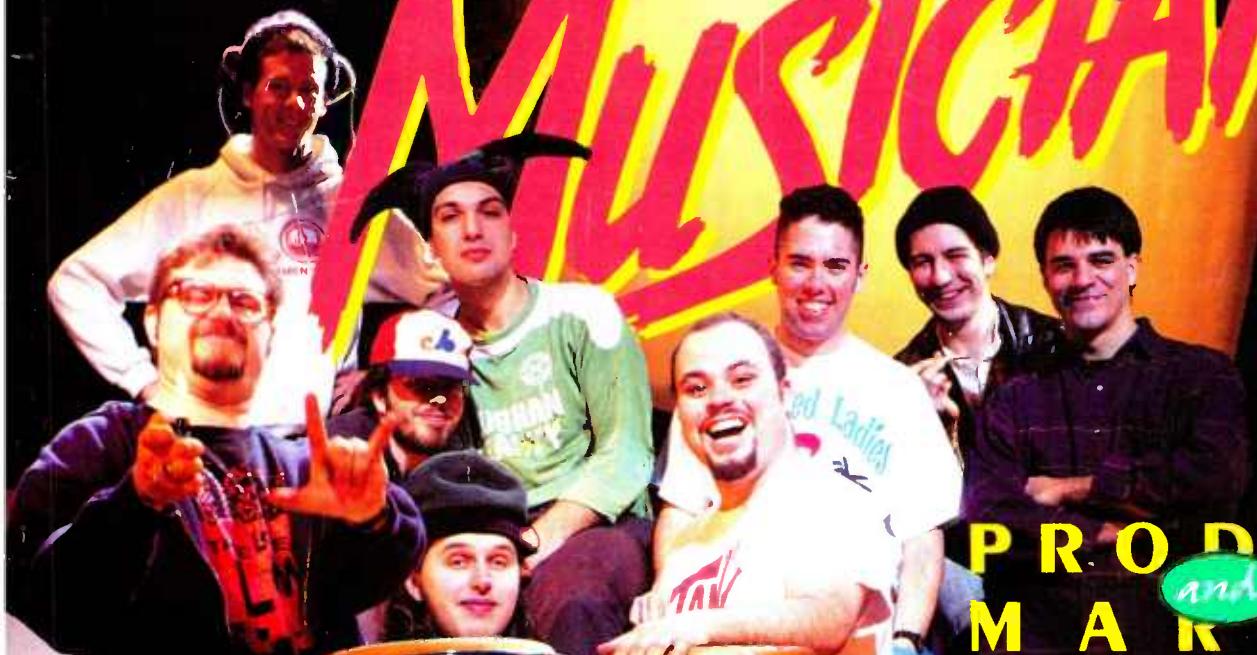


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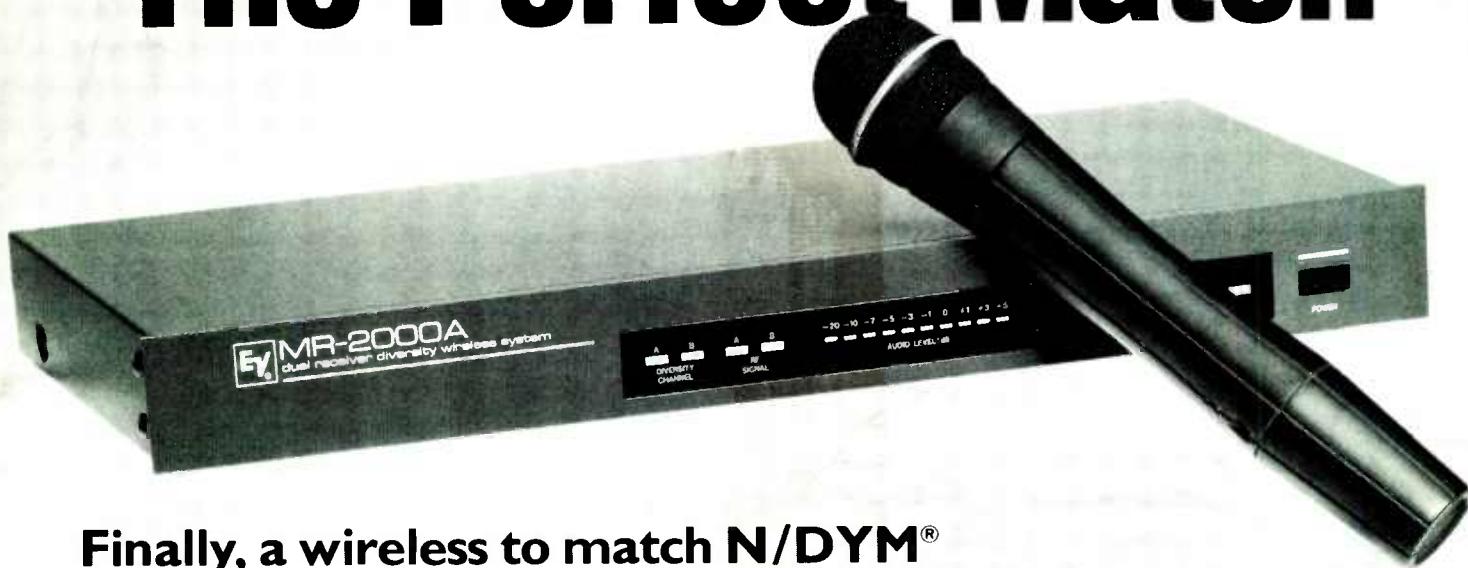
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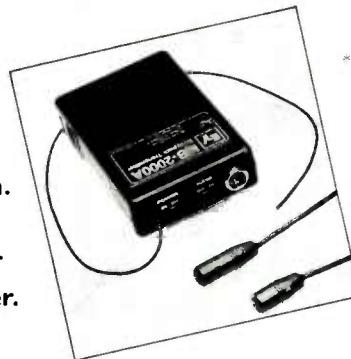
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by Tim Moshansky

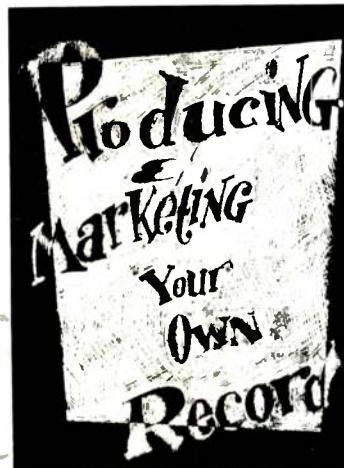
■ JR. GONE WILD

Jr. Gone Wild's Mike McDonald talks to CM about *Pull The Goalie*. Their lastest offering, and, in his own words, why despite frequent lineup changes, survival of the unit matters most.

by Mike McDonald
and Shauna Kennedy

CANADIAN
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APRIL 1993 • VOLUME XV, NUMBER 2



36

CM explores the ins and outs of getting your independent release out to the public and noticed. A varied cross-section of the music industry offers advice on production, promotion, staying out of the red and being successful in your independent ventures — even putting together your own indie tour!

by Tim Moshansky, Richard Chycki
and Peter Murray



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FEEDBACK



Feedback Enters Cyberspace!

CM readers can now send their letters to the editor without even licking a stamp! If you have a computer and a modem, you may E-mail your comments and suggestions to my CompuServe address (76570.1056), or our Head Office address (76270.3727), or reach us at our PAN Network ID (NORRISPUB).

If you're not a CompuServe or PAN subscriber, you can reach me through my mailbox on the Saved By Technology BBS (416-964-MIDI), and those readers with Macintosh computers will also find me lurking around on the MAGIC (Macintosh Awareness Group In Canada) BBS (416-288-1767). See you in the ether!

Shauna Kennedy
Assistant Editor

Columnist Contact

I would like to congratulate you for an excellent February issue. I am very happy to see Jamie Stewart writing for *Canadian Musician* about my favorite topic, which is recording. I found his article to be very informative and hope that he will continue to write for your publication.

My question is where can I write to Jamie Stewart? Thank you very much for your cooperation.

Luke Wilk
Woodstock, ON

*Ed: You may write to Jamie Stewart or any of our columnists c/o Canadian Musician, 67 Mowat Ave., #350, Toronto, ON M6K 3E3.

Showcase Feedback

Many thanks from me and The Explorers. The Showcase (Feb. '93) feature of Penny's was really encouraging and your mention of the band on *Canada's New Rock* was also much appreciated. We would like to use your comments in our bio if that's okay. We will be in Toronto around the Junos. Hope to see you then to thank you personally.

Craig Horton
Manager, The Explorers
Vancouver, BC



A Helping Hand

Thank you for your support regarding the "Help Heal L.A. Through Music" National songwriting competition and benefit concert, spearheaded by the Musicians Institute of L.A., along with ASCAP, L.A. Songwriters Showcase and other leading music associations.

The competition and benefit concert will support the rebuilding of L.A. What we do here greatly affects the rest of the country, as proven by the riots throughout the US.

Thanks again!
Christi Mottola
Irvine, CA

*Ed: For more information on the "Help Heal L.A. Through Music" National songwriting competition, see Breaks in this issue.

Mixdown Q&A

I've heard that using a VCR to mix down onto sounds better than mixing down onto cassette. Will any VCR do? I have a Toshiba M-266C VCR and I would be mixing down from a Tascam 488 PortaStudio. How do I go about doing this? And, once it's on VHS tape, how do I get it back onto cassette? Is this a popular method?

Rob Kraneveldt
Port Alberni, BC

*Ed: We forwarded this letter on to recording columnist Jamie Stewart who replies:

There are two varieties of mixing onto video cassette. For the first, you need a Hi-Fi VCR with stereo audio inputs and outputs. This will record an analog audio signal onto the audio tracks of a video cassette in the same way that a regular cassette deck does onto audio cassette. As with any other recording, the higher quality tapes give the highest quality results, so S-VHS is recommended. Once it is on video, you use the audio outs to make dubs. This should give you excellent results due to faster tape speed and wider audio tracks than audio cassettes—but a high-quality cassette deck would be comparable.

For the second, you need a VCR with stereo PCM ins and outs. This will convert your audio signal into a Pulse Code Modulation (i.e., digital) signal inside the machine and print it across the whole width of the tape. Again, high-quality cassettes are recommended. This should give you a recording quality almost as good as DAT. There are only a few machines like this on the market, such as the Toshiba DX800—and they are expensive, but I am told you can buy PCM converters separately, making it possible to use regular VCRs.

I think this was a fairly popular method until affordable DAT arrived, with its faster tape transport and song start IDs. Definitely worth some experimentation.

Jamie Stewart

Write to Us!

Address your letters to
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UHF's time has come.
With the introduction of the Samson UHF* Series, we thought it might be helpful to provide you with new information about this technology.

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2. New UHF technology has recently been made available. For the UHF Series, Samson put four of our finest wireless engineers* on the case. Using up-to-date developments like Di-Electric filters, Gas-Fet and new cellular technologies, they were able to bring UHF up to a higher level of performance.

3. UHF sounds better.
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NINE THINGS YOU SHOULD KNOW ABOUT UHF WIRELESS.

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*In case you were reading too fast, we wanted to remind you that this ad is about *UHF*, not VHF wireless. •As long as you are reading our ad this closely, we thought we'd tell you who they are: Yukinaga Koike, Doug Bryant, Takao Horiochi, Susumu Tamura. dbx is a registered trademark of Carillon Industries.

PLAYING IN THE BIG LEAGUES

Walk into any record store. The sheer number of releases available on cassette and CD (and soon DCC and Mini-Disc) is staggering. Add to the mix video, magazines, t-shirts and all of the other paraphernalia that record stores sell these days. The result, as far as creating retail visibility from an independent standpoint, is a veritable nightmare!

The flip side, however, is that if you are reading this, you have probably already committed to releasing your music, so you might as well enter the fray as well equipped as possible. Before we go any further, get used to the term "product". Once your music is pressed or duplicated, that's what the business calls it. Your musical integrity isn't being questioned in any way.

Rule number one: stack the odds in your favour. Before the public gets a chance to buy your product, you have to sell it to retail. That's right. No store carries everything ever released, therefore, you must sell them on carrying yours. A professional approach can only help — in everything from design, to packaging and actual manufacturing. Your competition is every other release out there, including the major label releases.

With today's technology, there is no

excuse for substandard production, and the same goes for your finished product. There are only two CD plants in Canada and they both manufacture for the indie sector as well as the major labels. Cassette plants number around a dozen or so, but only a few have the capacity or quality for the major labels.

What follows is a crash course in manufacturing, from concept to shipping the goods.

Make it look good. This doesn't necessarily mean slick. The Waltons used an illustration done by a four year-old child as their design for the *Lik my Tractor* release, replete with spelling errors, and still, the package looks great and stands out on the shelf. Design is a subjective thing; printing quality is not. While any good printer can produce a CD or cassette graphic, be careful with folding and trim dimensions. A cheap print job can cost a lot more when your graphic doesn't fit the jewel box or Norelco box and the plant has to insert it by hand, refold it, or even worse — you have to re-print. Get the specs from the plant. Don't be scared off by four colour printing, either. It may be cheaper in the long run than two or three special colours, especially at re-run times. Recommendation: use a printer that specializes in music products.

Make it sound good. The best cassettes can be the least expensive. For the initial run of three to five hundred units, real time duplication is a good bet for high quality product. If you're producing over five hundred units, then high-speed duplication is the only cost-effective way to go. Shop for a duplicator that is Digilog licensed. This process eliminates the analog loop bin, staying in the digital domain until the final product (with sound that matches real time, rivals CD and doesn't cost any more than regular loop bin product).

If you plan to go with the compact disc format, remember: garbage in, garbage out. While this maxim applies to all stages of the process, including cassettes, it is

A
Manufacturing
Primer



especially true with CD, where the sound is so good any defects are that much more obvious. Get a good pre-master done, with proper sequencing, timing and error correction. Some plants in the U.S. can use a one-write CD as a pre-master, but the best bet remains the 1630 U-Matic tape. Get a cassette made when your pre-master is done to ensure that all of the songs are still there, in the right sequence. When buying CDs, make sure that your quote is for the complete package. Some plants and customer houses lure you in with cheap discs, then hit you up with extra charges for glass master, jewel box and even shrink wrap. Compact discs are screen printed using special colours, with most plants allowing two colours in the pressing price, and charging extra for more than two colours, all the way up to four colour picture discs. Once again, get all the right specs before spending your money.

Check out custom manufacturers. They are people who can take care of the whole manufacturing process for you. Like travel agents, they don't actually cost any more than going direct, and can even save you money — and, more importantly, time. Picture this — you are a one-time customer ordering 1000 discs or cassettes from a plant with an annual capacity of ten million units. Warner Bros. calls up and needs another 1000 Madonna units. Who gets bumped off the production line? Call around for references before deciding on price alone. A cheap disc or cassette is worthless if it arrives too late or the stores are out of stock because your manufacturer can't deliver on time. Speaking of timing, avoid the late fall release period. Not only are you going to be up against all of the major labels' heavy hitters, but all of the manufacturing plants are notoriously backed up at that time of year and production delays are all too common.

A good custom manufacturer can still get your product out because they are ordering

continued...



Lindsay Gillespie is President of Music Manufacturing Services, a custom manufacturer, and also runs his own label, Dizzy Records.

THE NEXT GENERATION.

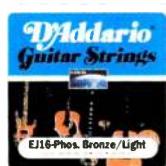


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Melotron

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Moog Taurus Pedals

Foot-controlled analog bass synthesizer with huge, killer bass sounds. Used by progressive guitar and bass players with three feet.



Hohner Clavinet
Classical keyboard favored by funk musicians of the '70s. Nine-volt battery not included.



ARP 2600
Monophonic, miles of wire, built-in speakers and reverb. Remember the modular keyboard around Edgar Winter's neck? This was it.



Oberheim OB-Xa
Thick, rich, fat analog synths. Think of Van Halen's "Jump."



Wurlitzer Electric Piano
Unique bass sounds—the portable electric piano that dominated Supertramp. Also used in "Money" and "I Am the Walrus."



Hammond B-3

Wicked power—the champ of rock 'n' roll and R&B. Combined with its Leslie speakers, its sheer tonnage put the sweat in Blood Sweat & Tears.



Rhodes Chroma

Thick, mellow, beautiful analog sounds. Eight-voice polyphonic synth that borrowed ARP electronic technology and Rhodes-type mechanics.

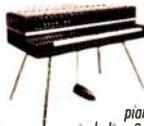


Yamaha DX7

Digital synthesizer with FM synth technology developed at Stanford. Brilliant sounds. With all the money you saved, you could have afforded to go back to school to learn how to program it. Any song between '83 and '86 used one.

ARP String Ensemble

A keyboard that simulated strings. It did one thing, in its own way, and did it very well.



Yamaha CP-70
The standard in electric grand pianos used by many, including Genesis. Problem was, it didn't weigh much less than a real one.

Farfisa Organ

Organ sounds that drove go-go dancers wild. Less expensive than a B-3. Elvis Costello and Blondie put its sounds to great use.

Moog Modular

This grandfather of electronic music put synthesis and "Switched-on Bach" on the map. Because of it, 1/4" phone plug manufacturing became a growth industry.



Prophet 5

The ever-popular programmable polyphonic synthesizer with wonderful, rich analog sounds. Its real wooden frame was perfect for getting scratched every time you took it on the road.



Minimoog

The first affordable monophonic synthesizer. Great bass sounds.



Fender Rhodes Mark I

Mellow, metallic—a xylophone with keys. You can blame Jazz Fusion on this instrument. The electric piano of the '60s and '70s.

Ahhh...the warm, rich sounds of classic analog keyboards bring back a lot of sweet memories. And those same fat basses, thick pads and sizzling leads are taking a commanding role in today's music. But how quickly you forget their incredible weight and size, their terrible reliability, and the fact that they would go out of tune at the drop of a hat. To give you the pleasure without the headaches, E-mu created Vintage Keys.

Think of it as a truckload of the world's coolest analog keyboard gear—all in a single sound module.

Vintage Keys delivers 8 megabytes (expandable to 16) of the highest quality, digitally sampled classic analog keyboard sounds from the past 30 years. Look no further for dozens of Hammond B-3 organs, Wurlitzer and Rhodes pianos, ARP, Prophet, Moog and Oberheim synthesizers, Mellotrons and much more. 384 sounds in all!



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expressive control these instruments were famous for. Combined with special features like polyphonic portamento and our unique MIDI Patch™ modulation system, Vintage Keys lets you recreate the analog mood and feel. And just try to find a classic analog keyboard that offers you 32-voice polyphony, 16 channel multi-timbral capability and 6 assignable polyphonic outputs.

Of course, like most of those great analog keyboards, Vintage Keys is incredibly easy to use and designed and built in the U.S.A.

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perhaps hundreds of thousands of units a year from the plants.

It also pays to have professional advice when it comes to bar codes, CanCon logos, copyright notices, manufacturing mandatories, inventory control and overall product planning. Look for a custom manufacturer with actual music business or record label experience as opposed to just the manufacturing side.

Don't worry right now about Digital Compact Cassette (DCC) or Mini-Disc. It's going to be a few years before the hardware penetration in this country will warrant manufacturing of these products in cost-effective numbers at the indie level.

Either way you go, it doesn't have to cost you more to play in the big leagues. Remember this simple formula: Service and Quality Equals Value. That's the bottom line.

BREAKS

... *Canadian Musician* will be presenting *The Ultimate Percussion Clinic*, Sunday, June 27, 1993 at the Phoenix Concert Theatre in Toronto. This one-day drummer's paradise will feature clinics by some of the top percussion players from Canada and the U.S. There will be contests, books and videos on sale and opportunities to network with fellow musicians. Tickets will be on sale shortly at all Ticketmaster locations or charge by credit card at 1-800-265-8481 (US & Canada). Names and further details will be announced shortly. For more information, contact *Canadian Musician* at (416) 641-3471.

... If you have a computer and a modem, make cyberspace contact with *Canadian Musician* by e-mailing your inquiries, ideas or letters to either of our CompuServe Information Network numbers. Not only does it save a few trees — CompuServe offers a number of on-line forums on topics ranging from MIDI to travel, not to mention a ton of cool stuff you can download! You can obtain membership kits for CompuServe through most computer stores. Contact our Head Office (advertising, orders, subscriptions & circulation) at CompuServe ID# 76270,3727. Letters to the editor, suggestions or news items should be directed to our Editorial Office at CompuServe ID# 76570,1056.

... Undiscovered bands should start gearing up now for *Yamaha Music Quest '93*. Local competitions will be held by participating radio stations, and regional winners will go on to compete at the Canadian finals taking place on August 14, 1993 at Sunfest '93 in Gimli, MB. The top Canadian band will then represent Canada at the Yamaha Music Quest world finals in Japan, competing for a top prize of \$20,000!

Prizes at the local and regional levels include Yamaha music gear and travel

and accommodation packages for bands qualifying to compete at higher levels. Complete entry rules will be made available in March. Look for more information in future issues of *Canadian Musician* and at your local Yamaha Combo Products authorized dealer.

... **The first annual Just Drums Pro Expo** takes place on Saturday, March 27, 1993 at Earl Haig Auditorium in Willowdale, ON. Guest percussionists will include Liberty DeVito and Alex Acuna plus a host of others. Question and answer sessions, performances and prizes are planned for the day-long event. Tickets are \$15.00 and may be obtained at all Just Drums locations. For more information, contact (416) 226-1211 or (416) 455-9884.

... In response to the recent riots that affected both the U.S. and Canada, *Musician's Institute* in Hollywood, CA is spearheading the "Help Heal L.A. Through Music" songwriting contest. Songwriters are asked to submit material that is positive and inspires a sense of unification amongst people. A panel of industry professionals from record companies, music associations and celebrity songwriters will serve on the judging board. Submissions for songs will be accepted until April 15, 1993 and the winning song will be formally unveiled during a celebrity benefit concert. Monies raised will help several charities that support the rebuilding of Los Angeles. For further information, contact *Musician's Institute* at (213) 462-1384.

