQ and level; a separate monitor output with dedicated 7-band EQ and individual mix of pickups, vocal mic and line inputs (all programmable); balanced stereo master outs with noise gates; stereo line inputs for tape or drum machine; several insert loops, foot pedal inputs, and much more. The MAP 33 provides 64 separate memory

locations for the entire configuration, and may be operated via the very user-friendly front panel with LCD and LED displays, or via MIDI program changes from sequencers, drum machines, foot controllers and the like. It features instant-access Help screens for all functions, built-in set-up guide and other software capabilities.

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

Boosey & Hawkes Ltd. 279 Yorkland Blvd., Willowdale, Ontario M2J 1S7 Tel: (416) 491-1900 FAX: (416) 491-8377

P R O D U C T



N E W S

# AUDIO-TECHNICA AT822 STEREO DAT MIC



Audio-Technica has introduced the new AT822 OnePoint X Y stereo condenser microphone — mono compatible and designed specifically for DAT and high-quality cassette recording. The AT822 is well suited for television, FM, and field applications. Equally appropriate for handheld or camera-mount applications, the AT822 renders full, natural stereo ambience with a compact, lightweight design.

The AT822 is equipped with a pair of wide-range, closely-matched cardioid (unidirectional) condenser elements, optimally-positioned and so uniform in response, that the AT822 fully reproduces the spatial impact and realism of a live sound field while consistently delivering natural response across an arc of 170°. The stereo elements' ultra-low-mass diaphragms ensure superb transient response and wide 101 dB dynamic range. Frequency response is flat from 30 Hz to 20 kHz, with maximum input SPL rate at 125 dB.

The high output, stereo AT822 terminates its standard cord with two mini plugs threaded inside a pair of 1/4" phone plug adaptors. Also included is a mic cable terminating in a single stereo mini plug — compatible with a common input format for portable semi-pro and consumer stereo DAT recorders.

The Audio-Technica AT822 includes a switchable low-cut filter, windscreen, and camera shoe mount adapter. It operates on a standard 1.5 volt AA battery. Current demands are so low that battery life exceeds 1000 hours with normal intermittent use.

For more information, contact: Audio-Technica U.S. Inc.,  
1221 Commerce Dr., Stow, OH 44224 (216) 686-2600,  
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Yamaha Canada Music Ltd., 135 Milner Ave., Scarborough, ON M1S 3R1

# YAMAHA EXPANDS YPP SERIES

Yamaha Digital Musical Instruments has added two new electronic piano models to its line — the YPP-15 and YPP-35.

"The YPP-50 has been a hit in the home, in apartments, and in college dorm rooms nationwide because of its natural sound and ease of operation," said Mike D'Amore, Sales and Marketing Manager for Yamaha Digital Musical Instruments.

Each of the new models features Advanced Wave Memory (AWM) technology, a voice system developed by Yamaha to provide the instruments' clear and realistic voices.

Additional features on both of the YPP models include 61 touch-sensitive keys, two built-in stereo speakers, an adjustable metronome, full MIDI capability, a "damper" foot switch which sustains the sound as well as transposition, and a "fine

tuning" feature.

The YPP-15 has five on-board instrument voices, each of which has a demonstration song that can be heard at the touch of a button. The YPP-35 features