... **Musicians and music enthusiasts** are invited to see, hear and play the latest generation of electronic musical instruments at **Music Technology Expo**, a presentation of Toronto's Saved By Technology, taking place at the Ontario Science Centre (Great Hall) March 27-28, 1993. Exhibitors will include the industry's top manufacturers who'll be

on hand to show off their latest innovations. This two-day event will also feature a program of seminars, workshops and musical performances. Learn how easy (and inexpensive) it is to make music with the incredible musical tools now available. Admission to the event is free with your paid admission to the Ontario Science Centre. For more information, contact Michael Nitti at Saved By Technology, 10 Breadalbane St., Toronto, ON M4Y 1C3 (416) 928-MIDI.

... **Music West** comes to the Vancouver Trade & Convention Centre from May 7-9, 1993 and brings together an international cast of major and independent record executives, publishers, managers, agents, songwriters, producers and other industry professionals in three days of seminars and workshops. As well, over 100 acts will be showcasing in 12 Vancouver clubs over the course of the event. For more information or to register for the event, contact: Music West, 203-1104 Hornby St., Vancouver, BC V6Z 1V8 (604) 684-9338, FAX: (604) 684-9337.

... On Friday, May 28, 1993 at 3:30 p.m., CM's sister publication, *Professional Sound* will be presenting the seminar **Perspectives On Computer Music Composition** at this year's Multimedia '93 conference, being held May 26-29, 1993 at the Toronto Convention Centre. *Professional Sound* magazine and a panel of special guest musicians will discuss the use of computers in music composition specifically as it relates to film, television, Audio-Visual and jingle production. For seminar information, contact *Professional Sound* at (416) 641-3471. For conference information, call (416) 660-2491.

... **The Country Music Association of Canada** has a new mailing address: PO Box 1947, Stn. M, Calgary, AB T2P 2M2 (403) 233-8809. ■

EVENT SCHEDULE

SxSW '93 Music & Media Conference

Austin, TX
March 17-21, 1993
(416) 588-8962

The Record Industry Conference

Toronto, ON
March 18-20, 1993
(416) 533-9417

MusiCan '93 & CMX '93

Toronto, ON
March 20-21, 1993
(416) 533-9417

The Juno Awards

Toronto, ON
March 21, 1993
(416) 485-3135

Music Technology Expo

Toronto, ON
March 27-28, 1993
(416) 928-6434

Southeastern Music Conference

Tampa, FL
April 29-May 2, 1993
(813) 989-1472

Music West

Vancouver, BC
May 7-9, 1993
(604) 684-9338

Musicfest Canada

Edmonton, AB
May 12-16, 1993
(403) 234-7376

Multimedia '93

Toronto, ON
May 26-29, 1993
(416) 660-2491

The Ultimate Percussion Clinic

Toronto, ON
June 27, 1993
(416) 641-3471

CountryFEST

Calgary, AB
August 23-29, 1993
(403) 233-8809

Alberta Country Music Awards

Calgary, AB
August 29, 1993
(403) 233-8809

AUSTRALIAN MONITOR K7 PROPHILE HIGH PERFORMANCE POWER AMPLIFIER

by Richard Chycki

Too often we gravitate toward the bells and whistles only to take for granted the meat and potatoes of a studio or live rig. Enter the K7 ProPhile. This 2U rackmount power amp utilizes proven conventional MOSFET technology coupled with good ol' fashioned rugged construction. The K7 ProPhile packs a 350 watts/channel whollop at 4 ohms, with a cautiously recommended opportunity to run the unit at 2 ohms for 430 watts/channel output.

Extending just over 37 cm into a rack, the compact custom alloy chassis weighs in at 17 kg. The MOSFET power transistors are internally mounted on channel heat sinks which form a tunnel that extends from front to rear. Air is drawn through this tunnel from the front via a pair of low noise fans. Dust cannot build up on the internal electronics not in the "wind tunnel" as with some other designs because they are not in the airflow. Although this design is supposed to have reduced internal dust and dirt accumulation, no air filters are incorporated in this design so an occasional pop-the-top and vacuum would be a recommended part of a maintenance schedule, especially for amps in dusty clubs, etc.

The sealed toroidal transformer is mounted close to the front panel to reduce stress on the casing when it is rack-mounted during transport. Internally, construction is very good, with copious use of high quality parts like polystyrene caps — and it's neatly assembled with plenty of heat shrink and wire ties. The circuitry is modular in design for ease of repair, especially useful for quick emergency field servicing. As well, suppression for R.F. and mains inrush current, input muting and input overvoltage protection add to the unit's operating consistency under environmental variation.

The K7 ProPhile rear is home to the input and output connectors, as well as its output protection fuses. This particular version comes with a sole pair of XLR inputs, wired out of phase (pin 3 hot). Sure would be nice if manufacturers would read their standards manual and lay this one to rest. Output is courtesy of binding posts on standard 3/4" centres. A variety of different interconnectors are available, depending upon your requirements. Ground lifts, dual-speed fans, input straps and bridging switch are also available although they were not on this particular model, known as the Utility model. The Contractor and Touring units have these more elaborate features. Plug-in modules like ac-

tive filters and limiters are optional on all versions.

For protection against adverse loads and thermal dysfunction, the K7 ProPhile uses a

metamorphosizing PA systems. And let's not forget the home audiophile types. With these impressive specs, the K7 ProPhile provides accurate, linear performance demanded by



combination of protection circuitry plus a fuse on each leg of the DC buss supply. Rear panel-mounted fuses can present a physical problem. Limited rear access installations mean that the amp must be removed from its rack (or accessed with some difficulty via the rack's rear) for its protection to be replaced. As well, rushing to find out why an amp went down would invariably have a technician looking for fuses with none to be found.

The front panel is sparse, having only a pair of air inlets, a 21-step detented volume pot for each channel, a power switch and indicators for thermal, status, and fault. The Status indicator shows one watt output and -1dB before clipping.

K7 ProPhile's circuit design is described as "a differential Class A drive stage which in turn drives a fan cooled Class AB MOSFET output stage configured as a source follower." The K7 ProPhile has smooth specs — <0.005% THD at 1 kHz into 4 ohms, 20 - 20 kHz +/- .15dB, a 100dB linear (to 30 kHz) noise rating and a 500:1 damping factor at 8 ohms. On power up, the current inrush circuitry limited the initial current transient. Listening tests in the studio showed this unit to be open, articulate and tremendously clean. Transient response was excellent even when connected to the "upstairs monster" speakers, no doubt from the immense amount of reserve power available.

Performance of the K7 ProPhile was excellent in all respects. Studio owners can bask in the extra headroom and clarity offered in a conscientious design as is found in the K7 ProPhile. It would be just as comfortable on the road; however, the touring model would be highly recommended for its improved interfaceability into ever

the most scrutinizing ear.

For more information, contact: Australian Monitor Canada, PO Box 51517, 2060 Queen St. E., Toronto, ON M4E 3V7 (416) 693-0300, FAX (416) 691-7193.

Richard Chycki is a freelance engineer/producer/guitarist in the Toronto area presently working with Sony artist Amanda Marshall at Forte Sound Studios and Metalworks.

Manufacturer's Response

I would like to thank Richard Chycki for his honest appraisal of the K7 ProPhile. We felt his evaluation was pretty much "as it is" and to the point.

We would like to point out that the polystyrene caps mentioned are actually polypropylene and polycarbonates.

We equally would like to see the Pin 2/3 saga put to rest. We supply to the "defacto" standard (Pin-3 Hot) as majority seems to rule, especially when having to provide continuity when interfacing into larger systems. When placing orders, our distributors will dictate to us the customers' preference and we will supply accordingly.

We did not incorporate air/dust filters into the design as they often require continuous maintenance (sometimes on a weekly, if not daily, basis) which, if not carried out, will thermal a unit at the worst possible time. Our approach in design greatly reduces the effect of dust accumulation "interfering" with the cooling of the unit, and time has proven that the maintenance aspect is minimal and can be extended to years.

All in all a good read.

Stuart McLean, Product Design, Australian Monitor Pty Ltd.

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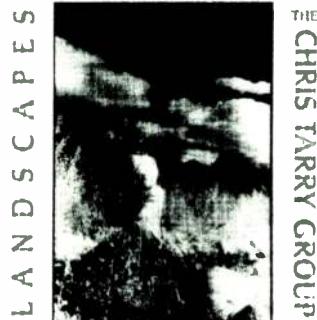


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BBE MODEL 862 SONIC MAXIMIZER

by Richard Chycki



BBE's model 862 is the next generation in their line of Sonic Maximizers. The two channel, single space rack-mountable signal processor is aimed at anybody wishing to increase low frequency punch and high end sparkle of any program material requiring this type of treatment.

The rear panel is remarkably simple — only a pair of active balanced XLRs paralleled by 1/4" phone jacks for each of the two channels. Both channels have a low contour control and a BBE process adjustment on the front panel.

Cosmetically, the 862 gave me a first impression of being a humble retro reissue. These controls do not have the detented steps that previous models had, making precise channel matching a little more difficult. The +/- metering of previous models has also been replaced by an output meter bridge. The meter indicates up to +10 dBu, with the clipping indicator lighting at +20 dBu. This is 3dB before the unit's internal clipping point of +23 dBu. An additional function switch engages the BBE.

A word about what this unit does: The BBE process works dynamically on the program material by adding more detailed perception of tonality, added bite and an increase in clarity without the addition of noise or harmonic distortion. The low contour bumps or notches at a low 50 Hz, with centre being flat. Cranking the BBE process knob boosts highs by up to 10dB at 5 kHz. Phase shift technology is used here to selectively delay three spectra (lows, mids and highs) so that they do not arrive at the speakers at the same time. According to BBE, this feature prevents upper signal harmonics from being masked. This phasing delay does not exceed two milliseconds, so is not perceived as an echo of any sort. By the way, because of its phasing and delay technology, the 862 should only be used in a insert situation, rather than parallel effects loop.

In the studio, the 862 performed exactly as described by its hype. By placing it in a 2-mix chain, the 862 breathed sparkling life into a compressed mix, yielding a very even, open sound. Dubbing houses could increase

the quality of their product by compensating for the cassette's inherent sonic limitations. Running subgroups like background vocals and guitars through the BBE gave them more articulation to cut in a mix. Individual instruments through the BBE? Why not! Bass and kick particularly benefit from the BBE's low contour. BBEs have been my digital-that-sounds-analog-low-end-bump simulator for quite some time now.

Using the 862 in live situations proved equally interesting. Connecting the BBE into my guitar rig gave it more articulation and cut, although judicious use of the controls became more critical at superhuman decibel levels. I should mention that I could turn down my volume because the guitar could be heard better. This theory also applies to a live PA rig (i.e., you can actually lower your SPL because of the increased intelligibility of the system).

It's hard to believe a unit that looks so simple could do so much. The proverbial wolf in sheep's clothing, the BBE 862 does all the work inside its proprietary BBE chip automatically and gives the user a simple interface with which to fine-tune its abilities. Like any other enhancing device, careful use will add to your present work and increase its overall quality. Highly recommended.

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

Manufacturer's Response

We have read with much excitement the review of the BBE 862 Sonic Maximizer that Richard Chycki has written. We find it extremely accurate and to the point.

BBE Sound, Inc. also manufactures a -10 dbu unbalanced stereo unit model 462 and a single channel -10 dbu unbalanced unit model 461.

Rob Rizzuto, National Sales Manager,
BBE Sound, Inc.

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transports for both

VHS and 8mm. We tried them both. In fact, tests show 8mm to be superior for digital audio multitrack recording. That's just the start. The 8mm format is superior in many ways. Like "Auto Track Finding" (ATF)—an innovative technology that ensures consistent, error-free operation by imbedding important control information during the helical scan. This maintains a perfect relationship between the tracking and program signals on your tape. What does that mean? Precise editing for punching in and out as well as the ability to exchange tapes between musicians and studios without synchronization concerns.

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metal particle tape cassette is sturdier and protects the tape against dust and environmental hazards. The 8mm format takes advantage of technologically superior tape that characteristically has a higher coercivity and therefore higher retention than S-VHS tapes. That's why Hi-8 is a preferred format for backup of critical digital data by computer users worldwide. And that's why your recordings will last longer on Hi-8. Even more, with up to 100 minutes of recording time, Hi-8 offers longer recording length than any other format.

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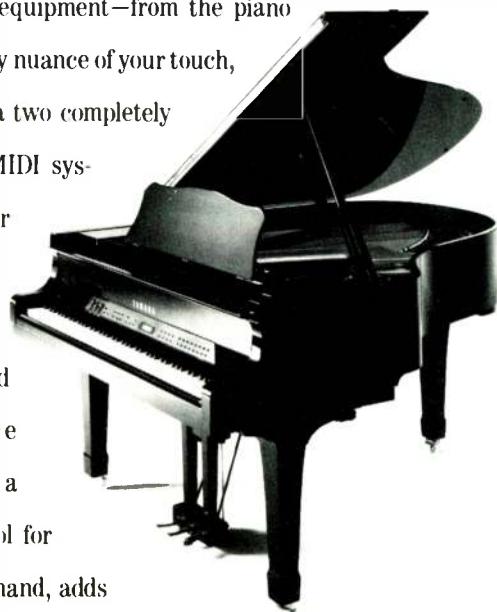


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EVENTIDE H3500 DFX SAMPLING ULTRA-HARMONIZER

by Richard Chycki

Eventide changed audio history with its Harmonizer technology (i.e., modifying the pitch of an input source in real time). With such prominent roots in sonic innovation, it's no surprise that their latest incarnation, the H3500 Ultra-Harmonizer, is an engineer's proverbial dream-come-true. Harmonizer is a registered trademark of Eventide, Inc. for its line of special effects processing and other pitch changing effects. Aside from pitch changing (mono, stereo and

in" feel. The display shows program and parameter information. It also labels the function of the four software-based switches immediately below the display. Of course, you can define your own soft keys. Function, program and parameter buttons direct the user through all utility, program and parameter menus. Input and output levels are software controlled via a switch below the LED meters and the flywheel. Bypassing the 3500 is a hard relay bypass.



diatonic!), users can enjoy reverbs, delays, chorusing, phasing, vocoding, sampling and dynamic effects, to name but a few.

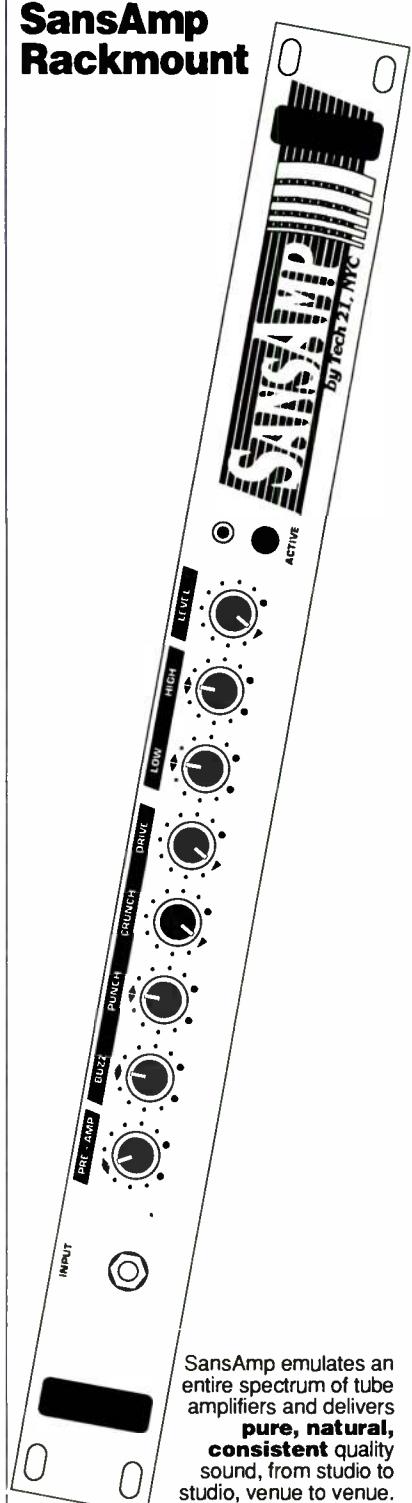
Working from back to front, the rear panel is home to balanced XLR inputs and outputs. Pin 3 is hot rather than the industry standard pin 2. Watch for wiring incompatibilities (especially in unbalanced situations) if the unit is carried into different rigs. No 1/4" jacks here; although the nominal input level is internally switchable between -10 and +4. The standard complement of MIDI in, out and thru jacks are also offered. Note that the power supply heat sink is externally mounted to keep heat dissipation from the internal electronics.

The front panel is deceptively simple. A telephone input pad, a la AMS, allows the user to manually input parameter and program values. A large flywheel performs the same function with a more analog "dial-it-

Working through a program, parameters become increasingly detailed as each parameter page is turned. An expert option in most algorithms really fine tunes a program to its application. All of the programs can be modulated via MIDI — combining this unit with a sequencer yields remarkably versatile, detailed results. Picture this: Because most of the parameters can be modulated in real time with no undesired artifacts in the audio path, you can use a harmonizer program with the 3500 in-line with a vocal to pitch correct the vocal, including any slightly shaky long notes with the pitch changes stored in sequence (!).

It is very difficult to detail every program without dedicating most of this magazine to the subject. We'll detail some of the highlights. First and most obvious, the Harmonizer. Truly killer, several algorithms with a range of +/- 3 octaves allow for stereo and

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PRODUCT REPORTS

EVENTIDE H3500 DFX SAMPLING ULTRA-HARMONIZER

continued...

independent dual mono processing. Diatonic pitch shifting tracks the input signal and outputs notes that are musically relative to the scale of the instrument or voice input. There are even simulations of Eventide's older Harmonizers that are remarkably accurate, glitches and all. Note: the manual warns you of these deliberate inaccuracies in the algorithm. Overall, the Harmonizer algorithms are all spectacular.

Delays and reverbs? This unit has the latest in reverb and delay technology. Reverbs are all lush, warm and surprisingly palatable. Of course, with so much control via the front panel and MIDI, any dynamic alteration of these room simulations can be done effortlessly on-the-fly. Delay programs are equally controllable — they really shine in the following algorithm.

The Mod Factory is a modular assembly algorithm that allows effects to be controlled dynamically by the audio input. For those familiar with the power of the TC 2290 delay, the 3500 emulates that type of dynamic behaviour — having delays only in spaces to prevent clutter, softer playing adds more chourusing, etc. Because the Mod Factory is a modular program where you build an algorithm completely from the ground up, care must be taken to avoid feedback loops. And because there is so much raw versatility built in, experimentation and a lot of patience is necessary to achieve killer results. As an aside, the compressor and distortion algorithms are very good. Software meters for compression would be nice.

The H3500 comes standard with a HS322 sampler board for 23.7 seconds of mono sampling and 11.8 seconds of stereo sampling. The extended HS395 board quadruples this amount approximately. Both stereo and dual mono modes are available. Samples can be triggered via MIDI, manually or via audio input. If audio triggering brings drum enhancement to mind, you're absolutely correct, sir. Using my Russian Dragon for measurement, snare triggers clocked in the 0.8-1.2 ms range. I did have a problem with the stereo sampling mode automatically looping when triggered via the audio inputs. Eventide's tech department told me they are checking into it. Samples can be stretched without pitch alteration and vice versa. As well, start and end times with adjustable attack and decay characteristics tailor a sample. It's unusual that such an advanced unit

would not include digital I/O for sampling. Maybe that will be a future upgrade to keep the 3500 state-of-the-art.

I know that I have not included all the capabilities of this unit. It's impossible without creating an Eventide magazine from this issue. Rest assured, the 3500 is the proverbial Swiss army knife of the audio world. It offers world class performance and ultimately powerful sonic bending abilities that are indispensable in all audio environments. The only problem is, it does everything so well, I need a whole rack of them!

For more information, contact: Eventide Inc., One Alsan Way, Little Ferry, NJ 07643 (201) 641-1200, FAX (201) 641-1640. CompuServe ID# 75300,2463.

Manufacturer's Response

Thank you very much for the positive review. We have just a couple of comments:

The point about The Mod Factory software is well taken. However, it should be pointed out that in addition to being an effect from the ground up, users can rely on the 100 Mod Factory presets. These presets not only serve as "ready to run" effects, but can also be used as a starting point by the user for experimentation.

Generally speaking, triggering time on the sampler is 100 microseconds, but the envelope of the triggered audio has a 1 millisecond fade-in time to prevent clicking at the audio outputs. This could be the cause of the readings on the Russian Dragon referred to in Richard's review of the unit.

Gil Griffith,
Sales Manager and Product Specialist,
Eventide Inc.

* Editor's Note

CompuServe subscribers can obtain information and support for Eventide products by visiting CompuServe's MIDI VENDOR A forum. Eventide products purchased through authorized dealers currently include information for joining CompuServe plus a \$15 usage credit.

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Harris Institute for the Arts offers full and part-time programs in the business, technical and creative aspects of music. Comprehensive one year Diploma programs in Producing/Engineering (PEP) and Recording Arts Management (RAM) start in October, February and June. The Faculty is comprised of 38 active industry professionals and the facility includes The Technical Training Centre, a fully equipped 48 track recording studio. The Programs culminate in the formation of production and management companies as well as Internship Placements at studios and companies within the industry. Financial assistance may be available to qualified students. Harris Institute is registered and approved by the Ministry of Colleges and Universities and is a member of the Better Business Bureau. Our objective is to provide the best trained people in the world to the Canadian Music Industry.

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Todd Booth	Composition & Arranging
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Brant Frayne	The Film Industry/Screenwriting
Joe Fried	Music Video Production
Don Garbutt	Digital Synthesis/MIDI
Joseph Gault	Graphic Design
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David Greene	Audio Post Production
Mike Greggs	The Booking Agency
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Liz Janik	Broadcasting Arts
Dimitri Komessarios	Video Post Production
Eugene Martynec	Digital Audio/Signal Processing
Doug McClement	Studio Orientation
Mark McLay	Live Sound/Lighting Design
Scott McCrorie	Audio Post Production
David Merrick	Music Publishing/Contracts
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Martin Pilchner	Acoustics/Studio Design
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Scott Richards	Music Marketing/Record Dist.
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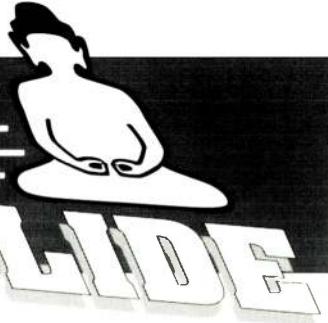
The following industry funded scholarships are awarded to students achieving academic excellence:

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To receive a copy of our syllabus or to arrange for a tour of the facility contact:

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THE ZEN OF SLIDE



Of all the guitar styles and techniques that are used today, few could possibly be as expressive and personal as the sound of the slide guitar. From what you choose to slide with (glass, metal, ?) or what string gauges and action you play with to your tuning and your processing, the world of slide guitar is one that is always conducive to developing an individual style of playing. I've found that despite certain limits you have when playing slide (i.e. you can only use three fingers for other fretting), the sounds of slide guitar can add expression to many different kinds of music and not just to blues and rock'n'roll.

I was first introduced to the sounds of slide through 1920s & '30s country blues — acoustic players like Son House, Charley Patton, Kokomo Arnold, King Solomon Hill, Booker White, Tampa Red and the two guitarists that I regard with the highest esteem, Robert Johnson and Blind Willie Johnson. I fell in love with the voice-like passion of their playing. It cut me right to the core. Soon I began to hear the more modern electric descendants of these players — Earl Hooker, Muddy Waters, Elmore James and later, Ry Cooder, David Lindley, Ellen McIlwaine and Lowell George. But the thing that really pointed me in the slide direction was hearing and meeting the great Toronto guitarist, David Wilcox. To my ears, he is a true master of the slide guitar, and I will always be indebted to him for his help and inspiration. Soon I began to want to learn everything I could about slide playing. I walked around everywhere with my slide on my finger. I began to keep one in my pocket at all times (still do) and most importantly, I started to re-learn all of my chord formations and left hand positions using my first three fingers, designating my pinky for the slide.

When I first started playing slide, I learned a lot of blues songs, mostly from records and with help from friends like Wilcox and Ken Whitley. Most of these songs were in open D or open G tunings or variations thereof. I experimented with different slides and guitar setups. I eventually ended up using a 5/8" Sears Craftsman deep socket wrench (thanks Morgan Davis), the kind that you have to go to the States to buy. I find that the higher the guitar's action and the heavier the strings, the better tone you get and the less fret and neck noise you make (though I sometimes like fret and neck noise). I found that even

learning the songs "note for note" left so much room for varying every note. The amount and speed of your vibrato; whether or not you mute behind the slide; how fast or slowly you move from note to note — it all really affects how you sound. Getting a good



Toronto-based guitarist/producer Colin Linden has lent his chops to numerous recordings including recent releases by Rita Coolidge, Michelle Wright and Watertown. He is co-writing with artists as diverse as Rick Danko, Garth Hudson, Levon Helm, George Fox, Lori Yates and Colin James. Linden recently completed a tour with Bruce Cockburn and has just released a new solo album, South at Eight, North at Nine for Sony Music/Deluge.

tone, playing in tune, not letting unwanted notes ring — these became my biggest concerns in life! It felt more like playing a violin or a pedal steel — or singing. So I began listening to other instruments for slide ideas.

After awhile, I'd begun feeling as comfortable with the slide on my finger as without and I started playing in standard tuning. Playing on the high E and B strings was quite similar to open D (or E) tuning, and playing on the B, G, and D strings was a lot like playing in open G, so using those ideas as a place to start, I dove right in. It was great to be able to play straight guitar parts through the body of a song and then play slide on the solo — or conversely, use the slide for chording and then play a non-slide signature riff. As an accompanist, this gave way to lots of freedom for arrangement ideas. To become more facile in standard, I started learning to play the melodies of some of my favourite songs. I thought of the melodies as though I were singing them. Thinking more like a singer was, and remains, quite a challenge — especially in the phrasing depart-

ment. Practising the speed and width of your vibrato helps when you're doing this. I start with a slow, subtle vibrato on one note and then gradually speed it up and widen it out. To check my pitch, I verify each long note with my digital tuner. To this day, I always play with my tuner on the floor in front of me so I can be confident, even if I can't hear anything on stage!

Slide guitar can be such an animated sound. It makes a perfect foil for a voice or a horn player (or a harmonica player with a sense of humour!). It also can add mystery or fire to a piece of music if you use your imagination. Try banging the slide against the neck, compressing the daylights out of it, vibrating the slide on the strings without plucking a note, fretting behind the slide to produce different chords or using a volume pedal (or knob) to create massive swells. The possibilities in slide playing are endless, especially when you begin discovering your own tricks.

Personally, I don't differentiate much these days if I'm playing acoustic or electric slide, open tuning or standard tuning, atmospheric or traditional playing. It's all rewarding, and each situation provides some kind of challenge. Recently, I was writing some songs with another guitarist who played slide in open G tuning exclusively. I decided to keep my guitar tuned to open G, regardless of what we were working on. We came up with a song in the key of D minor with a really nice slide part that can only be played in open G! We used several chords and voicings that we would have never found otherwise.

In closing, I wish all of you other slide players the best of luck in developing your playing. We're very lucky in Canada to have so many great guitarists living and playing here, including David Wilcox, Ellen McIlwaine, Ken Whitley, Morgan Davis, Colin James, David Baxter and Gordie Johnson. The slide tradition is a great one, and it's still going! ■

STREAMLINING YOUR SETUP

Having been involved (or rather addicted to) synthesizers since 1982, my setup has undergone numerous changes in size and content over the years. I've also learned a few valuable lessons over time — some in the studio, some playing live. Had I known a few things regarding keyboard rig design before I started, I could have saved myself a lot of time, money and aggravation. Some of these things are obvious, some not-so-obvious, but hopefully there is something I can pass on to save you some hassle in putting together your own system. These tips apply whether you use two or twenty keyboards; whether your gear is state-of-the-art or vintage.

TIP #1: *Avoid budget-quality cables!* I've seen so many people walk into their local music store, hard-earned cash in hand, ready to buy the latest state-of-the-art, fully-loaded, workstation-all-in-one, do-everything-but-wash-the-car synth with more features than the space shuttle and audio specs only the family dog would appreciate, only to grab a couple of 99-cent audio cables to connect it to their amp! What can you be thinking? You lay out countless thousands for the best-sounding gear, and run it through trash cables! Why spend the money on a great keyboard if it comes out sounding like a \$99 home keyboard? Keep the level of quality consistent throughout your system because the phrase "a chain is only as strong as its weakest link" is especially true with audio equipment.

TIP #2: *Don't scrimp on amplification.* This is a tough area to get right the first time, but if you keep some basic thoughts in mind, you should be all right. These are: 1) What environment will you be playing in MOST of the time; 2) How portable should it be; and 3) How much money have you got? (Okay, so that isn't that important . . . after all, that's what banks are for, right? It's always a good to become good friends with your bank's loan officer.)

With regards to environment, if you generally use your gear in a home studio environment, you will obviously want a good pair of studio reference monitors and a clean power amp (no cast-off home stereo systems, please!). If, like most people, you find yourself doing a number of gigs, this setup isn't very feasible. Should this be the case, you should consider how much power you need to adequately hear yourself over the always-too-loud guitarist/drummer combination and whether the rest of the band needs to hear you through your system (as opposed to a monitor system). The most flexible choice is a stereo rack-mount power amp and one or two wedge-type monitor cabinets. If this is beyond your budgetary limits, then a large keyboard combo amp should be enough for the average gig. One thing to keep in mind though, is that whatever system you use, it should be a three-way system with a 15" woofer. Keyboards produce a wide frequency of sounds and require a good speaker system to accurately reproduce them.

TIP #3: *Provide clean, regulated power for all gear.* This is an essential point. Each keyboard, module, effect unit, etc., in your rig is a computer, and as such, is very susceptible to damage from power



Rob Cooper is a freelance keyboardist living in Toronto. He spends his free time learning from his past mistakes. Most recently, he has been touring and recording with Warner recording artists Harem Scarem.

surges, spikes and unregulated AC. Investing in a power conditioner such as Furman's PL-Plus should be considered mandatory (think of it as a one-shot insurance policy).

If you've ever played a gig live, you've probably encountered unclean power. Treat it like the enemy! Do yourself a favour and save yourself a hassle later on. If you have a small rig, spend the extra money and buy a quality power bar with surge suppression and EMI noise filtering (these are sold as "computer" power bars). If you have a larger setup, run all power through the power conditioner to your power bars.

TIP #4: *Learn how to solder.* This is an invaluable skill, especially for keyboard players. Most of us live with "spaghetti" cabling, where all the audio, MIDI and power cables become invariably tangled. You can eliminate all the confusion if you spend some time customizing your cables so that they are all the correct length to reach their destination without coiling en masse behind your rack or under your stands. Leave a small amount of slack so that you aren't straining the solder joints, while making your setup look a million times cleaner and more pro. Most people know at least one person who knows how to solder — ask them to show you

how it's done. You'll appreciate the skill when you're in the middle of nowhere and your cable goes dead and the nearest music store is a two-hour drive away. Soldering MIDI cables is no different from any other cables as long as you remember which wire goes where. Knowing how to solder has some added benefits, one being that you can save money by buying bulk quality cable and quality connectors to make your own cables. Most music stores can sell you everything you need for this job.

TIP #5: *Invest in road cases!!* I can't stress strongly enough that if you plan on going out of your house with your rig, you better have everything in cases. Murphy's Law has a nasty way of hanging out with us musicians, and it'll find a way to cause a problem no matter how careful you are with your gear. This falls under the preventative insurance set of rules. Expect to pay well for these cases; budgeting around 10% per keyboard is a good guideline. You'll likely end up with enough left over for a good power bar and some quality cabling (d'you get the feeling I'm trying to drive a point home here? You should!).

TIP #6: *Try not to keep up with the Jones'.* Every six months, all the manufacturers try to convince us that the gear we have is outdated and we can't live without their latest offering. Sometimes they're right, but if you can avoid the "gotta have it" urge we all feel, and spend your time really learning all the capabilities of the gear you already own, you may find that you have more power in your rig than you realize. Then again, you may find that you really do need something new, in which case by all means go nuts and spend, spend, spend! Just remember tips 1 through 5 above, and hopefully, you will have an efficient, worry-free setup that will be an effective tool for your musical expression. Good luck, and may your rig be large! ■



SLAP IS NOT A FOUR-LETTER WORD

It's funny how slap bass has developed a bad reputation. Somewhere along the way, between Larry Graham and here, some slap-happy funkster popped one paradiddle too many and the bass world has yet to be forgiven. I don't know how it happened, but except for established thumb-slingers (and their close friends and family members), most music fans seem to view slap as the property of those few bassists who dare to have an ego in a domain once safely ruled by guitarists.

You just have to utter the word — that four-letter S word — in a room full of guitarists, and notice the resulting snarls and scowls. Somehow, to non-bass playing musicians, slap bass is synonymous with wanking or musical masturbation. Undoubtedly, this is a backlash against those who use slap "tricks" as a lion tamer might use a flaming hoop. Musicians have come to dread the moment where the begrudgingly allowed "bass solo" comes up and the bassist proceeds to flail his thumb at the strings as fast as possible, with total disregard for context.

It is these four-string felons who have spoiled it for the rest of us responsible slap "artists". But though there will likely always be Randy Covens and Brian Brombergs, there will also always be bassists who use slap as a musical technique, not a technical stunt.

Another thing — why is it that so much slap playing is still immersed in '70s funk cheese? Pull out the thumb and it's dust off the sparkly white bell bottoms and head for the disco! There is a time and place for everything and, yes, I confess I own and operate a T-Wah pedal (rarely), but I refuse to succumb to this stigma! I will not be forced to be cheesy! Nor will I stop at the '80s and settle for robotic octave licks.

Slap is a technique, not a style. And without launching into the familiar preach about how musicians should be open to all musical genres and not limit themselves by the barriers and stigmas and stereotypes of idiom, I would simply suggest that bassists treat slap as a means, not an end. In a music industry hampered by every variety of neo-conservatism, dare to be creative. Play whatever you hear in your craziest slap fantasies.

It is up to us bassists to improve the reputation of slap, and it is indeed a noble undertaking for this is a truly exciting technique with a great deal of scope. In fact, there remains much ground left to be broken in the field of slap bass. With these lofty ambitions very much in mind, I would like to discuss a couple of often neglected aspects of the technique.

The first of these issues is thumb angle. This seems to be a relatively controversial topic because there is such variety amongst the approaches of popular slap players. For example, Mark King (Level 42) plays with his thumb almost pointing directly upwards, while Flea (Red Hot Chili Peppers) plays with his thumb pointing downwards. The reason for this big difference is that Mark King wears his bass very high up, whereas Flea wears his bass down low.

Both players are excellent slappers, so it's hard to say that one is "correct" and the other "incorrect". But most players (Marcus Miller, Louis Johnson, Stuart Hamm, etc.) slap with their thumb at a 15-20 degree angle above the string. This is the "natural" position if you wear your bass at the level it is when you are sitting down and not using a strap. You'll notice that playing at a slight angle above the string doesn't require you to change hand position between slap and regular finger-style playing. Also, the more perpendicular your thumb is to the strings (either pointing upwards or downwards), the more difficulty you will have being accurate in only slapping one string at a time.



Fig. 1:
thumb
angle
of Mark
King
(level 42)



Fig. 2:
thumb
angle
of Flea
(Red Hot
Chili Peppers)



Fig. 3:
thumb
angle
of most
slappers

Another neglected topic in discussions about slap technique is muting. This is something that is absolutely central to the sound quality of your playing, since it is what ensures that noise only comes from the strings being played. For bass, most of the time three strings have to be muted while only one is being played.

The left hand, as in regular finger-style playing, is responsible for muting the strings above the one getting played. This is achieved primarily by the index finger which is kept flat across the strings in a barring type position. Just by touching the strings, the index silences the unplayed strings. Where the situation allows, other fingers also become involved in this muting process. This is important, since strings muted with only one finger can still produce harmonics if accidentally set off by the right hand.

The right hand is responsible for muting the strings below the one being played. This is accomplished by the side of your right hand below the pinky (see Fig. 4 below) which rests on the lower strings when you are slapping and popping on the upper strings.



Fig. 4

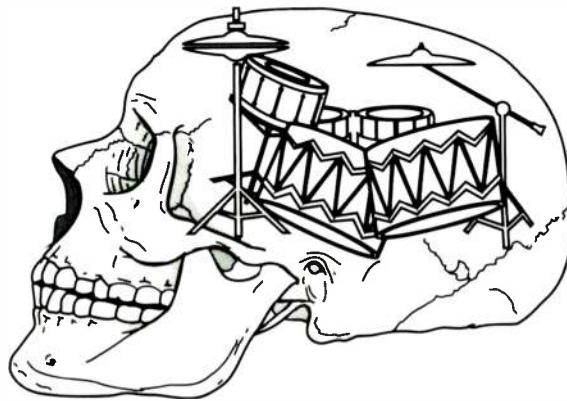
Some players (Mark King, for example) hook their left hand thumb over the fretboard in order to mute the E-string while upper strings are being played. While this is another possibility, I believe that this approach compromises left-hand fingering technique.

In my next column, I will introduce you to the concept behind my book *Slap Science: Rudiments For Slap Bass*, which I expect to have released by the end of 1993. Keep slapping and play music. ■



PHOTOS: ANNE ZBIRNEW

Peter Murray is a bass teacher, session musician and producer based in Toronto. He has just returned from a European tour with his band, *surrender dorothy*, and is busy completing his instructional book.



A DRUMMING STATE OF MIND

Some gigs are more memorable than others. I can recall one in particular, some years ago now, when I played in the warm-up band for The Guess Who. I was excited about playing on the same bill as their drummer, Gary Peterson, whom I'd admired since I was a boy (I would stay up late and pray that the batteries in my transistor radio would last until one of their songs came on).

On this particular night, I was determined to impress Gary. I had struck up a conversation with him at soundcheck, shuffling nervously from foot to foot as I mumbled and fawned. He was quite patient, but I was probably the ten thousandth fawning drummer he'd met in his career. At the show he came out and peeked at the band during our set from the side of the stage. I thought I could feel him watching. I poured on the coals. I was a whirling dervish, whacking and pounding with indiscriminate youthful exuberance. Hoo, hoo! I was sure he'd want to come over and hang out with me after this barn-burner.

After our set, I was like a limp rag. My arms ached from squeezing the sticks in a death grip. I took some ice from a bus-pan and began to soothe the swelling and ache of my tired forearms. Gary strolled by and asked me what on earth I was doing. I proudly explained my injury, thinking he would approve of my selfless killer instinct. Instead, he looked at me in surprise and disbelief and said, "If you're in this much pain today, what are you going to be like when you're my age?"

In one moment, the old pro shed some invaluable wisdom upon an energetic rookie. He was right. This drumming business was not some relaxing pastime, like photography. And it was not a sport with a short span of usefulness, like football or hockey. This was my career and what I most wanted to do with my whole life; not for just two or three years. I had to learn how to make this carcass of mine survive and even flourish under physically challenging conditions.

The drummer drew the short straw when it comes to physical workload. We, as a rule, use all our limbs almost constantly, and many of us are singers as well. We require strength, control, balance, sensitivity, good breathing techniques (no kidding), stamina, accuracy

and a gamut of other more minute qualities. It's no wonder that Gary Peterson was worried about my future: it takes a whole lifetime to really become proficient.

When non-drummers sit at a kit and try playing for a couple of minutes, they'll often pant and sweat and grudgingly admire the laborious task a drummer has before him. After a few years, most of us take our stamina for granted, but after a recent bout with dysentery while on a European tour, I became acutely reacquainted with just how physically taxing my job can be.

Through the years, I've learned the importance of a comfortable warmup period. After suffering pains, strains and tendonitis, the only defence I have found is a warm-up which has almost become a ritual. I find that I do the same stretches, rudiments and exercises in practically the same order before every show. In fact, if I haven't had time for my regimen, I don't feel quite right. It warms up my mind as well as my body. And as much as I would underscore the importance of warming up, I don't think that there is any accepted way of doing it. Everyone knows their own minds and bodies best, and should pay attention to what is most troublesome or painful. Your individual tendencies in technique will dictate which muscles and tendons are most likely to become injured or fatigued.

During a performance, you have a great deal of influence over your physical well being. By this I mean strain and overexertion. Sometimes though, for a myriad of reasons, one's ability to be relaxed can be swept aside in a wave of excitement or confusion. One painful lesson that I've learned very well is that you must keep your wits about you in regard to your physical body, regardless of the emotional high you may experience during a performance. Countless times, I've made the mistake of letting my body get as excited as my soul and have had to gobble painkillers for three days afterward.

Too, if you are relaxed and in control, your playing sounds better. It will be more rhythmically consistent and smooth, but equally important, it will sound better tonally. This is where the voodoo comes into the equation.

For some inexplicable reason that goes beyond mere physics of technique, I always sound like me regardless of the drumkit I play

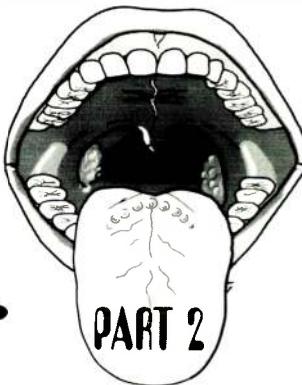
upon. You always sound like you. We all know this, but seldom pay attention to it. I've always suspected that it involves some of the more mystical hocus-pocus that surrounds the music of humans. Vancouver's Mike Root (a guest columnist for CM in the past) has called it "Body Resonance". I couldn't think of a more apt title.

If you consider yourself less a controller of your instrument and more an integral part of it, the theory of "Body Resonance" begins to seem more and more realistic. If you try to clear the pipe that the music runs through, so to speak, its delivery will be easier. Although I sound as if I should pull up stakes and move to Haight-Ashbury, I can honestly say that I believe that music is not only within all of us, but surrounding all of us and our state of mind. How it affects our bodies profoundly affects the music we make. Peace, man. ■

Vancouver-based Vince Ditrich currently plays with Spirit of the West. He has worked with numerous artists including Paul Hyde, Sue Medley and Mac Moore. Vince was the recipient of the CARAS award for outstanding percussionist of 1991.



the TONGUE



In this continuation of last month's article on the important role of the tongue in brass playing, I'll discuss double and triple tonguing (and how to improve them while riding the bus), jazz articulation, and the Type 5 tongue position for slurring and sustaining.

Double and Triple Tonguing: To produce rapid tonguing effects, we add the syllable 'K' or 'G' to our single tongue syllables of 'T' or 'D'. Thus, to get a double tongue, we articulate 'TU-KU-TU-KU', or for a softer sound we use 'DU-GU-DU-GU'. For triple tonguing, we merely add another 'TU' syllable: 'TU-TU-KU TU-TU-KU', etc. The AA and EE syllables for the low and high registers do enter into play here (according to the register being played) but most rapid tonguing will be performed in the mid-register between low and high C, so we will be mainly concerned with the 'U' syllable. (This is fortunate because rapid tonguing becomes much more difficult in both extreme registers.)

There is no other route to mastery of this articulation than lots of practice, but I will offer a few insights. First of all, the 'KU' is the difficult syllable, as it is produced with the back of the tongue rather than the tip. That is where you will feel the most strain with extended rapid tonguing. For this reason, most people have a smoother triple than double tongue, (less 'Ks'), though I have found most people will judge themselves just the opposite. If you really want to put yourself to work, try playing an exercise with all 'K' syllables.

Secondly, it is easier to rapid tongue fast than slow because it masks the difference between the 'T' and 'K' notes. Ideally, both syllables should sound the same. Therefore, it is excellent practice technique to play an exercise painfully slow (this takes determination), and then up to tempo. The closer you can match the syllables at a slow tempo, the better they will sound when you speed it up.