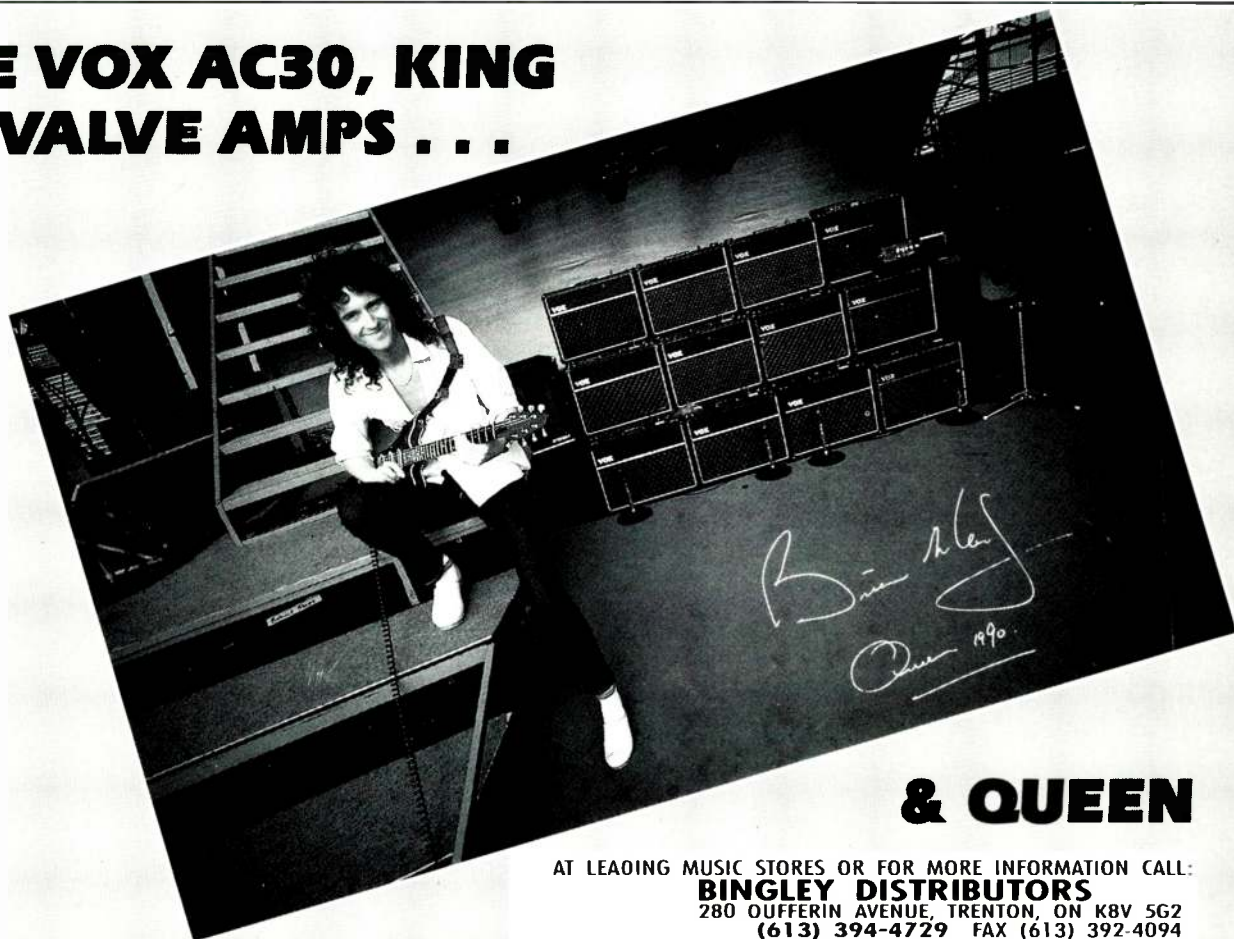
eight voices — piano 1, piano 2, electric piano, harpsichord, vibes, strings, choir and pipe organ — each with a demonstration song.

Specific to the YPP-35 is the "performance memory" feature, which allows a user to record and play back four original tunes. The YPP-35 also has two additional effects: reverberation, and "ensemble", for a richer, thicker sound.

Both of the new models have headphone jacks for private listening or can be connected to a stereo or keyboard amplifier for increased output.

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

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# ROSS SYSTEMS RCS SERIES MIXING CONSOLES

Ross Systems has introduced the RCS Series Mixing Consoles. These consoles are available in 8, 12, 16, and 24 channels, and are part of the new Ross Systems component series of products. The new models are RCS802, RCS1202, RCS1602, and RCS2402, respectively.