Next, when articulating the syllable 'TU', think of the French pronunciation. It is lighter and less broad than the English, and it utilizes a shorter backstroke which logically makes it easier to move your tongue faster.

Finally, something for those who say, "Why do I need to practice these techniques if my playing situations don't require them?". Two reasons: The more confident you are with various articulations, the easier it is to play everything. Practising double and triple tonguing will do your single tongue a world of good and help you to establish your own unique jazz articulation. The second reason is that practising rapid tonguing can also help build your high register, something almost all trumpet players desire. For proper tonguing, your mouth corners must be extremely firm, to allow your tongue the mobility it requires without putting undue strain on your lips. By concentrating on this point, you will improve not only your tonguing, but will also strengthen those mouth corner muscles which are so crucial in the high range. At the end of a lengthy tonguing exercise, done properly, you should feel strain in the back of your tongue and in your mouth corners, but you should still be able to produce notes at the top of your range. This is a side-benefit of rapid-tonguing practice that shouldn't be overlooked.

There is one further topic of importance in this discussion of rapid tonguing: your fingers. What may sound like a sloppy tongue is very often partially caused by faulty coordination between the tongue-stroke and the fingers. You are articulating notes quite rapidly and

the slightest mis-coordination between the 'TU' or 'KU' and the execution of the proper valve combination can blur the crispness of the notes, and create a split-second backpressure of air at the mouthpiece which will tire you faster. You can observe this coordination better when not actually producing sound on the instrument. Press your lips loosely together so you hear a puffing sound when blowing through them. Try to double tongue a two-octave C scale in this manner while fingering it on the horn, or simply on a table or your leg. You may be surprised how difficult it is to do this perfectly (and you will be able to tell if it is perfect or not). When you have the horn in your hands, you can listen for the click of the valves moving up or down in the casings occurring simultaneously with the puff of air through your lips. I practice all my scales this way (including major, minor, dominant, b9, whole-tone, diminished, altered and others), with different double and triple patterns. While doing this, I am developing my tongue, my fingers, and practising my scales all without playing a note. This exercise can be done during rest periods in your routine, on the bus, or practically anytime. I also recommend going through any difficult passages this way, fingering and tonguing through them prior to playing them. You should aim to develop your fingers to the point that you can tell if they are warmed up each day, just as with your chops.

Jazz Articulation: This is something that many students ask me about. Unfortunately, it is not as clear-cut as classical articulation. One of the things that makes a jazz player's sound so individual is that we each develop our own personal approach to articulation. My best advice is to practice your legit tonguing techniques and then listen and try to copy many different jazz players to get a feel for the variety of approaches that have been adopted. In general terms, it may be stated that jazz tonguing usually involves a combination of legato single tongue and slurs, with possibly the odd triple-tongue figure. I have rarely heard double tonguing used effectively in a jazz context. Wynton Marsalis notwithstanding (trombone players may use a fair bit of double tongue, as they are at a disadvantage in accomplishing fast lines with the ungainly slide). For all-round mastery of articulation, including fingers that move so crisply that it sometimes blurs the distinction between tonguing and slurring, you just can't beat Wynton. Other great players that are notable for their very distinctive articulation include Clifford Brown, Clark Terry and Freddie Hubbard. As with all jazz and music study in general, listening is the key.

The Type 5 Tongue Position: This is a tongue position for slurring and sustaining which I have found to be extremely advantageous. It was taught to me by Don Reinhardt. Your tongue must be a certain length for it to work, so not everybody can adopt it, but it is worth experimenting. The purpose of this position is to prevent the tongue from acting as an impediment to

Chase Sanborn is a free-lance trumpet player and teacher in Toronto. He has toured with Ray Charles, and is currently active as a jazz and/or lead trumpet player.



STRAIGHT TO THE POINT

Some Straight Talk from Mona Coxson

the free flow of air, once the attack has taken place. This contributes to a more resonant sound at all dynamic levels.

The attack of the note remains the same as previously described: the tip of the tongue must strike the back of the upper teeth or gums or higher, depending on the register (remember, it is the backstroke of the tongue which releases the flow of air for all tongued notes). The contour of the tongue will be determined by the syllable used: AAA for the low register, OOO for the middle, and EEE for the upper register. Following the attack, the tip of the tongue must snap down into the 'gully' in the floor of the mouth at the bottom of the lower gums. Practice this manoeuvre without the horn first, saying the syllable 'TAA' and letting the tip of the tongue drop down after the initial attack. You should find that the syllable is articulated as usual, only now the tongue is down at the bottom of the mouth, giving the airstream an unimpeded passage. Now try saying, "TAAA-EEE-AAA-EFF-AAA", leave the tongue in the Type 5 position after the initial attack. You should feel that the tip of the tongue is pushing forward against the lower gum on the EEE syllable. This causes the back of it to arch upwards which, as you have learned, will facilitate upwards slurs and make it easier to play the higher notes. The forward tongue pressure also helps support the jaw, which should protrude slightly when ascending. Conversely, reduce the forward tongue pressure to descend, causing the tongue to arch lower, and allowing the jaw to relax and recede slightly.

As I mentioned, the Type 5 tongue position will help a great deal in executing slurs and will increase the resonance of your sound. Try playing some slow slurs up and down, such as in a sustained ballad to practice this technique. My usual caveat applies: Don't expect this to work immediately or happen overnight. It will take time before this or any other physical change feels and sounds natural. Let your ear be your guide in determining whether certain techniques work for you (after an appropriate period of time trying them), and also when you are ready to take them out of the practice room and onto the gig. My general rule is: if you have to concentrate on a physical manoeuvre, then it probably needs more work before it will improve your performance. When playing music, think about music, not tongues, diaphragms, etc. Diligent practice will insert proper methods of playing into your performances and allow you to make music with minimum interference from the instrument. ■

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The List

Now that I've got you all yelling into your horns (CM, Feb. '93), it's time for some practical stuff that hopefully will assist you in getting through your next gig — and may even get you hired back someday!

I've compiled a list of things that I carry with me to practically every show; the compendium of objects came about as the result of many jobbing gigs, sessions and tours in which I'd get the crappy mic stand, lose a mic cable or be searching for the recording studio ten minutes into the session (yikes!). Rather than provide an explanation for every item, suffice it to say that virtually everyone to whom I've given this list has subsequently called me to say that it's saved them some grief and helped with their jobbing prospects.

Oft times it's not just how you played that secures a return call on a gig. Not noodling between songs, dressing appropriately and enjoying yourself (or at least looking like you're enjoying yourself) can help ensure a return gig. Between your willingness to be the bandleader's last concern (by knowing your parts, paying your tab, smiling, etc.) and being prepared for adversity (playing without a monitor, not getting solos on any of the cool tunes), you can parle that one job into a steady gig.

So here's the list: most of these items can fit into a small carry-on or duffle bag — the more pockets the better.

Gene Hardy is the alto/tenor/bari bass saxophonist and violinist for the Bourbon Tabernacle Choir and teaches privately in Toronto. In addition to BTC's new Yonder/Sony release Superior Cackling Hen, Gene has contributed performances to albums by the Barenaked Ladies, Rheostatics, Big Sugar and Gregory Hoskins and the Stick People.



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Sax Player as Musician who meets big time record producer, has a seven-hour soundcheck or is trapped in a hotel room in the middle of nowhere 50 miles from the nearest open restaurant at 3 a.m. (and missed dinner because of the seven-hour soundcheck)

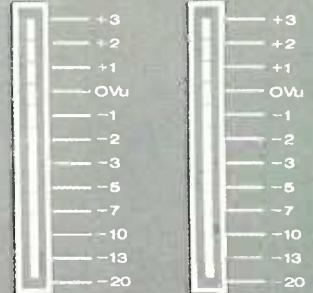
- Demo tape
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Sax Player as Musician who gets hired back

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SERIOUS VOCALS

THE BELLE CANTO TECHNIQUE

This is my second column for *Canadian Musician*, the first being some years ago when I had just begun to study the Belle Canto technique under Mr. Edward Johnson, a former opera star of the New York Met. Now it's over ten years later and I find that I'm a teacher myself. Ed is semi-retired at 70 years of age (he still teaches a select group of students one day a week) and next spring he hopes to release a book and accompanying video on teaching the Belle Canto Technique.

There are roughly four stages to learning the technique; and the biggest thing I learned teaching it is that you have to be patient, both as a teacher and as a student.

Phase I: Lifting the Throat

This is the first thing the student learns. The reasons for this are two-fold:

1. When you "lift" your throat (much in the same way as you do when you yawn), you relax the muscles in your neck. When singers sing using the muscles of the neck, the vocal chords, which are situated in the middle of that muscular mass, become too "taut" or too "tense". The vocal chords have to be "taut" or "tense" to a certain degree, and when they vibrate and tap together they create sound (which is really only vibrating air). When you use the muscles of your neck to sing, the vocal chords become more tense than they should be, strike each other too forcibly, and swell up along the inner edges. As we go higher in our range, the vocal chords become shorter and vibrate much faster. This swelling we get from banging our vocal chords together too forcibly acts like a weight on the vocal chords, and prohibits them from vibrating as fast as they should to create a note. This is why when you yell or scream, the next day you are hoarse. You lose your top voice first because those vocal chords have to vibrate the fastest.

2. The singer must lift his throat to create a large opening at the back of the throat. This allows air from the lungs to be directed off the hard palate (the bone at the front of the mouth) to achieve "resonance".

During this phase, the student must also be able to form his lyrics with his tongue and his teeth, as using the mouth to form lyrics will cause the throat to drop.

Phase II: Resonance

Resonance is that vibrant quality which good singers have that allows them to make their voice project or travel without apparent ef-

fort or, in simpler terms, your volume knob and, to a large extent, your tone control. Resonance is created on a hard surface. Hard surfaces reflect sound and soft surfaces absorb sound. That is why singers who sing from their throats usually end up with sore throats. To compensate for their lack of volume because they are singing off their soft palate, they try to force more air through their vocal chords and end up screaming or yelling. Once again, this causes the vocal chords to strike each other too forcibly and swell up.

There are two surfaces in your head which are hard enough and where air can reach to create that hard surface resonance in the voice. The first is your hard palate. This is bone covered with skin. The second area is your sinus cavity. You have eight sinus cavities in the front of your face. Two big ones are situated beside your nose under your eyes, two medium ones can be found between your eyes, and there are two small ones on either side of your head in the temple area. These are holes in the bone which are entered through the back of the throat.

The mouth and sinus cavities are the resonators of the voice. If you could put your ear up to the vocal chords when they tap together to create sound, you wouldn't hear a thing. It's only after you take that little bit of vibrating breath and amplify it in the resonators, that we hear someone talk or someone sing.

Some of the breath that comes from the lungs passes through the vocal chords and travels up into the sinus cavities where it vibrates to create head tone, head quality, or head resonance. Some of that same air from the lungs vibrates in the mouth and we get mouth tone, mouth quality, or mouth resonance. Mouth tone is a very ugly, harsh, driven, yelling type of sound. It's only after you combine that mouth tone with the sinus cavities that we get a singing sound because the sinus cavities "soften" or "sweeten" that ugly mouth tone.

Our voice is created by directing our breath off the bone in the front of the face. The "mask of the face" is an imaginary triangle in the front of the face. The point of the triangle is in the "V" of the upper lip, with the sides of the triangle going up across the cheekbones to the temples and then straight across the bridge of the nose from temple to temple. The lowest notes are mentally thought of to be as wide as your baby finger, sitting right in the "V" of your upper lip. Your highest notes will be mentally thought of as being as

wide as your head, right across the bridge of your nose from temple to temple. Your mid-range notes you will imagine to be about 1" wide and sitting right behind the nostrils of the nose about 1/2" above the roots of your upper teeth.

During this phase, I tell the student that they will know if they're doing the resonance correctly if they feel a "buzz" on the front of their face. They will probably also hear the difference in the tone of their voice.

Phase III: Inhalation

Good singers don't "belt" or "push" their voice, they "inhale" it. As they sing, they suck air in through their mouth and mentally focus that breath off their hard palate. They don't think of this as being their breath however, they think of it as being their "voice" or their "sound".

We inhale our voice for four reasons:

1. We don't use any of the muscles of the face or neck when we sing, which fits in perfectly with that scenario of a relaxed throat.

2. We take tension off the vocal chords. When we "belt" or "push" our voice, we lean on the vocal chords and have little or no control over what we are doing.

3. The amount of all we inhale is equal to the amount of air which is drawn up out of the lungs, into the mouth. It takes very little breath to create sound, it's how effectively we focus that breath off of the resonators. Most vocalists use all their air on their first couple of notes, but inhalation allows the vocalist to control his breath consumption and sing long passages of music without having to take a breath.

4. When singers "belt" or "push" their voice, the air that comes from the lungs is expelled through the mouth before very little, if any of it, has a chance to go up and



Brian Vollmer is lead vocalist for Helix, and teaches voice privately in London and Cambridge, ON.

resonate in the sinus cavities. It's the sinus cavities that sweeten that ugly mouth tone, so when singers "belt" their voice, they eliminate the overtones of the voice. When the voice is inhaled, the stream of air that is being sucked in through the mouth meets the air coming from the lungs in the mouth. The air gets in a swirling motion. The only place it can escape is up through the back of the throat, through the sinus cavities, and out the nasal passage. By forcing our breath into the sinus cavities, we force our sinus cavities to vibrate, once again adding the overtones back onto the voice.

Phase IV: The Diaphragm

This is the last stage in teaching the student. Once we reach this stage, we begin working on range. Up to this point I've only worked the student in their bottom octave.

The majority of people only use the top 1/8th of their lungs when they breathe. This is called "clavicular" or "chest" breathing and is almost useless when a person sings because there is not enough breath to sing more than a few notes. Most singers run out of breath and subsequently go flat. If we cannot use this "chest" breathing to sing, we must use what is called "diaphragmatic" breathing.

The diaphragm is a muscular fibrous organ attached to the base of the lungs. It is dome-shaped and looks like a loaf of rye bread. When it is put in a "lowered" or "flattened" position, it pulls the lungs downward and sucks them full of air. When the singer sings, the diaphragm moves back up into its normal "dome" position, pushing the lungs upward and forcing the air to be expelled from the lungs. The diaphragm works like a human pump.

In Conclusion

The biggest thing I've learned since I began to teach almost three years ago is that you must have the utmost patience when teaching or learning this technique. Anyone who is looking for a "crash" course on how to sing should look elsewhere for instruction. If however, you are willing to put in the time and effort required to learn how to sing properly, you should still have your voice when you're 60 years old. Proper instruction will also enhance your tone, increase your range, and add to the longevity of your voice.

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Inspiration

SOWING SEEDS

What is inspiration? Where does it come from? Why should you care? Well, the Oxford dictionary describes inspiration as "divine influence in poetry and Scripture; prompted thought; sudden brilliant idea." As for where it comes from, Freud maybe would have suggested the subconscious or the collective consciousness. Maybe it just floats around in the ether waiting to strike the unsuspecting. Perhaps it's from the hand of God itself! We may never know for sure, but anyone who's felt inspiration at work knows it's from somewhere bigger than us.

As for why we should care, believe me, if you're a songwriter... you'll care! Many's the time I've sat plodding away at the same chord progression for days getting nowhere but frustrated, ready to chuck it all in favour of the *Star Trek* re-run just starting on T.V., when I suddenly find a song "playing itself" at the end of my fingertips. Oh yes, the reason we songwriters persevere — all for the golden moment of inspiration.

Inspiration, like our West Coast weather, is unpredictable, so I say heed that old girl guide motto — "be prepared"! Granted, it's not always possible to walk around with a keyboard or guitar under your arm, but it is possible most of the time to pack around a notebook or a mini tape recorder. Both are excellent ways of keeping track of ideas, thoughts or grocery lists. Although unpredictable, I believe inspiration is something a songwriter can become "attuned" to receiving. I also think it's something that can be nurtured and developed as the songwriter learns to keep the channels open and to, what I call, "sow seeds". By sowing seeds, I mean keeping track of ideas, possible titles for songs, interesting phrases, concepts to write about, snippets of conversation or just words that have a sound you like. Take a couple of pages of your lyric book and devote them to this. I find that 90% of this will end up being trash, but the other 10% will find it's way into songs or, many times, be the hook or title of a song itself. Don't be too self-conscious about this, no one has to see it but you. Just jot down the ideas as they come without analyzing them. A couple of words that I wrote down in my book, "lifeline" and "sway" continued to hold my interest for months, churning the gestation period, before the music and lyrics came along to make them into songs. Both appear on my debut album, *Back to the Wonderful* with "Lifeline" being the first single and video.

The songwriter should always be looking for ideas for songs, while watching TV, driving the car, shopping or whatever. You never know where you'll get that great title for your next hit! During the Gulf War, I saw in the paper the phrase "The Kissing News", referring to the daily Arab propaganda disguising the recent destruction. I wrote it down as an interesting phrase, then underneath wrote "The Kissing Ground" which would later become the title of a song I had yet to write. Keeping track of these ideas in your notebook will prove beneficial with practice and perseverance, and provide you with a well of ideas for the time you hit on that next great piece of music.

When you sit down to write, I find it helpful to get into the right space, to run through some favourite songs first. These pieces should be familiar and enjoyable to you. Let's face it, you can't force creativity, it has to flow. Doing this gets you relaxed, warmed-up, the music flowing through you. Once you're ready, you can start noodling around. With a little luck, and if the moon and stars are lined up right, you should be ready to let the inspiration pour through you and write that next big hit! Don't worry if it's not happening, there are always *Star Trek* re-runs!

When you find yourself inspired, run with it as far as you can, getting down as much of the raw idea as possible. Don't bog yourself down in production if you're working in a studio set-up. Worry about the horn shots later, for now go after the meat and potatoes of the song. Most of the time, I'll get the chorus, hook and a verse (two verses if I'm lucky) in one go. Sometimes I'll just get the groove and chord structure. This is where technique and craft come in... finishing the song (I'll save this, though, for another article)! Sometimes, the whole song will come complete; lyrics, music, even the bridge!

One such time when a song literally "woke me up" to be written was the night I found I was to be a father for the first time. I spent that evening in a state of shock, euphoria and simple amazement marvelling at the prospects of some little person calling me "Dad". Before going to bed, I wrote the lines: "A little bit of you, a little bit of me, a little bit of love" down in my lyric book. At about 5:00 a.m., I woke up with this song literally going through my head. So in the early morning light, I sat at the keyboard with headphones on "finding" the chords to the song I was hearing. By lunch time, the tune was written and the demo was completely recorded. "A Little Bit of Love", with its rousing gospel choir ending, stands as one of the most emotionally-charged songs on my album. A true inspiration.

I've always maintained that songwriting is 10% inspiration and 90% frustration, but the rewards of creating a great song always make it worthwhile. If you learn how to make the most of these precious moments and cultivate an atmosphere of expectation and preparation, you'll be ready the next time inspiration visits your fingertips.



Vancouver-based Crusoe has been the recipient of numerous FACTOR songwriting awards. He was featured in our Oct. '90 Showcase, and has recently released his first independent album, *Back to the Wonderful*. This year he received a VideoFACT award to shoot his debut video "Lifeline", featuring actress Rae Dawn Chong.

We're not one to throw stones. However, big mixers with zillions of knobs and switches may be impressive on stage for rock acts, but for broadcast work, post production, theatrical productions and similar applications, they're overkill –

David vs. Goliath.

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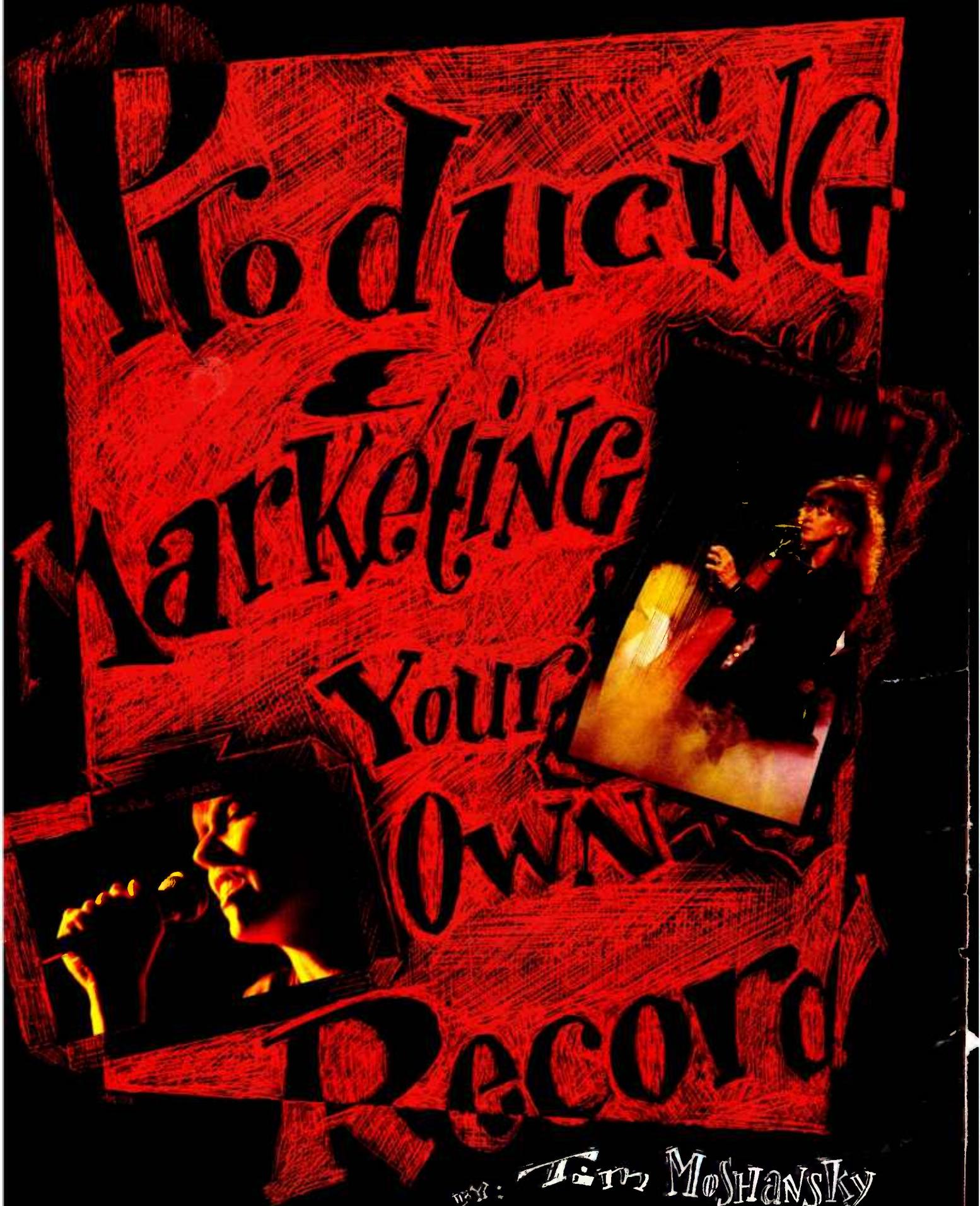
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by: Tom Moshansky



We

We're all familiar with the rags-to-record contract myth—you've got some original material together with your band and you're really dedicated to "making it" no matter what happens. One night you're playing in some smokey bar and giving it your all, and some cigar-chomping talent scout from a record company happens to see your performance. He's so impressed that he approaches you after the show, introduces himself and offers to sign a deal with the band that includes a considerable six-figure cash advance and funding for recordings and videos of the band. The record hits the Top 10, goes double platinum, and the band becomes a household name. The record company is happy, you all get to live lavishly off of the royalties, tour around the world and make albums till your hair turns grey. Sounds pretty good, doesn't it? This is the music industry version of the Canadian Dream, and while it has happened and will happen again, the reality of the music business and sheer volume of bands competing makes it as likely to happen as being hit by a runaway steam roller.