Features of the new RCS Series consoles include discrete studio grade microphone preamps utilizing a four transistor quasi-Darlington topology to achieve an EIN specification of -130dB. The EQ section features three bands of EQ with centre frequencies at 80 Hz, 1.8 kHz, and 12 kHz. There are a total of three auxiliary sends, including monitor, and two stereo auxiliary returns. The AUX 1 sends are selectable via internal jumper wires for post fade — post EQ, or prefade — post EQ operation. The monitor send is selectable via internal jumper wire pre or post EQ operation. A switchable 48v Phantom power circuit is included to allow the use of remote condenser microphones without an additional power pack. These new units also feature a prefade listen (PFL) circuit to allow independent monitoring of individual channel and master busses, and electronically balanced and unbalanced output circuitry.

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## PUBLICATIONS

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# Showcase

by Penny Campbell

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## SO THO

**Style:** Techno-Rock

**Contact:** Rocklyn Promotions, 1133 Ritson Rd. N., Unit 65, Oshawa, ON L1G 7T3 (416) 434-8611

*Contact*, this independent release from Quebec is an exciting mix of electronic sounds and talented musicians. Sotho is a person, a band and a concept. This record is a blend of MIDI technology, strong vocals, exotic melodies of the Middle East ... and a violin. Yes, the primary instrument on this recording is the violin. The sound is reminiscent of the early to mid-'80s synthesizer artists like Depeche Mode and Vangelis. But the haunting tones of Sotho's violin is what sets this record apart from others of this type. Purists would protest the drum machines and lack of bass guitar on most tracks, but even my purist tendencies can forgive this, especially since there are other *real* instruments, such as the saxophone on "Michael Snake", the great sounds of guitarist Daniel Richelieu's electric solos on tracks like "Dune", and of course, the violin. And talk about a marketing dream: visually, Sotho is a striking personality — a mane of long hair to his knees, dressed in the romantic costume of a medieval lord; the music is unique, dance-club oriented, exotic but still radio accessible; and *Contact* is already available as an independent release. An adventurous A&R guy could have a field day with this act. Any takers?



## JAMES CURRIE BAND

**Style:** Rock

**Contact:** James Currie, 9 McGregor Dr., RR#1 Caledon, ON L0N 1C0 (519) 942-4346

Take one singer/songwriter with a sound so radio friendly it would make Bruce Springsteen blush; add the killer sounds of saxophonist Colleen Allen; mix in a little guitar, keyboard, bass and drums from some very talented young players; shake it up and you've got the James Currie Band. This four-song demo displays some really powerful musical arrangements — imagine a cross between Huey Lewis and the Fabulous Thunderbirds. Currie, the creative force behind the project, utilizes fully the talents of the other five band members (Allen, bassist Ray McMaster, guitarist Edward Michael Bernard, drummer Richard Brown and keyboardist Paul Burghardt). From the rockin' "Heartbreak Overload" to the bluesy "Wanted Man" to the anthemic "Livin'



"It Up" to the cool pop/rock feel of "You're The One", the musicianship is tight and focused, the vocal arrangements (and production, courtesy of producer/engineer Richard Chycki) are polished, and overall, the band shows a great deal of promise. Keep an eye out for the James Currie Band.

## STATE OF MIND

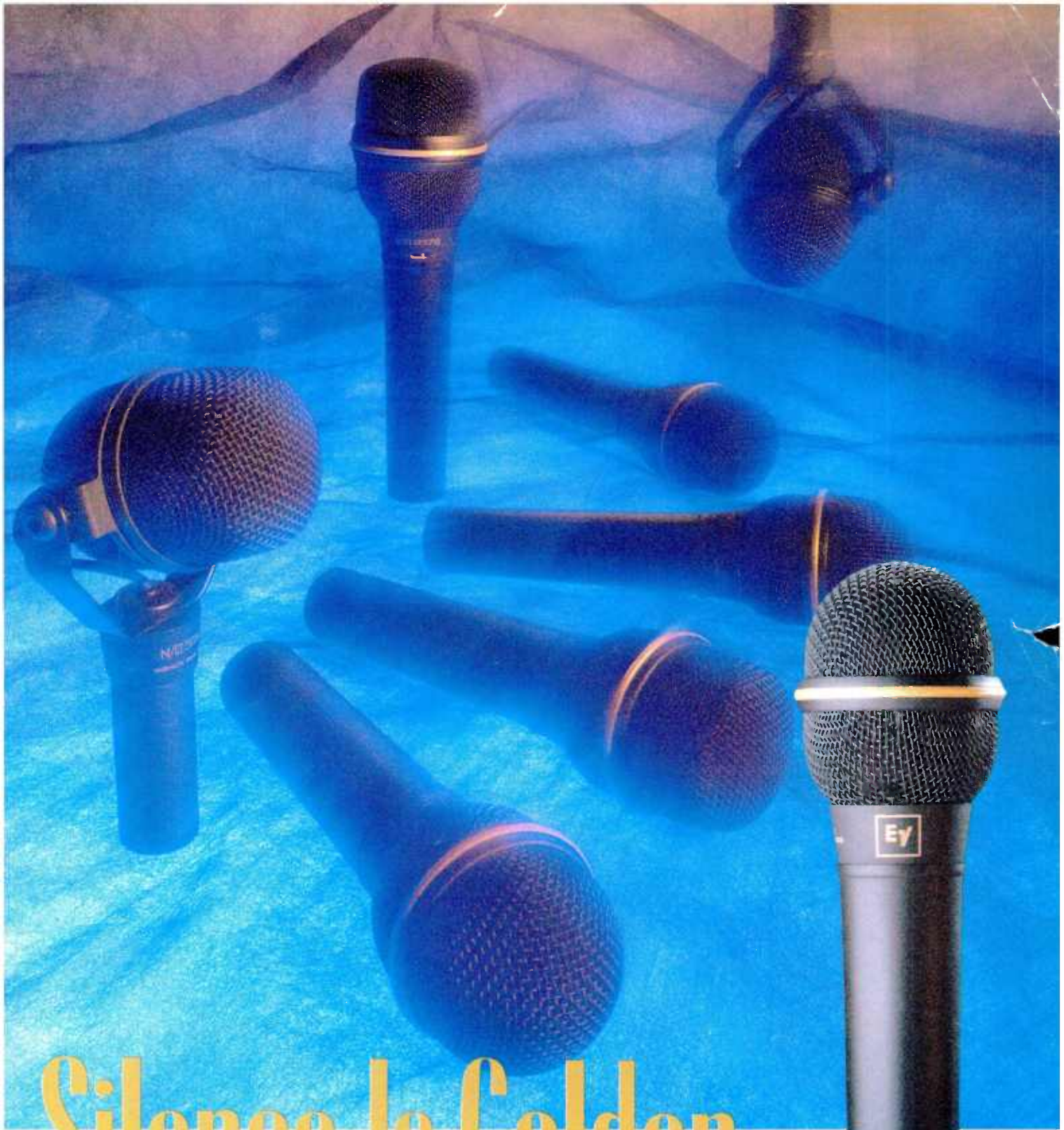
**Style:** Modern Rock

**Contact:** BAT Management, 1758 Venables St., Vancouver, BC V5L 2H4 (604) 254-0795.

This band has made a name for themselves in their local market of Vancouver, and have just released an independent CD/cassette titled *The Road Inside*. Winners of the 1991 West Coast Music Awards for Independent Song, Video and Group of the Year, they were also finalists in the 1990 Molson Rocks Showdown competition. Opening slots in Vancouver for artists like Barney Bentall, Gowan, and Art Bergmann among others have heightened their visibility. Vancouver station CFOX has already playlisted two tracks, "Tightrope" and "War Toys" in medium rotation. Their video for "Tightrope" has run on MuchMusic and Video Hits nationally. State of Mind has been described as a cross between 54-40 and Northern Pikes, with a little of R.E.M.'s socially-



conscious lyrical sensibilities and Tom Petty's rockin' guitars. The players are all polished and well-trained; keyboard player Reece Terris and drummer Eli Paull are classically trained, in fact. Provocative, energetic and enthusiastic, State of Mind will undoubtedly gain national exposure, either from a major label recognizing their talent, or, if they're lucky, by doing it themselves with *The Road Inside*.