The other side of the coin, as many bands and musicians have proved in the last 10 years is that there is an alternative to the star-making machinery of the major record labels — the independent release.

The most recent example of a Canadian indie band becoming outrageously successful in a short period of time is, of course, the Barenaked Ladies (BNL). The Ladies started out as a couple of guys writing and recording their own music for fun in their parent's basement. Steven Page met singer/guitarist Ed Robertson while working at a music camp and they began writing songs together. They went on tour for a year with a comedy troupe called Corky and the

Juice Pigs, and eventually added Jim (double bass/vocals) and Andy Creeggan (congas/piano/vocals) who they knew from camp as well, and Tyler Stewart (drums/vocals), who they "stole from another band at the Busker's Carnival" in Waterloo, Ontario.

With the band complete, they released a tape called *Barenaked Lunch*, which sold several hundred copies at their live shows.

The real break came when chain record stores like Sam's and HMV started asking for copies of their tape. Steven's dad, Victor Page, who had already helped finance the manufacturing of the cassettes, began handling the distribution duties. Throw in a lot of live performances, a media blitz of radio play, television appearances and magazine stories and the rest is now Canadian music history. After all was said and done they had sold 85,000 copies of their 'demo' tape, and changed the whole concept of what an autonomous organization can achieve in the music business.

To help get an overview of the what it takes to release your recordings successfully, CM talked to a variety of people from all facets of the music industry, including managers, lawyers, radio programmers and independent record companies, as well as bands such as the Barenaked Ladies and others who have embraced the new wave of the do-it-yourself ethic. What follows is by no means a tried and true formula for success, but hopefully it will help you avoid some common

mistakes, and give you some suggestions on how to make your product look, sound, and sell better.

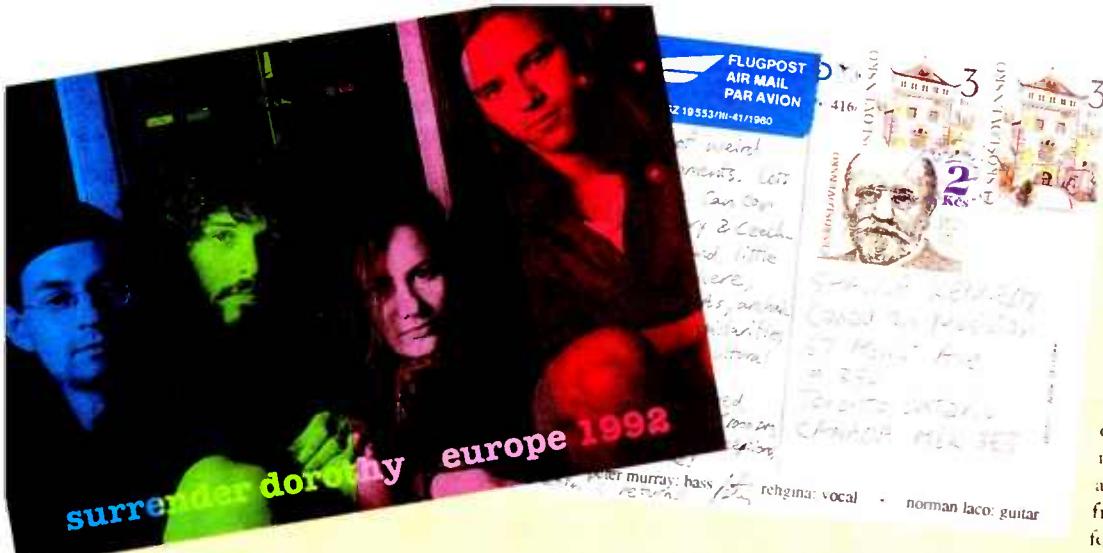
Please Release Me — Putting Together A Product

It goes without saying that the music has to come first. If there isn't something there to excite the listener, nobody is going to buy it. Regardless of how many demos you make, when the time comes to release a recording of your music you have to think of it as a product. No matter which way you look at it, it's a business and the music is a product that has to be exploited. It's just the reality of it.

... the music is a product that has to be exploited. It's just the reality of it ...

The first step is obviously the recording of your music onto tape, which involves going into a studio and spending thousands of dollars, right? Not necessarily. There are other ways to get your recording done, including bartering with small studio owners, having a friend in recording school use you as a science project or borrowing the money from your parents or relatives. Another option is to put the money that you would normally put into going to a studio into buying your own equipment. Many well known Canadian musicians are now recording and mixing major releases at their own studios, including Paul Janz and Jeff Healey.

CONTINUED...



surrender dorothy follows the Yellow Brick Road to Berlin

A band's first tour is inevitably its first big test. When surrend dorothy embarked on a self-arranged, three-week excursion through Europe, we watched as the record companies put all interest on pause, realizing that if something was going to break up the band, this was it. At the same time, however, we won a great deal of respect taking on a European tour as a productless, unsigned, unmanaged, unbooked, unpublished indie band. Independent, in our case, meaning entirely self-propelled.

We were warned that organizing a tour overseas was a difficult task for managers and record labels, let alone lowly musicians — but we forged ahead. Told that we had a "European sound", we were curious. Rehgina (lead vocalist) and myself (Peter, bassist) both speak German, and Norm (guitarist) fakes well. Between the band, we had friends scattered over the continent that would be able to help us coordinate a successful trip.

Industry-speaking, we wanted to be exposed to territories other than Canada and not limit ourselves by our citizenship. We felt a European record deal was at least something to look into — in fact, we knew the trip would give us a better perspective on what we did have together as a band, making us

tighter both musically and personally. The focal point of our odyssey was the Berlin Independence Days Conference. Not unlike New York's New Music Seminar or Austin's South by Southwest (both of which we have also attended), this is an opportunity for bands to have direct exposure to music industry moguls (and lackeys) from across the globe. Since we were accepted at BID, we qualified for an International Showcase Grant from FACTOR with airfare covered by SOCAN. Luckily, these prospects came through and eased what threatened to be an unwieldy financial challenge. Still, we had to save and even borrow money, having to put all the cash up front.

Since we had found a way to get over to Berlin, we couldn't help but notice that the entire European continent was at our disposal and realized we would be foolish not to set up a little tour around the dates of the BID Conference.

The first step, aside from buying penny rolls and doing favours for close relatives, was to network as much as possible, picking the brains of any musician or manager with European experience. Between these valuable contacts and information gathered from our own European friends, we were able to collect a reasonable list of agents, venues and record companies. The advice poured in . . . as people heard of our plans, we were showered with miscellaneous

One of the most obvious ways to save money in the studio is to do your preproduction before you get there. Ex-Blue Rodeo keyboardist Bob Wiseman, who now produces a number of independent artists, offers the following advice: "Preproduction is usually the most important stage of the recording process; it allows you to put your songs under a microscope and analyze them from start to finish. Ask yourself, 'Is this the best arrangement or not?'

Preproduction allows you to take your time and figure out what is perfect, without spending any money. When you're completely satisfied, at that point you can enter the studio to record efficiently and with confidence."

Jean Ghomeshi from Moxy Fruvous, a popular indie band based in Toronto, recalls how their song "King of Spain" was recorded. "We mixed and recorded the entire song in three or four hours. This is a song that has a video that they

information: suggested flavoured vodkas in Hungary; quaint clubs converted from mansions in Czechoslovakia; and warnings about everything from equipment theft to performance art in Prague.

Without a European "product", we were unable to attract an agent. The fax machine purred as envelopes were licked and phone calls were made in the middle of the night to inebriated Eastern European club managers with slurred broken English. Our rehearsals became assembly line working parties. We managed to set up a two-week tour through Germany, Austria, Hungary and Czechoslovakia. Through the fevered pitch of the preparations, emotions ran high and made for some tense moments

• DO investigate taking over your own equipment, if you don't have too much. It will likely cost less than renting.

• DO take someone with you outside of the band. You need someone objective to keep you on track when you start losing perspective. We brought our friend Nick as techie, roadie and spiritual advisor.

• DO talk to as many people as possible before going. Most people who have "done it" will be excited for you and more than happy to share info.

• DO document the trip well. Pictures and videos can be useful (not to mention hilarious) when you return.

play on Much Music, they play it on radio — and we're not totally happy with it. We could have probably spent a week on it, but because we had a limited amount of money, and therefore not a lot of time, we went in there and kicked ass. I'm not saying that everything that's done in a rush is good, but I do believe if you have a short period of time you really stick to your agenda." Foregoing the "frills and "extras" of commercial studios is also a way to keep costs to a

MURRAY: DO-IT-YOURSELF EUROPEAN INDIE TOUR

once all the planning was done.

When we landed in Berlin, we were plunged into culture shock. We found ourselves warmly welcomed, but deprived of many of the things we used to take for granted. Private phones were but a mere fantasy and we had to wait in line at pay phones for up to an hour anytime we had to make a call. Equipment rental was astronomically expensive, as we were quoted around \$2500 to rent two amps and a drum kit for three weeks. Renting a van cost around \$2000, and diesel cost twice as much as regular gas. Luckily we were able to find some cheaper gear through friends, but the cost was still incredible.

Despite the lack of speed limits on the highways, we ended up screeching in at the last minute for every gig. The cherry red Peugeot we had rented held up for most of the 5500 km we travelled. We were glad that we hadn't been able to strike a deal with the owners of a '79 wooden framed

East German Barkas van in Berlin. Not only would it have broken down in Western Germany where parts aren't available, but it would have driven no faster than 90 kph.

The crowds were excellent, especially in Budapest and Prague. The audience even sang along with our music (which they had never heard before)! There was great communication between the band and the listeners despite the language barrier. We received invitations to play at open air festivals in Sweden, Germany and little Hungarian towns on the Russian border and all the clubs wanted us back.

Between gigs, most of our time was spent driving, planning things, promoting our gigs and finding accommodation. European knowledge of Canadian music seemed to consist of Rush, Bryan Adams and little else. But at the same time, there seemed to be a great interest in Canada; ours is a country with an

unparalleled reputation in Europe. We were whisked over every border with smiles all around. We were never even asked to see the carnet we had purchased to help our equipment through customs.

The Berlin Independence Days Festival was good exposure to the European indie scene, and educated us about the current industry climate which is very cautious and slow because of the legal ambiguities surrounding the Maastricht Treaty. There are very few signings happening in Europe now, and contract negotiation is difficult because nobody has a clue what shape the European legal system will take in the next few years.

That aside, we made many contacts that will greatly enrich future visits, and have gained a new appreciation of what we have here in Canada. We look forward to our next tour so we can build on the foundation of contacts we put together in 1992.

- DO investigate all funding prospects thoroughly (SOCAN, FACTOR, DOC, Canada Council, private sponsors, etc.). Europe is expensive.
- DO take over promotional material. Recommended: large, well-printed colour posters, postcards, stickers.
- DO take over things like strings, batteries, cassettes, a tool kit, a sewing kit, duct tape, felt pens and a sense of humour.
- DO promote your tour at home as much as possible before and after. It's a great PR opportunity.
- DO expect to spend the majority of your budget on promotion. It's an absolute essential investment to make.
- DO expect to end up at least 25% over budget. Things are always more expensive than you'd think, especially in Europe.
- DO everything in your power to stay healthy. Take warm clothes, eat as well as possible and take vitamins. Illness affects everything from performance to band morale and in such close quarters, if one gets sick, all get sick.
- DO treat it as a first visit. Repeat performances are necessary if you want to get a deal or gather an "audience".
- DON'T underestimate distances between European cities. Things may seem
- close and there may be no speed limits in Germany, but trips end up taking much longer than you'd expect.
- DON'T rely on European bank machines to access Canadian accounts. Bring travellers cheques or credit cards.
- DON'T forget that voltage is different in Europe and will ruin your valuable electrical equipment if you don't bring voltage transformers.
- DON'T expect smoke-free environments. Most Europeans smoke and clean air is hard to find.
- DON'T count on finding vegetarian restaurants.

minimum. "Most artists want to duplicate their live performance when they first record," offers Wiseman, "and therefore, they don't really need a producer, just a good engineer."

Once you've got your precious songs on tape, you now have to decide which format to release them on — CD, cassette or vinyl. Since you've just blown the majority of your budget on the recording of your songs, money is obviously going to be a factor. The cheapest

way is to dub a few copies onto cassette and use a typewriter or computer to print out some labels and covers. When you need more you just run off more copies. Most people own a cassette player in their car or at home, so you can reach a lot of people with your product. It's also a good idea to have some DAT copies of your work to send to larger radio stations that might request it.

Another option for an independent band is to release a 7" single. Vinyl, once

thought to be gone the way of the infamous 8-track tape, is making a strong comeback in the underground and college scene. Nardwuar the Human Serviette (volunteer coordinator at UBC Radio, indie guru, and wearer of great toques) is a keen advocate of the independent release. He emphasizes the marketability of the 7":

CONTINUED...

TIPS ON RECORDING YOUR INDEPENDENT RELEASE

RECORDING METHOD

Live off-the-floor to two track

Home/small studio multitrack

Major studio

PROS

- Most economical
- Sophisticated
- Clean sounding
- Excellent for capturing live band feeling

- Economical
- Good for overdubbing
- Good acoustic environment
- Quality staff and equipment

- Convenient — all facilities under one roof

CONS

- Hard to perform mixes on the fly
- Substantial bleed and interaction of audio sources
- Must piece together equipment for location recording

- Studio acoustic properties are usually not ideal
- Hard to record large, ambient instruments
- Equipment quality can be questionable

your sound out there.

"The main reason that someone would put out a 7" record," he explains, "is for visibility. It's bigger than cassette or CD, the artwork is bigger — it's more of a collector's thing. They can come with nifty inserts, coloured vinyl. It makes sense for a band to put out a 7" single as a prelude to a CD so people have heard about you already. It's like a teaser. Also, people are getting tired of CDs. The novelty is wearing off."

Although singles have always been popular for punk and alternative music, they are currently enjoying a wave that is due in part to the Seattle grunge scene and the Sub Pop Singles Club. Even the major record labels are releasing product on 7" because it's currently the cool thing to do (as evidenced by Pearl Jam's new vinyl single). As an independent, don't count on making a lot of money from this format, but they may help as a promotional item to get your name and

in the home studio. Once again, you are at the mercy of your environment. If you like bombastic drums recorded warehouse-style, then the drum kit in the living room may not achieve the results for which you are looking.

Quite often, artists are reluctant to approach a major studio to record their indie release for budget reasons. Nothing could be further from the truth. Talk to the studio manager. Like you, he was putting together his business at one time and will likely appreciate the initiative and drive you are expressing by taking your career into your own hands. Good deals can be had for downtime or the midnight to 8 a.m. shift. A major studio offers many advantages. The environment is controlled — no surprises. All required equipment like top-notch mics, a great console, pro recorders and high-end effects are under one roof and interface easily. You can create your music rather than debug a recording system.

Many artists record taxing instruments like drums or acoustic piano in a major studio and then take their masters to a small overdub facility to complete the recording of the project. They then return to the large facility to mix. This cross section substantially reduces recording costs. Nothing is etched in stone. Feel free to experiment with the various recording methods to see what works best with your project. Good luck!

Richard Chycki is a freelance engineer producer/guitarist based in Toronto who is presently working with Sony artist Amanda Marshall at Forte Sound Studio and The Metaworks.



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on page 52

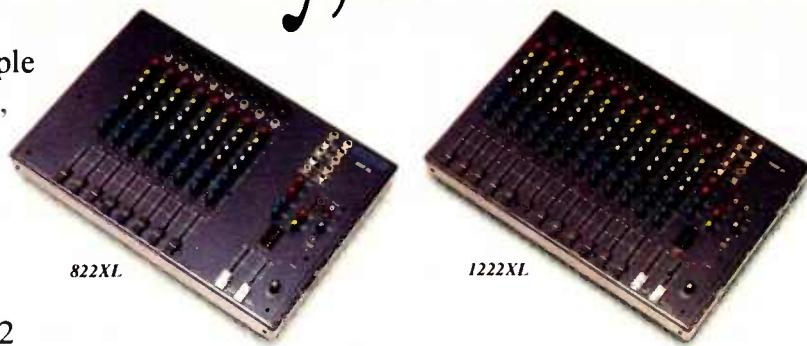


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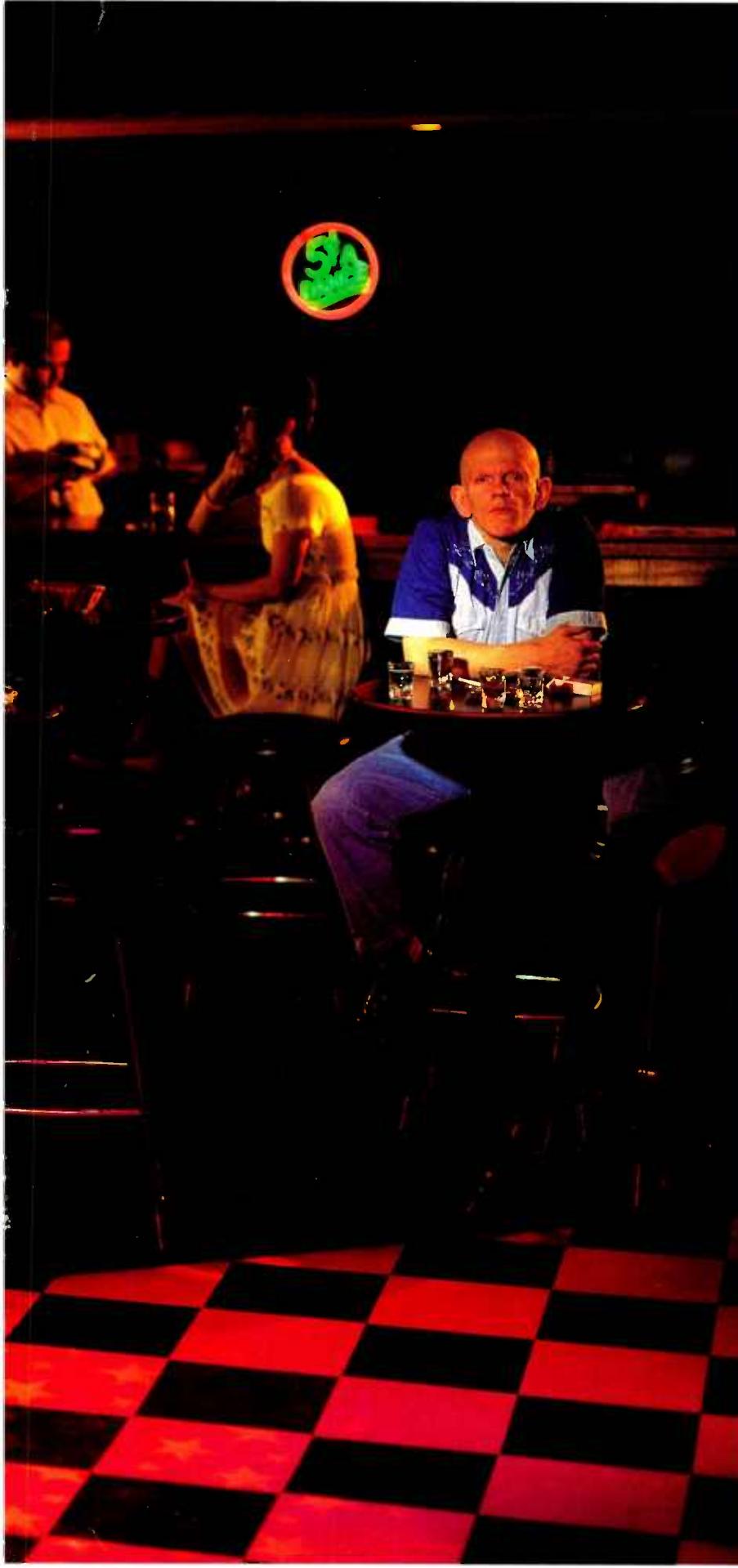
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Deadbeat Honeymooners



A Marriage of Talent and Determination

by Tim Moshansky

Deadbeat Honeymooners

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Chris Burke-Gaffney is no stranger to the rock 'n' roll lifestyle. Since picking up a guitar at the age of 13 and joining up with drummer/vocalist Terry Taylor, he has been writing, recording and touring his butt off. It's obvious when talking to him that music is an integral part of his life.