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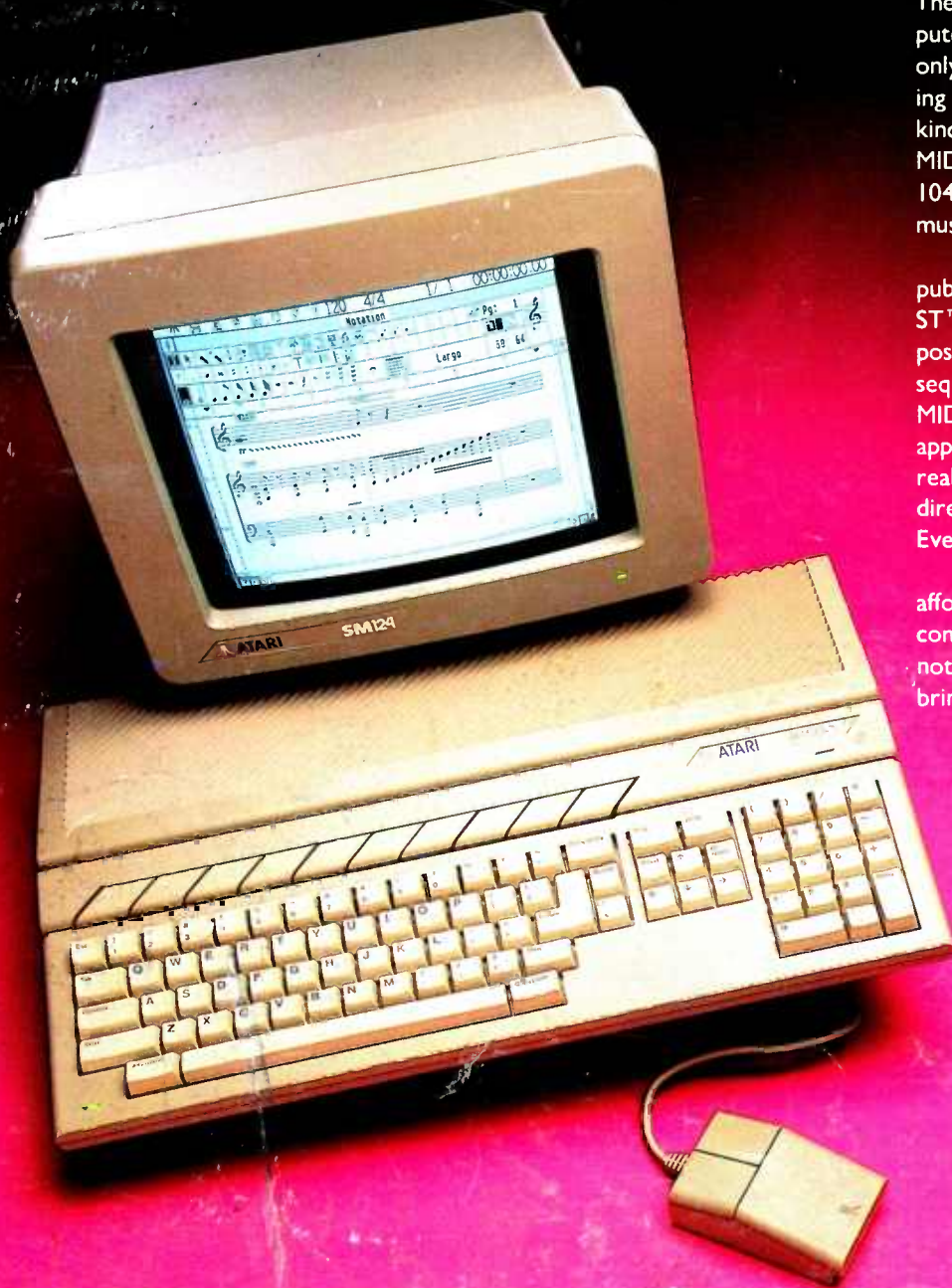


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