"When you're on the road, you can't wait to get home because you miss the family so much," he explains, "and then once you're home for a month, they're ready to kick you out because they're sick of you and vice-versa (laughs)."

The two musicians have been musical partners from the start, jamming on hard rock and blues rock cover tunes in their hometown of Winnipeg, Manitoba. Early on, they began writing their own music, largely due to the fact that Burke-Gaffney couldn't reproduce the vocal styles of other singers. "When I started singing, I could never actually sing like anybody else, so we were never really good at cover songs. I could never sing Zeppelin or anything like that," he relates. Over the years, they played in a variety of bands, recording and touring as The Pumps, and, most recently, Orphan.

In the early '90s, Taylor and Burke-Gaffney regrouped, wrote a pile of new tunes and emerged with a new band, The Deadbeat Honeymooners. Realizing that they had a great thing going, they were determined to do it right. "With the old groups," says Chris, who looks somewhat like an angry Robert Plant, "I thought if there were any weak points, it was that we never really had a strong manager. So the first thing we did was set out to find the best manager we could. We sent our tapes to Ray Danniels (Rush, et al), and he really liked them. We weren't even looking for a record deal at the time, and he sent Bob Roper (A&R Director) to come and see us and they said, 'Let's make a record'.

"When we started getting this interest, we wanted to get the best band possible," he continues. "That's when I went after Blair DePape and Barry Player." Pape was known as the bass player in "Winterpeg", who had previous stints with Sue Medley and others. Barry Player had etched his way into the guitar limelight by tearing up the fretboard at the Guitar Warz — he represented the Prairies in the national final. Both players have solo moments to display their prowess on stage almost every night. Perhaps this gives credence to the suggestion that it is so fargin cold in Winnipeg, there's

nothing to do but stay home and practice your instrument.

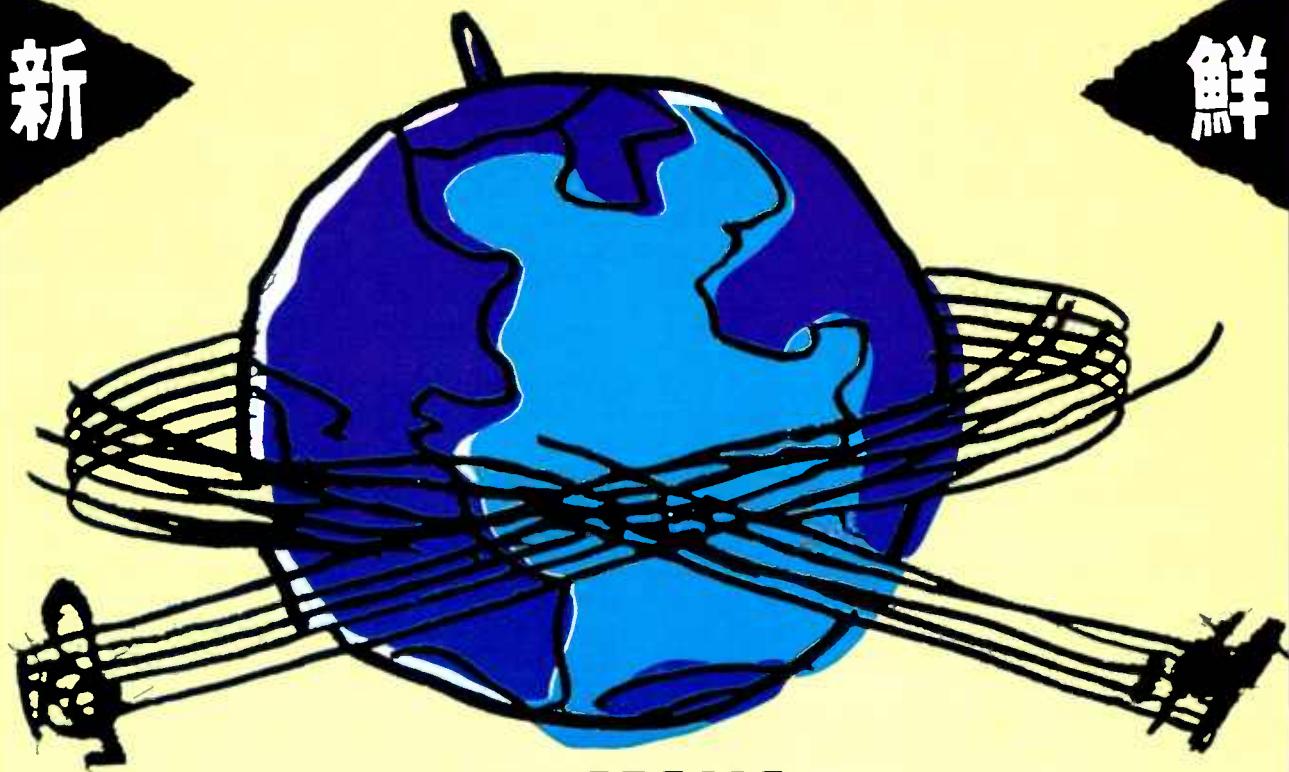
With the band complete and a new record deal from Anthem in their hands, they were ready to go into the studio and cut an album. They spent six weeks at Hypnotic Studios in Toronto recording the main tracks with Tom Treumuth (Honeymoon Suite) co-producing with Burke-Gaffney and Taylor, both experienced producers in their own right. By the way Chris describes it, the recording was a fairly simple process, done without a lot of headaches. "We just set up and got the sounds. There wasn't really a great deal of overdubbing. I've used a lot of keyboards in the past, but we decided to stay away from that. We wanted it to be really true to what we do live. The recording was done live off the floor for a real vibrant groove." The fact that the band does a ton of live shows helped speed up the process, as did their previous experience with their former bands.

"We did most of it in Toronto," Chris continues, "and did a couple of overdubs at Finucan Studios in Winnipeg with several guest musicians. There are mostly guys from Winnipeg — older guys, blues guys that I've respected and people that I wanted to have on the album." Benjamin Darvill from the Crash Test Dummies played mandolin and harp on a few tracks, and kept everyone amused with his antics. You could say it was the clash of the Deadbeats and the Dummies. "He's quite a guy, I'm telling you. He's really eccentric and really funny. He's a really nice man. When he came to do the tracks, he said to me 'this is a really nice change', because his band is more traditional and he really likes his Delta blues thing. We were sitting in the control room and he was out there doing his tracks, and he just went nuts! He was running up and down the halls and just going crazy. So at the end of the song he says, 'well, what do you guys think?'. And we just sort of sat there and said, 'I don't know, we were just kind of . . . watching you'."

Another Canadian talent who has been doing a lot of guest singing lately (with Tom Cochrane, and many others), and who contributed her vocal talents to the Deadbeat's debut, was Molly Johnson of the Infidels. The band had never met her before, but were recommended by Treumuth when they were looking for some really soulful sounding vocals. Burke-Gaffney admits it was an interesting experience being in the studio with Johnson. "Molly is quite a personality," he says. "She pretty much has to control any room that she's in. It's kind of funny. But she's certainly very talented."

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The album tracks were then taken back to Toronto to be mixed at Reaction Studios. David Thoener, who has done mixing for Aerosmith and AC/DC, was flown in from New York to mix some of the songs to give them a harder, cleaner edge. The album itself continues in the raw, hearty groove that has become the Burke-Gaffney/Taylor style, but shows a more refined writing effort than in previous works. It sounds like it could have been released in the 1970s, sitting in your album collection next to Led Zeppelin II or Aerosmith's Rocks. While sticking to their roots of Delta bluesy rock, the Deadbeats have infused them with a '90s spirit and attitude, and a sound that grows on you with each listen. "The first side of the album is the newer stuff, and I think that's the way the band is going," offers Burke-Gaffney. "We're looking for this heavy, very heavy blues influenced Delta-Louisiana-voodoo-heroin-groove. The second side is songs we've had for a year or so — rock and roll standards; party, tongue-in-cheek kind of songs like "Dial L.O.V.E." and "Yo Mama".



Burke-Gaffney is a fairly prolific writer who is always prepared for the elusive muse. "Sometimes ideas for songs come in huge waves," he says, "and it's almost like I can't field them all quickly enough and sometimes they don't come at all. So when they do come, I have to be really prepared for them. I have a Dictaphone that I carry with me all the time that I fill up with material. On some of the songs for the new record, I played with a guitar into a ghetto blaster and just sang along, and then I would give it to the band and they would interpret it. A couple of the songs we never even rehearsed, we just went into the studio and recorded them after the band had listened to them from the Dictaphone. Songs like "Queen of the Renaissance" and "When the

Rain Comes", they didn't even know. I was kind of yelling out the changes as we were going along. But I thought that was a good thing, because it became very spontaneous with them, an on-the-edge-of-their-chairs kind of thing."

When the record was released, they did a western tour with Kim Mitchell, which was 'a gas', and a bunch of showcase gigs of their own back east. Currently, the Honeymooners are headlining their own tour in clubs across Canada. They don't see any need to relax on the 200-plus nights a year schedule they've been maintaining over the years. The real strength of the band is, without a doubt, their live show. They come across as seasoned veterans playing music they enjoy, rather than just doing their rock and roll duty. Never comfortable with being spectators, the Deadbeat Honeymooners are sleeping, eating, breathing and living the music that keeps their rockin' marriage together. ■

Tim Moshansky is a freelance writer and musician based in Vancouver, BC.

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JR. GONE WILD

TOO DUMB TO QUIT?

by: Shauna Kennedy

Very few bands in Canada have worked as hard and as long as Stony Plain artists Jr. Gone Wild. For ten years now, Mike McDonald, the band's charismatic and insightful leader, has kept his group together despite many "structural changes". Jr. Gone Wild is very much McDonald's creation; the band is the culmination of thousands of gigs, hundreds of hours in studios, thousands of kilometers in lousy vans and several bands that McDonald doesn't want to think about.

CM had the opportunity to speak with McDonald about Jr.'s latest release, *Pull The Goalie*, which was produced by Peter Moore and recorded at the old Christie mansion near Barrie, ON. What we also got was a wonderfully straight-up account from McDonald on what it often takes to keep a band going.

CM: How did you like working with Peter Moore?

MM: This was our first venture with Peter. He's a vibe guy. We made it clear what we wanted to do at the outset, so there were parameters established right away. Then we divided the work up into three different roles—our role, our engineer's role (Dave Mockford) because he co-produced too, and Peter's role. The three of us just had to work together to make it one thing. And we managed to get the thing done in a month, somehow.

CM: It seems a lot of bands are choosing to record outside of the large, commercial-type studios.

MM: Recording in a recording studio, to me, is like if you were to record in a hospital—it's very sterile. Even almost has that medicinal smell about it, y'know? Recording in the house was

really cool because we got to create our own ambience, our own atmosphere.

CM: Did you do any writing while you were there?

MM: We tried a couple of things but there was a time factor. We were in the middle of a four-month tour when we recorded the album.

CM: There's a unique quality to your songwriting, almost a sense of urgency.

MM: Well, we could all get hit by a bus tomorrow. And I want to be remembered for more than what I've said already. So you're always on that elusive search to express yourself. I suppose that's the final end for someone like me, for any artist. Their ultimate goal is to express themselves in that particular way that describes what they are trying to say to a 'T'—emotionally, spiritually and first-level, first-read. I think that's probably where the songs get a bit of urgency. You don't have enough skill to do it perfect, but you're trying so damn hard. I think that's where that element happens. I find a lot of young songwriters have that. Oldersongwriters are a lot more calmed down, they're not as afraid of "the bus". Hopefully, I'm still in the young songwriter category. I like being afraid of the bus.

CM: Do you think you have a responsibility to be 'a voice' because you're a songwriter?

MM: Not to anybody but myself. But there it is, y'know? Having a message is a very noble thing, but I think that the message of a song should just come out on its own. I'm a firm believer that a song writes itself. That's why I say you have to wrestle a song into tangibility. The ideas are already there. All you've gotta do is put these things together and quite often that's the writing process. I suppose that just naturally happens. I guess for me that's the best

songs. Call me naive, but I think everyone has a social conscience and you don't really have to say it. If I have messages in any of my tunes, I can't really articulate what they might be because my songs go a little bit beyond what the words actually say. Songs I've written confuse the hell out of me. I don't know where they come from sometimes.

CM: Let's talk about some of the gear and techniques used for the recording.

MM: We used two Adam 12-track digital machines and a bunch of other stuff. Peter's known for his one-microphone-in-the-room technique, as in the *Trinity Sessions* with the Cowboy Junkies, but that's not the only thing he does. We wanted to do it the old fashioned way. We cut bass and drums and added everything on top. There wasn't a lot of effects used on the instruments. The final product sounds really live to me. We did *Too Dumb To Quit* live off the floor and I hated that. Ideally, it would be great to have a live recording, but I don't know of a band in the world that's good enough to just go and blow it off real quick.

CM: Peter has a real knack for discovering naturally reverberant spaces. Was there any experimentation with spaces while you were recording?

MM: Oh yeah. The place had 11 bedrooms and 78 bathrooms or something! It was a huge mansion mostly made out of wood. There were big rooms and small rooms — I got kicked out of my bedroom after a while because that became the vocal room, so I had to sleep on the couch in the living room for the rest of the session. I think it was pretty much unspoken that we'd try to get natural tone out of everything. We used a lot of guitars and Chris (Smith) and I are the only two who played any of the guitars. We were really concentrating on the texture and how it affected the song. A lot of the time was spent on the parts themselves — arrangements. Actually, arrangements we did in pre-production in about three days. When we were actually cutting the tracks, one of the things that held us up was figuring out what everybody's part was going to be. It got pretty precise, but not precise enough that it made it squeaky clean. Larry (Shelast) followed a click track, but he wasn't married to it or anything. The whole thing ended up having a very warm sound. That's what we tried to accomplish on the last one (*Too Dumb To Quit*), but I don't know what went wrong there. That was with Bill Henderson. He did a good job and all, but we still didn't know all that much. This time we were allowed to co-produce and we got a little bit more hands-on. Virtually all of our ideas got used.

CM: How does the material on *Pull the Goalie* translate live?

MM: Every single song on the record is in our live show. We kept that discipline while recording. It's really easy, especially when you're multi-tracking, to go "Oh, let's get our Kurzweil and sample a 50-piece trumpet section against a mountain . . .". It's easy to have fun like that, but we maintained the discipline of not letting

continued...



All Ashore Who's Going Ashore

by Mike McDonald

The joke around Stony Plain Records these days is that Jr. Gone Wild is the Downchild Blues Band of Edmonton, what with all the line up changes. Apparently, the Downchilds are up to 130 former members, which makes our 30 or so former members seem insignificant — but we're working on it. Just kidding.

I get asked quite often why we go through so many people. Perhaps Dove (my bass player of 8-1/2 years) said it best: "Most people make the mistake of actually listening to what Mike says."

Understandably, the first conclusion drawn is that, as a band leader, I am an asshole to work for. I don't deny this — I certainly must be at times. In my own defense, however, I must say that my reputation as a fascist bastard is slightly exaggerated. My personal mandate, my ultimate priority, is the survival of the unit. If I didn't play hardball and deal with the bottom line, Jr. Gone Wild would have succumbed to the tidal wave of pressure years ago. I love my band and, unfortunately, love isn't always pretty.

There are complaints that the band isn't the same anymore when you lose certain personalities. I know that. I've always said that Jr. Gone Wild isn't about the people, it's about the songs we play. My job as band leader is to make sure that, after a line up change, we go out better than the previous band configuration. Being a pretty lazy guy, that's hard work. To light the fire under my ass, I usually book a gig first (allowing two weeks for rehearsal) and put the whip to the band. Sometimes, I don't even have a band when I book the show. It's hectic, but it serves my purposes well. I know that the band's credibility — and, ultimately, mine — is at stake. So far, I haven't failed. Call me a gambling man.

The reasons people leave vary. I've had to dismiss a couple of people who couldn't assimilate into the family-type atmosphere we depend on. More commonly, a player will come into Jr. with no immediate plans, and two years later (usually), through touring, recording and playing experience, discover a sense of direction and gracefully bow out — with our blessings and support. Like a proud madame who marries off her girls, I can boast that we've sent out Ford Pier to the band he always belonged in, Roots Roundup. Steve Loree left and founded Dead Beat Backbone, who are tearing up the highways of Canada as I write with their debut CD *Snapperhead* as their maidenhead. Jane Hawley moved her solo pursuits into fourth gear with her *Walking On Thin Ice* CD released in Germany, which sits pretty beside eight ARIA award nominations. Chris Smith left to hunker down on his writing and playing skills and is currently assembling a band that will be as big as Chris' inexhaustible supply of ideas. Graham Brown has been playing and recording constantly since 1985 with Brilliant Orange, Greenhouse and currently, Happy Man (who've just released a self-titled CD).

All this serves to make my life more interesting and hectic. It's important for me to stay busy, lest I get absorbed by a cathode ray tube. I don't necessarily like line up changes, but I'll be damned if I'll put Jr. Gone Wild under just because someone quits. We haven't done our best work yet. And until that day, we will most definitely (and defiantly) be sticking around — if only to see how it all turns out.

JR. GONE WILD

our fantasies run away. We had just come back from a tough trip in Europe, so we were feeling kind of rough anyway. We just wanted to do it and if they don't like it, tough.

CM: What happened in Europe?

MM: What didn't happen in Europe! Ask any band on their first tour of anywhere and it's usually pretty hard. Nobody knew who we were. We didn't have a lot of support from anyone. We were chasing down our own gigs in towns we'd never been to before. But it was great. I think we'd do it again. It was a great endurance test and we made it through with no fist fights. We had medical insurance. We'd talk about shooting ourselves in the foot so we could go home.

CM: Do you have a direct vision of where you see this band going?

MM: I have a direct vision on how I want the band to be in terms of strength and confidence. I used to want to go somewhere, but then I got to see that place and I didn't like it. It takes a few meetings with record companies to get rid of that fantasy pretty quick. We used to try to do everything at once and it was all disorganized, so we decided to just stick to the fundamentals and started to look at things for what they are. I think this attitude we've got now is going to keep the band around a lot longer. It is really hard out there for bands with the recession and

stuff. There's too many bands and not enough gigs in Canada. There's not a lot of money in certain areas and it's very expensive to keep your band's head above water. Getting back to basics will help us survive this live gig drought that's been going on for a few years and I don't see it getting any better too quickly.

CM: Is there any music coming out of Canada that really excites you?

MM: I don't listen to radio very much. I like a lot of bands that aren't famous — Jerry Jerry from Montreal, Roots Roundup out of Vancouver, Hard Rock Miners, The Lost Dakotas — there's an Edmonton group called Dead Beat Backbone that you're going to be hearing about. The bands in the circuit that we do are the bands that I tend to like — radio music doesn't impress me too much. I appreciate a band like Aerosmith a great deal because they came back in a very graceful way . . .

CM: A lot of older acts are making comebacks. Do you think record companies carry a lot of dead weight around? Do you think new music suffers for it?

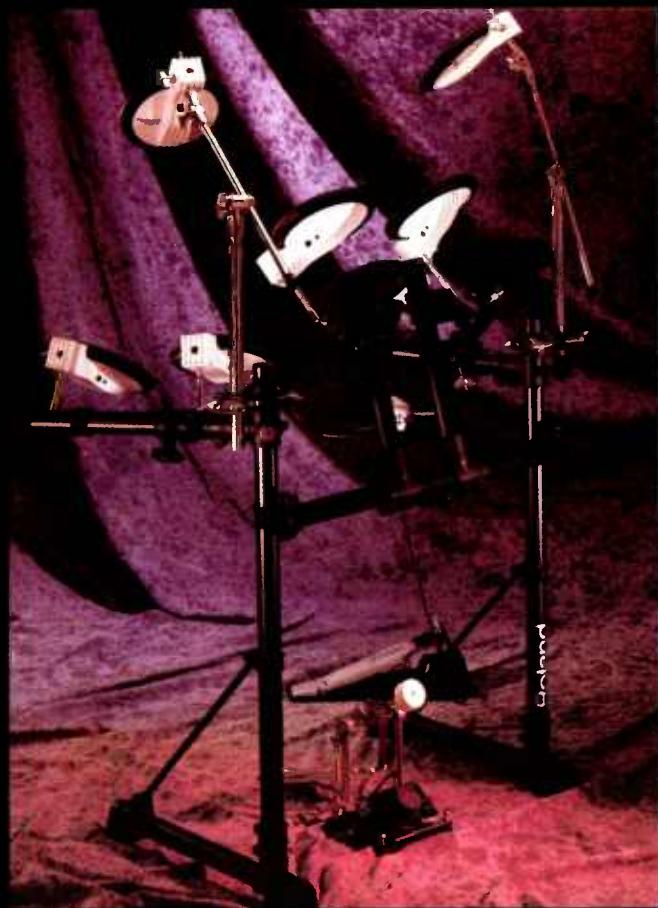
MM: These dinosaur groups keep re-establishing the same precedents that bands like Jr. Gone Wild and the other bands I've mentioned have no hope of meeting up with — a), we just won't do it that way, and b), why should we? That was a 1970s and '80s mentality — things are different now in the underground. We're

all punk rockers that learned to play our instruments.

CM: Do you see a resurgence of the punk sound?

MM: I don't think it's the sound so much as I think it's the edge and the attitude behind the sound — it's getting back to what rock 'n' roll is all about. Some bands out there know what it's all about, and some bands don't. And for the most part, it's the bands that don't that are having big radio hits. There are so many great bands out there that no one wants to take a chance on — bands that are willing to go out there and do the old fashioned work that bands used to do — travelling bands. The era of the travelling band, some people think, is dead.

I pledge to you this, though — unless I'm physically stopped, as long as there's a Jr. Gone Wild, we'll keep touring and doing gigs even if we have to go tent halls in all these little towns. People who pay to see us play, their opinion matters more to me than anyone else. It's a matter of priorities, and our priority isn't money and it isn't moving units. We may want to, but that's not why the band was invented in the first place. If *Pull The Goalie* doesn't sell one copy, it doesn't bother me too much because I know we did a really good job and I'm not ashamed of it. Well, it's sold more than one copy, I know that. What was it . . . the CD went plastic last week? ■



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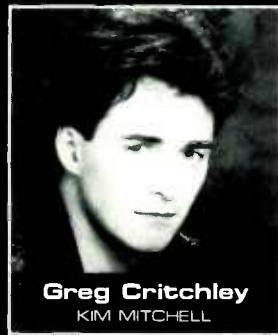
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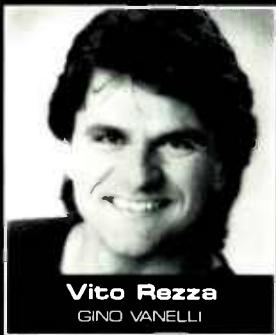
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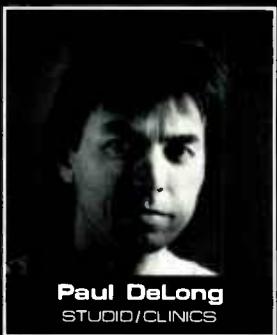
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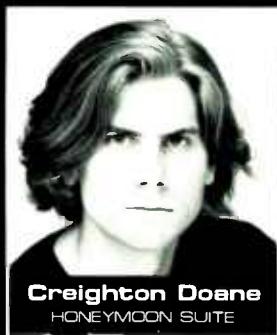
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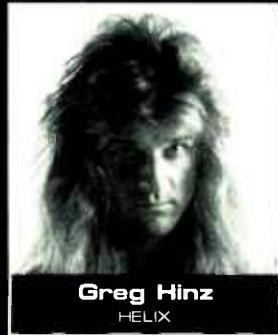
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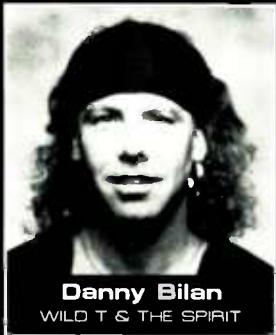
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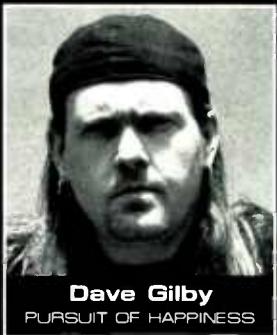
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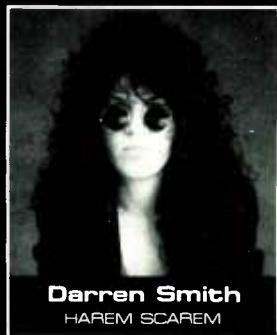
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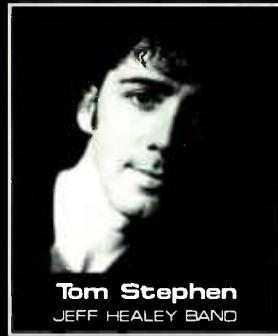
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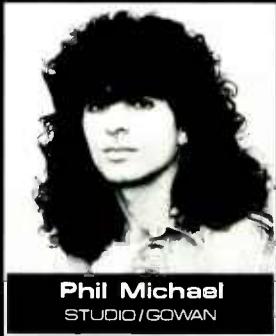
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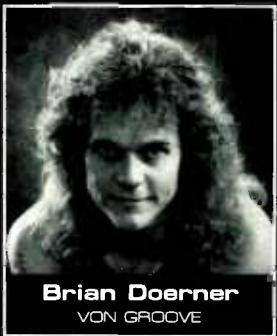
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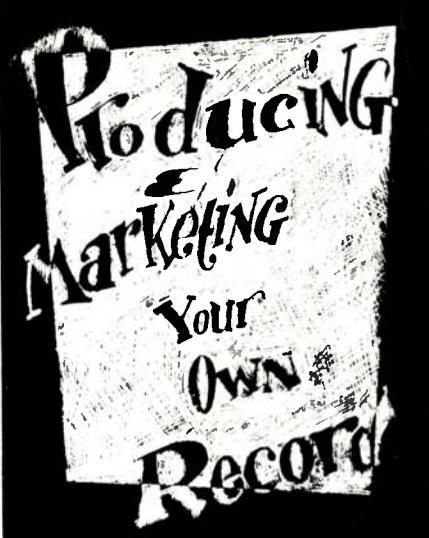
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idea to hold off on releasing a CD until the band has built up enough of a following to justify the expense. And, although many bands do it, producing a one-song compact disc is a very costly promotional item.

When it comes time to release your product, make sure whichever format you choose, it is something that you are happy with. Get some feedback from friends and other musicians to be sure it's ready to be released. Kirk Bentham, A&R Director for LSD (London Smith Disks), a new independent record label in Vancouver, cautions bands on releasing a product before it's ready. "Musicians have no patience," he shrugs. "They want the glory now. It's good experience for bands to record and release a product, just as long as it doesn't defeat them. I've had bands tell me, 'oh, don't listen to that one, that one wasn't really a good representation of us.' There's a case of them being impatient, jumping in there and putting something out that they weren't really ready to put out."

This Little Piggy Went to Market

Once you've done the recording and pressed some copies, the next step is to get your product out to the people so they can hear how great it is. Hopefully you're gigging fairly regularly by this point and maybe even going on some small tours, so the first place to begin is by selling your recording off the stage. Virtually every band has done this at some point or another. Promo things like t-shirts and other merchandise can be helpful.

Put together a package to sell at your gigs — a poster, a t-shirt and a CD for one price — and you have immediate, on-the-street advertising.

Andy Holland, co-manager of Triumph, handles the marketing and promotional duties at Triumph's Metalworks studios and also acts as executive producer for various indie projects. He shed some light on selling off the stage and the power of live performance: "Playing live is still one of the best ways to promote your act and sell records. Triumph's record sales in the early years were far greater than the amount of radio airplay the band got. This still holds true today for numerous acts. People who buy records because they like what they've seen live generally tend to become more long-term fans than those who've bought your record because they heard it on the radio." Holland also points out that "many people get confused as to what the difference is between marketing and promotion. After all, they both serve the same purpose, and that is to sell records. The easiest way to split the two is when you think marketing, think money! When you think of promotion, think freebie!"

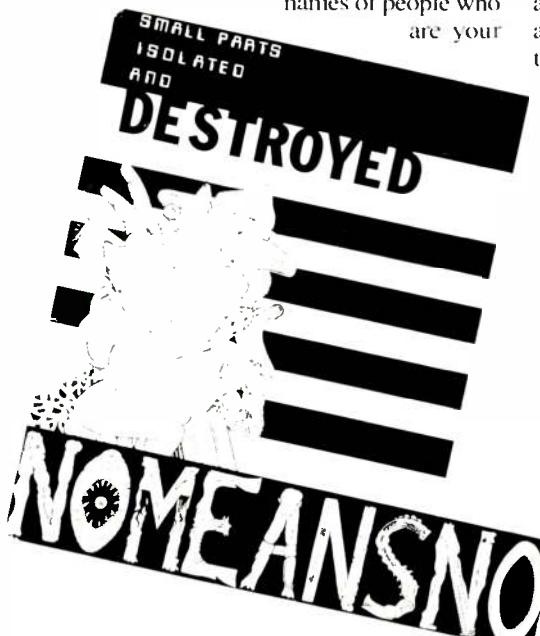
When you feel it's time to distribute your product to stores and radio stations, then you have to do a little homework. Research the type of markets you want to go into. Don Christensen of Noise Management, who handles Bob Wiseman and Change Of Heart, offers this advice: "When taking this route, it's important to view yourself as your own record company — meaning you become your own promotion, publicity, marketing and distribution source. The difference here is that you have a fraction of the staff and financing, but that shouldn't stop you from contacting your local retail distributors, concert promoters,



booking agents and especially your local media including radio, print and TV." If you send a tape to anyone, give some time for a response. Be persistent but not impatient. Include some bio information and a picture of the band so people will get a sense of who you are. There should be a printed label on the tape, and have it prepared so it can be sold in a local store. "Find out who your audience is," says Christensen, "and then try alternative sources of distribution and promotion like your neighbourhood clothing shop or cafe. But remember to keep a detailed account of where your recordings are and always obtain a signature proving how many pieces were consigned."

Loreena McKennitt is one Canadian artist who has been extremely successful in marketing her releases — perhaps what's even more impressive is the fact that her music doesn't "fit" into most of the mainstream music classifications. So how has she managed to acquire such a large following? "I think initially, one needs to find out if, indeed, there is a genuine audience for what you do," says McKennitt. "And that means beginning to play in small clubs or, with my experience, it was just that I went to the street and played and was able to find that there was an interest. That gave me the confidence to go on to the next step. It comes down to terms of building an awareness program."

She notes that one of the most important and effective marketing tools for bands is to maintain a mailing list. "It became quite apparent early on how valuable compiling my own mailing list was because you've got those exact names of people who are your



fans, so when you have an engagement or a new release, you can send something to them and you don't have to try to find them through newspaper ads or any other kind of advertising.

"Essentially, one doesn't necessarily have to go in through the front door, which is crowded and sometimes very expensive — you can come up with ways and ideas of exposing your music that are less costly, but just involve perhaps a bit more legwork or a little more creativity. It's really finding the demographics of who's interested in your music and going to where those people are — where they dine, where they get their hair cut, where they buy their books, where they go for their musical dose, etc."

Jamie Ufton, Music Director at Coast 1040 Radio in Vancouver offers this advice on sending tapes to radio stations: "It's nice to see a press package and pictures and bios, but all of that is really secondary. If you're working with a limited budget, you don't need to have a thousand photos of your band all done up with hairdos and makeup, because nobody can hear that on the radio! They're hearing what's coming off of your tape, so concentrate your money there. By the same token, we do get a lot of submissions, and it doesn't do well to send a tape in with just a phone number on it and leave it at that — follow up."

Vancouver's Rymes with Orange recently released a successful independent CD, *Peel*, on their own Citrus Soul label. Their publicity and marketing tactics were originally intended to net them a record deal (they created a huge buzz at last year's Music West conference), but they shifted to marketing and distributing

their product themselves when they didn't get enough of a response. Last Christmas they sent gifts of orange chocolates, little bottles of orange brandy, and other orange items in bright orange wrapping paper to all of the people in the industry who supported them, and the response they got was enormous. "It's not like it was a marketing thing for us," explains keyboardist Bob D'Eith, "it was just to let people know our appreciation for their help. You see, a lot of people won't



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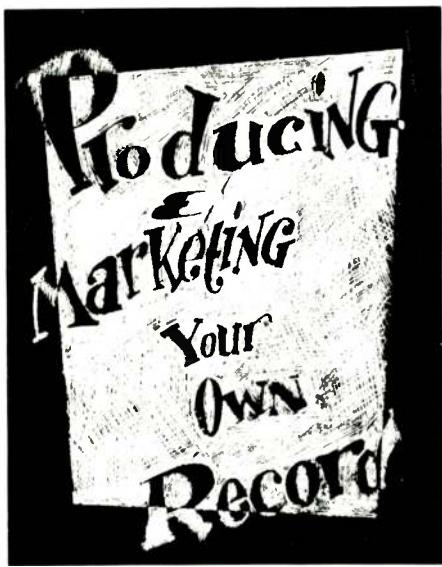
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do that. They won't take the time to write a letter, follow up with thank you's and stuff like that."

Dave Clark from Toronto's Rheostatics offers these tips on releasing an indie project: "Make things clear. Make your name and song titles clear. Make sure that you have the length of the songs written after them to help radio programmers. Have your mailing address and phone number visible to allow people to contact you for gigs. In particular, include a mailing address,

because people love writing letters. The next thing is who do you sell them to? Number one — sell them to all of your friends. Then send them to every campus station in Canada, as well as CBC. Send it to CMJ (College Music Journal) in New York City. If it gets picked up and gets played you might make a little bit of money — use it to buy some more tapes. Register your songs with SOCAN — it doesn't cost you anything and they're there to protect your rights. Send it to some select college stations in the States and all of the periodicals, the alternative press, and then to mainstream mags like *Now*, *Canadian Musician*, etc."

"You've gotta let people know who you are," says Steven Page. "There's so much independent stuff, how do you know what it is? Playing gigs helps, but it's a very elite audience you play to in clubs. There's only a hundred people or so in each town who are going to see you. I'd like to

emphasize the fact that all-ages gigs rule. There are a lot of people who are 14, 15 and 16, and also a lot of people in their 40s and 50s who don't want to go out to a bar, but don't mind going to a theatre. And that really does include a lot more people in your audience."

The biggest amount of money that is wasted is in marketing, promotion and publicity according to Brian Watson, Publicity Director at LSD. "Try to get more bang for your buck. Less is more — use common sense. Find something interesting about your band and build on it. Word-of-mouth on the street is the biggest, and probably the cheapest and best way to get publicity. Give t-shirts to the kids who work in record stores. That's a pretty standard thing, but they'll wear them."

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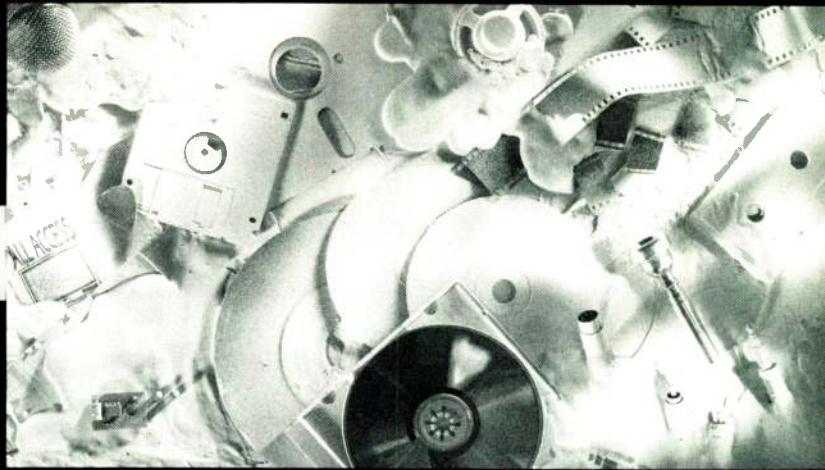
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company, or they may even be calling you with incredible offers. BNL, by selling an enormous amount of units independently, got to the point where the record companies couldn't help but notice them, and they got a better deal because of the groundwork they had already done. They were already a successful commodity. Kirk Bentham from LSD Records agrees: "If we're going to sign a baby act, it's going to be somebody who's worked hard at promoting themselves so that they do

have a large following; they rehearse every single day that they can. That's great, because then they've got their following, they're a part of the scene. So when we release their record, we've got guaranteed sales. We have one band, Mushroom Trail, who are so together that we can't even keep up with them."

Steven Page, BNL: "Sending a demo tape to a record company just doesn't work. Maybe it does if you're a songwriter and you want to get a publishing deal, but they're looking for something that they can say, 'this is this kind of music, it's already got this audience.' And ours wasn't a specific kind of music. They couldn't say, 'oh, this fits into the Nirvana school, or the Red Hot Chili Peppers School,' but luckily we carved our own niche in the meantime."

There is a distinction to be made between fully independent releases, ones which are released and distributed by an indie label such as Zulu or Alternative Tentacles as opposed to those which are distributed through

a major label, such as LSD (A&M) and Intrepid (Capitol). Are you really independent if you're affiliated with a major label? Now that 'alternative' has become the new buzzword of the music industry, many of the so-called independent labels have become farm teams for the majors.

Part of the problem for an independent is that they don't have the network, the clout of a major label.

Ironically enough, many independent labels have their products distributed by a major label. It comes down strictly to economics. If you're distributed by a major, you can sell and get to the masses easier. There's more push and support behind you. Some bands still prefer to be a big fish in a small tank. Maybe they would prefer to have a more hands-on relationship with a small label rather than going to the big corporate giant and getting lost in the shuffle.

People are going to judge you more harshly when you're on a major label. It's easier to put out



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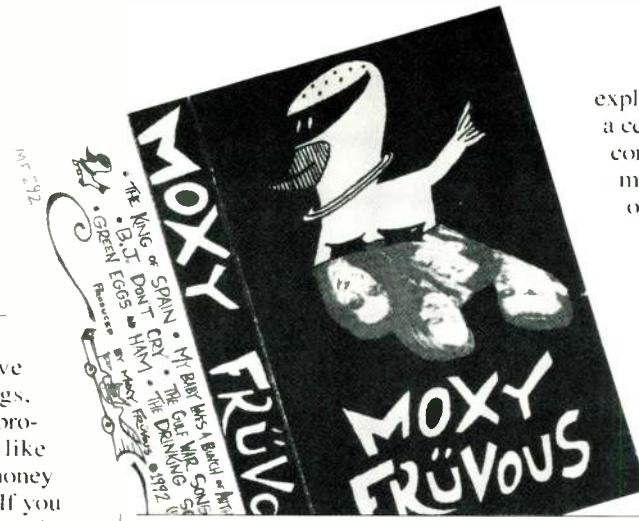
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a bad independent album. You're not under the eye so much, because people aren't so critical. There are bad independent albums just like there are bad major albums. If you go on a major label, however, you've got to take on a lot more responsibilities.

Some record labels have specialized alternative wings, but the bottom line is it's all profit. Record companies are like banks. They lend you the money and you've gotta pay it back. If you don't sell lots of records, you're gonna get dropped. Steven Page agrees. "If you're doing well with an independent recording, don't necessarily jump at the first major deal that comes your way. Make sure it's a good one. You can do it well yourself, and you don't necessarily have to play the game. That's one thing that's being proven now — that there are all kinds of bands who I think are doing far better on their own than if they had signed right away to a major record label. That's exciting."

Laurie Mercer, the force behind the Music West Conference and manager for NoMeansNo and Pure, recalls how the independent scene began. "When D.O.A. recorded the "Disco Sucks" 7" in 1978, it was a thing of enormous local impact. Nobody really made their own records, particularly with the kind of music that they were doing. And it made other bands look and say, 'Hey, if they can do that, we can do that, too.' In the '70s, we firmly believed that the majors controlled all of the means of production," he continues. "unless we went to a major record company and got a major record deal, we could not produce the product, we could not get it in the stores. That was a myth. If you learn the process and then go and press some records and put them in the shops, you're not a band waiting for some big record company to come in with their cheque book."

NoMeansNo still has a thriving career, particularly overseas and in the States, selling hundreds of thousands of units on Alternative Tentacles and recently, their own label, Wrong Records. "Because they are not a CHR/AOR mainstream-style pop commodity,"

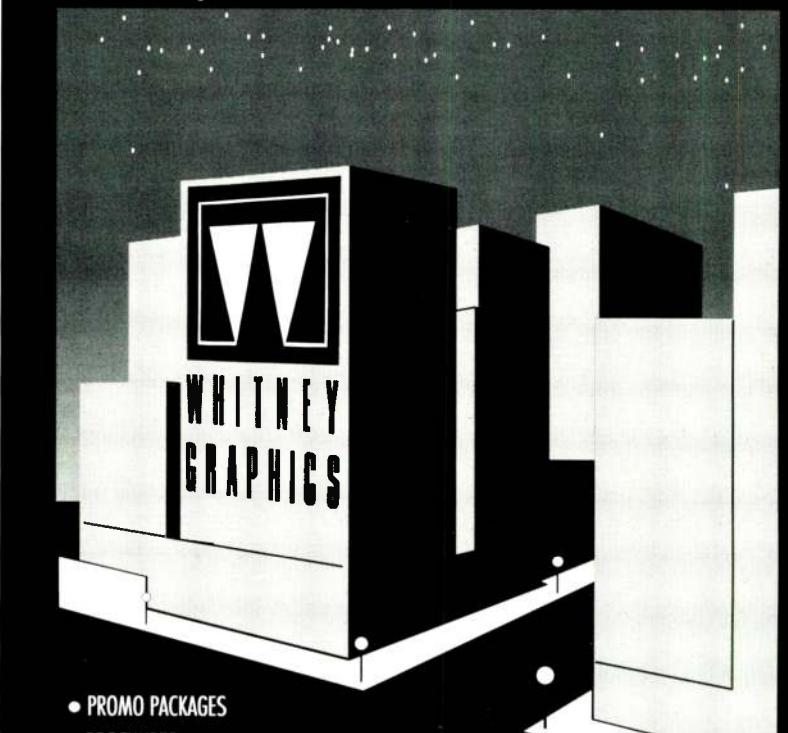


explains Mercer, "their career has had a certain amount of longevity and will continue to do so because they're so much in control of all of the phases of production."

"Now with digital technology, home recording, recordable compact discs — all of the things that are conspiring to make the standard delivery system for music obsolete, there's better possibility for independents. I see it getting more fragmented than ever."

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I see cable possibly replacing record retail as a means of delivery of music; or, 'I want to make this music and download it via my computer to my friend in Toronto so he can hear it and add his part to it and download it back so that we can release it.' This is all idle speculation, but the means of production and the means of delivering the product have changed so substantially in the last 15 years, that the musical revolution is only just beginning."

Takin' Care of the Biz-mess

The majority of bands want to concentrate on music, not business. The main downfall of many independent bands is bad management. If you don't treat it as a profession or a career, then you're wasting your time. A band has to do a certain amount of business to be successful. You've also got to realize when you're doing too much business and it's cutting into your creativity. You've got to be able to balance that. So turn it over to someone else or do it yourself, and do it right.

Loreena McKennitt advises those considering management "not to settle on any final arrangements with anything or anybody until you're fully acquainted with how the structure of the music industry works — and that includes the entities of managers and publishers and promoters and record companies. I really wouldn't advise anybody moving ahead with a permanent relationship until they *do* acquaint themselves with those structures.

And if they do want to move ahead, then they know that the odds are really stacked in a particular way."

Rymes With Orange keyboard player Bob D'Eith also happens to be a corporate entertainment lawyer in Vancouver, and offered some good advice about the business side of the biz. "If you're an independent, I definitely suggest you get a lawyer. Find someone who's reasonable. Don't sign a contract and then go to a lawyer. You've just wasted your time, you've wasted your money. I've had this happen. I've read the most horrific management deals, where I read



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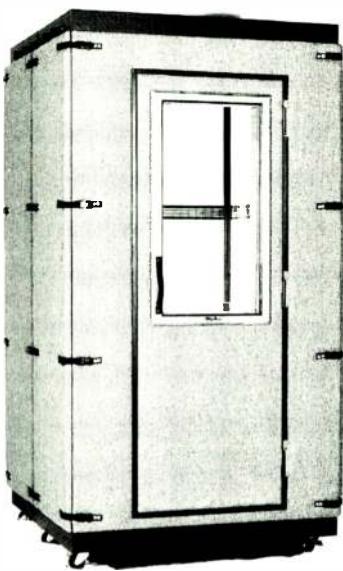
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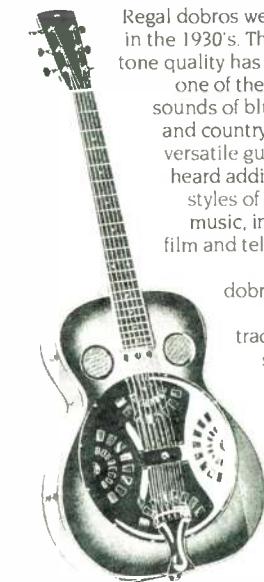
them and I just cringe. And the guy's already signed it. I say, 'Well, why did you come to me? It's too late, you've already signed it. I can tell you how bad he got you.' There are a lot of vipers out there. A lot of people who prey on the innocent. Don't get yourself locked into something just because of a temporary luxury. Think of down the road. Sometimes it's better to take it as far as you can go on your own. And recognize when you can't handle it anymore. We found that we got so wrapped up in the marketing side because of the sheer volume of work. The upside is, eventually all of your groundwork will pay off."



Indie in the Temple of Tunes

If you're going to release a recording, become as educated as possible about the music industry first. If you understand the processes involved, you can save a lot of time and money on costly mistakes and hasty decisions that can damage your career in the long run. The information is out there. Talk to people in the industry. If you're sincere and focused, most people will take the time to talk to you. Network. Jamie Stewart, who played bass with The Cult from 1983-1990 and is now a busy Toronto-based producer says, "My advice is to develop a team of people who like your act from any area of

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the music industry — and the more areas you can cover, the better. Teamwork is the only way to sell records." Support other musicians who play in your area. Plan shows with other bands. Go to local, independent TV stations and newspapers for exposure. There are government funding programs for original music such as FACTOR and VideoFACT to help you produce and market your tape. Find out about them. Join musicians' associations and organizations, attend clinics, workshops and seminars. Stay independent and reap the rewards of your own efforts!

Barenaked Lady Steven Page, who has had the fortunate experience of having his band's independent album go gold (now having surpassed that mark since signing with Warner Music), offers these final words of advice for independent musicians: "Keep making tapes, whether it's in your basement on a four-track or any kind of tape recorder or get a DAT machine and tape your live shows. And scrutinize them — figure out what's wrong with them. Figure out what makes them sound good or bad. And tour your nuts off. It's totally important, not just from a business point of view, but if you want to be a successful musician. For me the success is the fact that I know people are going to come out and see us. It's not just an economic thing, it's the sense that we have an audience, and we've built that audience ourselves."



Tim Moshansky is a freelance writer and musician based in Vancouver, BC.



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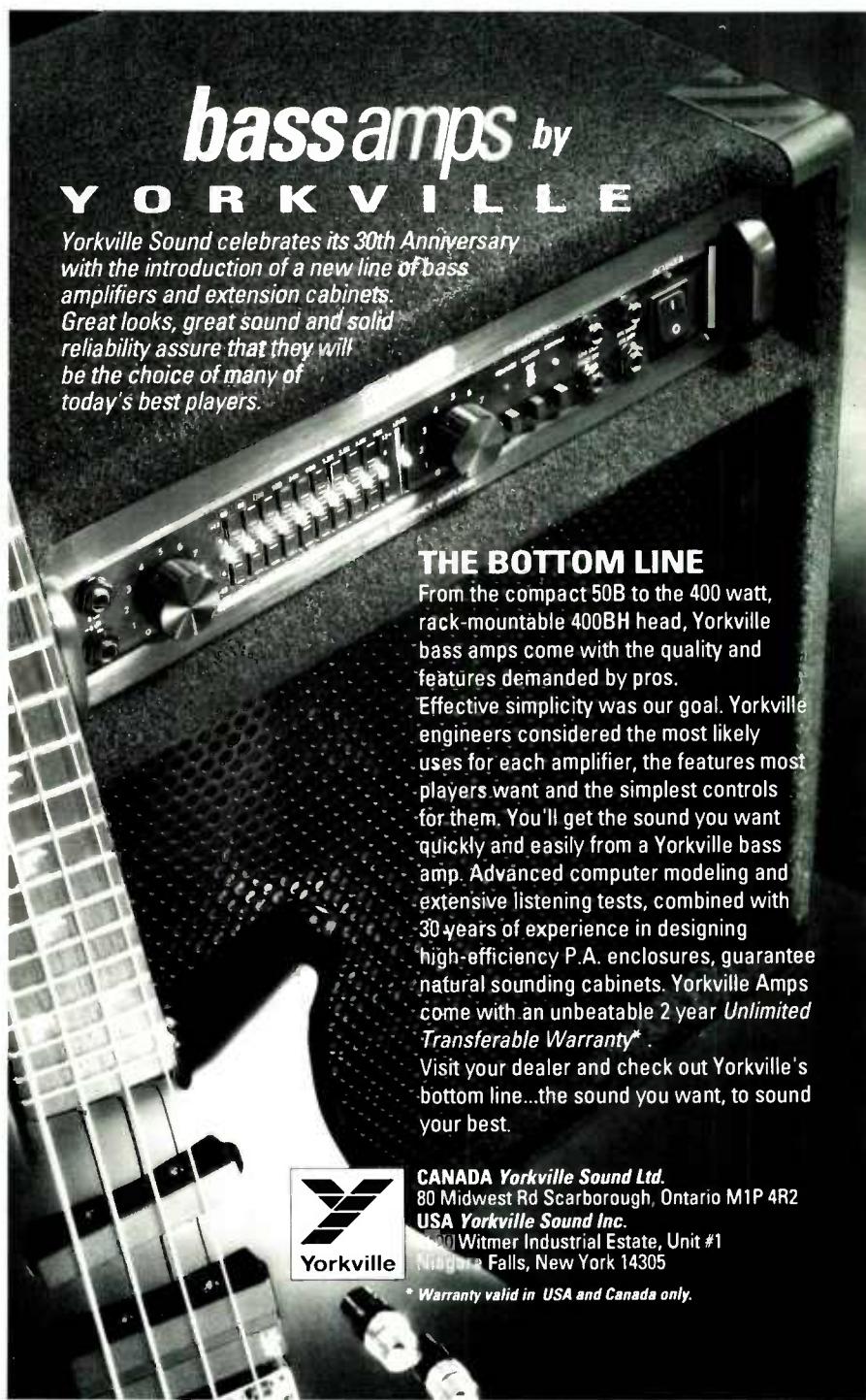
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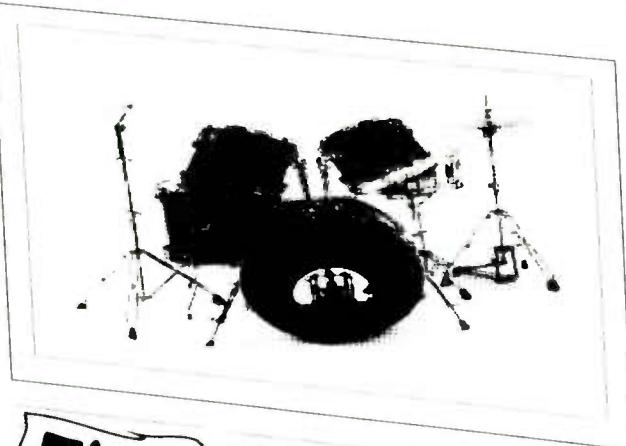
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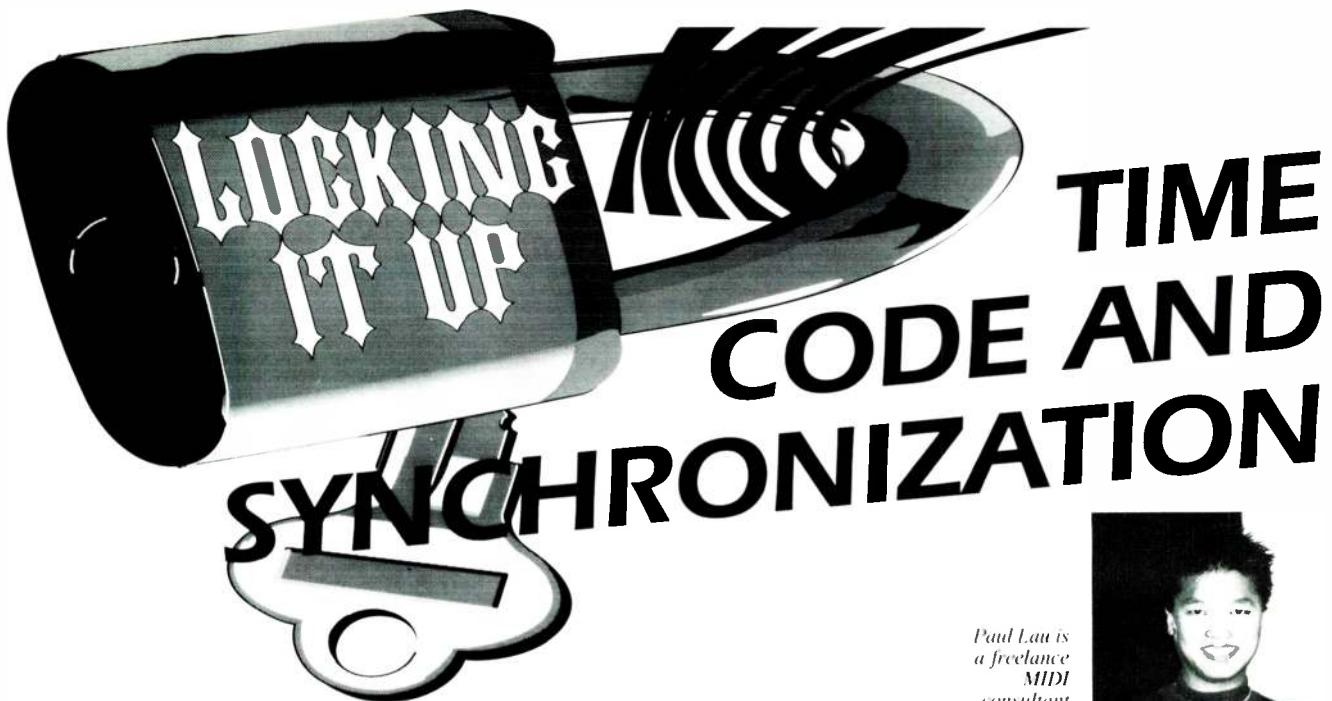
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Synchronization is the method which allows various types of keyboards, sequencers and multi-track audio recorders to be locked up together. When using MIDI as an example of a technological breakthrough in regards to keyboards, synchronization is the same to designated sequencers, computers, audio and video tape machines. MIDI synchronization has not limited itself to the sole application of syncing virtual tracks, but has also enhanced the integration of programmable effects processors, audio patching, mixing and muting.

To begin to explain "locking it all up", synchronization concepts must be set straight. The example of a MIDI keyboard, a designated or computer-driven sequencer in sync with a multi-track, is where we will begin. You lay down the groove on the sequencer and you decide you want to use virtual tracks on your multi-track (this means not burning the MIDI keyboard parts on to tape, but having them played along each time as the live vocals or instruments are being recorded). That's simple enough. What you're going to do is stripe the tape on a designated track so one unit can lock up with the other. It's important to note that it is going to be the sequencer tracking the tape machine, so striping the tape with some sort of MIDI clock and having it play back into the sequencer should do the trick. It's simple, but not that simple because tape can't read MIDI signals directly since the bandwidth isn't large enough. The bandwidth of tape has audio frequencies that lay between 20Hz and 20,000Hz, whereas the frequency of MIDI is around 31,250Hz (incompatible!!). The solution to this is to use a tone

encoding system that records the high and low alternations of a tempo pulse. One of the most common encoding systems is "Frequency Shift Keying" (FSK), in which two mid-band frequencies are used to represent the high and low pulse for each MIDI clock. The tones are decoded and converted into MIDI clock transmissions on playback, which means that the sequencer will start on the first pulse from the tape and stop after the last pulse. The rate of the tempo is determined by the striped pulse rate on the tape. If you have a pretty good sync box, varying tempos can be followed nicely. On the other hand, if you stripe the tape using an incorrect pulse rate (which will in effect, cause an incorrect tempo), the tape will have to be re-striped from the beginning. Using this type of FSK is somewhat time consuming, since you have to rewind everything to the beginning to restart the sync. Manufacturers have developed "Smart FSK" (as opposed to dumb or stupid FSK) which allows syncing from any point on the tape by reading the absolute clock count. The count is then translated into a "MIDI Song Position Pointer" (SPP) message which brings the sequencer to the correct spot, thus placing the MIDI clock, from that point onward, in sync with everything.

Moving into the world of television and film soundtrack work, the standard used is SMPTE/EUROPEAN timecode (Society of Motion Picture and Television Engineers/European Broadcasting Union). The reason for SMPTE is the need for knowing hours, minutes, seconds, and frames. SMPTE is an analog signal containing digital information in 80-bit packets that gives the location of the tape to the nearest 125th of a second. The major

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



difference between SMPTE and FSK is that SMPTE does not contain any tempo-related information. Therefore, the complexity of combining your sequencer with the SMPTE output is that one would still need the sync box that converts the timecode into MIDI Song Position Pointers (which includes clocks, start, stop and continue). Even with "Direct Time Lock" (DTL), this does not totally lock things up. With the advent of "MIDI Time Code" (MTC), this seems to have solved the problem and complexities of transferring SMPTE information over MIDI. It must be made clear that MTC is not just another timecode, but more of a common system format that encodes SMPTE into eight quarter frame messages which act not only as sync pulses (tempo for the song), but also allows an exact frame (hour, minutes, seconds, etc.) to be communicated. It should be noted that the timing resolution is four times better than DTL..

Synchronization is a means to an end — actually, it's an easier way to make things work. The actual hardware manufacturers are quite reliable and each company's products may or may not work better with certain software or hardware. Mark of the Unicorn and JL Cooper are quite standard in the industry, as well as a few others. Each musician will have a combination of varying equipment of different manufacturers, but the one thing that brings it all together is the technology that allows them to communicate with each other. This is part of the wave of the future when synchronization, integration and multi-media will play the most significant roles in audio and visual production and communication.

BUILDING A SOUND SYSTEM

At some point in time, certain sound techs get tired of working for someone else and decide to venture off on their own into the wonderful world of self-employment. Hence, the building of their own rig.

Often, techs pursuing this new adventure start off with good intentions, but not enough real knowledge of the many hidden costs that are incurred in such an endeavour. Cabling, patch plates, extension cords and roadcases are a few of these overlooked expenses.

As a sound company owner and a retailer of sound equipment, I found out the hard way that there are a lot of bad mistakes that can leave you many dollars short of completing that dream system. The most common mistake made by the inexperienced (as I myself once was), is blowing 50% of the budget on a console. Although this is usually the single most expensive piece of equipment when putting together a system, one must keep in mind the calibre of the system, its intended applications and, most of all, the budget one has to work with. A system is only as good as its weakest link.

Let's take a hypothetical situation where the budget is \$100,000.00. The rig must be capable of filling a 450-seat venue supporting sufficient rock 'n' roll volume.

Here are a few of the questions we need to ask ourselves:

1. Will the system be in stereo? This is where the dollars start to add up. If the rig's in stereo, you'll need two main EQs, two processors or x-overs and two main compressors. Many manufacturers offer all of these units in a dual-channel single unit to help offset the cost of buying two mono units. You could also find yourself buying an extra amplifier or two. There is also the expense of extra cabling and connectors.

2. Are the monitors being controlled from the front of house or via a separate monitor mix rig system? If you decide to go the route of a separate monitoring system, be prepared for some serious additional costs. You'll require some form of monitor console, several equalizers, x-overs (if you decide to use biamped monitors), additional amplifiers, a rack to mount it all in, a patch plate, several input and output plate mount jacks, lots of cable and connectors, a splitter snake, a multipair cable to go from your board to the monitor rack and some form of hydro-approved power distribution to run it all. If you must go this route, take advantage of a used FOH console capable of giving you three

to four post-EQ pre-fader sends off of the auxiliaries and two more off the left and right outputs. This could save you a few thousand. Purchasing some used, inexpensive equalizers and low-powered amplifiers (around 150 watts per channel at 8 Ohms) can save you a few bucks as well. Never skimp on cables and connectors. Speak-on connectors for speaker connections seem to be much the industry standard as of late and the Cannon-type XLR connectors are still the most common for low-voltage audio connections.

3. Will I run the system balanced or unbalanced? A balanced system will be virtually noise-free (outside of a little grounding work), but not without costs. As a rule, all balanced signal processing equipment will cost a considerable amount more than unbalanced. Balancing transformers and additional XLR inputs and outputs account for a lot of this additional cost during manufacturing.

4. Do I go for a component system (separate enclosures for lows, mid and highs) or full-range enclosures? Both types of systems have their good and bad points. Component systems are a little easier to pack if trucking space is limited, although proper stacking to achieve the correct time-alignment and coupling, as well as phasing, is much trial and error. At venues with low ceilings, a component-type system comes in pretty handy. Full-range enclosures utilizing subs to handle frequencies below 100 Hz seem to be the current industry trend. The time-alignment and phasing has all been taken care of (with most full-range enclosures), so that worry is eliminated. Mobility and stacking is somewhat easier as well. One of the greatest advantages of full-range cabinets is the ability to fly the system in clusters for larger venues or applications where the floor space cannot be utilized.

5. How will I transport this system? A lot of system purchasers forget the transportation end of things. Trucking is not cheap! Unless you have a rich uncle that owns a truck rental company or an understanding bank manager, you're in for a serious shock! Because of this, it's important to make your system as compact as possible. When designing your sound system, keep the packaging in mind. Build the racks and roadcases so they will best

utilize the space in a truck.

6. Will I supply a lighting system? Many sound system owners eventually end up building a lighting rig as well. Most potential customers will want to deal with one person for both their sound and lighting requirements. With the ability to supply a complete package (sound, lighting and trucking), you'll put yourself in a better position when quoting and competing for jobs.

Now that we've asked ourselves all these questions, let's make a few decisions and do a budget breakdown. A separate monitor system is a nice option to offer, but for this particular budget, we'll pass and utilize the extra money for trucking. For competitive purposes, we will build a lighting system as well. A lot of keyboards, guitar rigs and effects processing equipment these days require a stereo configuration to properly utilize these different sounds, so we'll design the system in stereo. Although building a balanced system is a little more costly, we'll go this route anyhow to ensure a nice, quiet sound system. With respect to enclosures, our choice is to take advantage of modern technology and consider full-range tops and subs.

With this as our budget, an expenditure of 5-10% on our FOH console would be fairly reasonable. Many manufacturers offer a respectable quality console in this price range.

Our front signal processing rack should probably consume another 10% of our budget. Of this percentage, we'll allow 10% for casing, cabling and our patch plate.

Enclosures are the tricky part. With so many different types and designs available, our cost could range as high as 20% of our total budget. For budgeting purposes, we'll work with this as our outside expenditure.

Depending on the choice and number of enclosures, speaker impedances and the



Al Craig is owner/operator of A.C. Sound and Lighting and The Ontario Institute Of Live Sound Engineering and Recording located in London, ON. He is currently working as the FOH Engineer for Canadian recording artists Helix.

amount of passive networking within the enclosures, we should probably allot ourselves an outside figure of 10% to allow for the rack, cabling and patching. Count on speaker cabling and connectors accounting for 15-20% of this expenditure.

Our monitor budget, including amplification, speakers, rack, processing, patching and cabling, will take up another 10% of our resources.

Microphones, stands, cables and DIs are another area that can eat a big chunk of our cash flow. This is one area that we shouldn't cheese out on. Unless you provide yourself with a good source, all the processing available won't make up for a bad input signal. I would recommend spending at least 5% in this area.

Now that we've taken care of the major components and expenses, we can start looking at some of the often overlooked but fairly costly particulars. One of the major expenses in this area will be our hydro distribution service. There is still much controversy surrounding this subject. For example, Ontario Hydro and CSA have yet to agree (even within their own organizations, between various inspectors) as to an acceptable method of connecting from high-voltage supplies to an audio or lighting system. Although deliberations in this area continue, many officers have allowed the camlock-style connector as an acceptable method of performing this task. Another area of concern still left to debate is the type of feeder cable used to carry the power from the source to the equipment. For years, many inspectors allowed the use of welding cable (usually 4 AWG) as an acceptable method, but as of late, a heavy-insulated 4-wire cabibre or a newly available heavy-insulated single cable are the only two accepted methods for this application. For the purposes of budgeting, we can realistically expect to utilize a good 5% of our total budget on our distribution service that will include all the cabling and electrical components to properly and safely power all of our equipment racks.

Road cases for packaging and transporting our cabling, mic stands, etc., will probably run us another 3%. Audio snakes will probably take up another 2% of our money.

Well, we've succeeded in consuming approximately 75% of our total budget. With the remaining 25%, we can allow about 2% for cost over-runs, leaving ourselves the remaining 23% to build our lighting system and take care of our transportation needs.

This form of budgeting, although only close approximations, is a fairly reasonable breakdown one can expect when putting together a sound and lighting system. Depending on budget, the percentages may vary a little, but this will give you something to work from.

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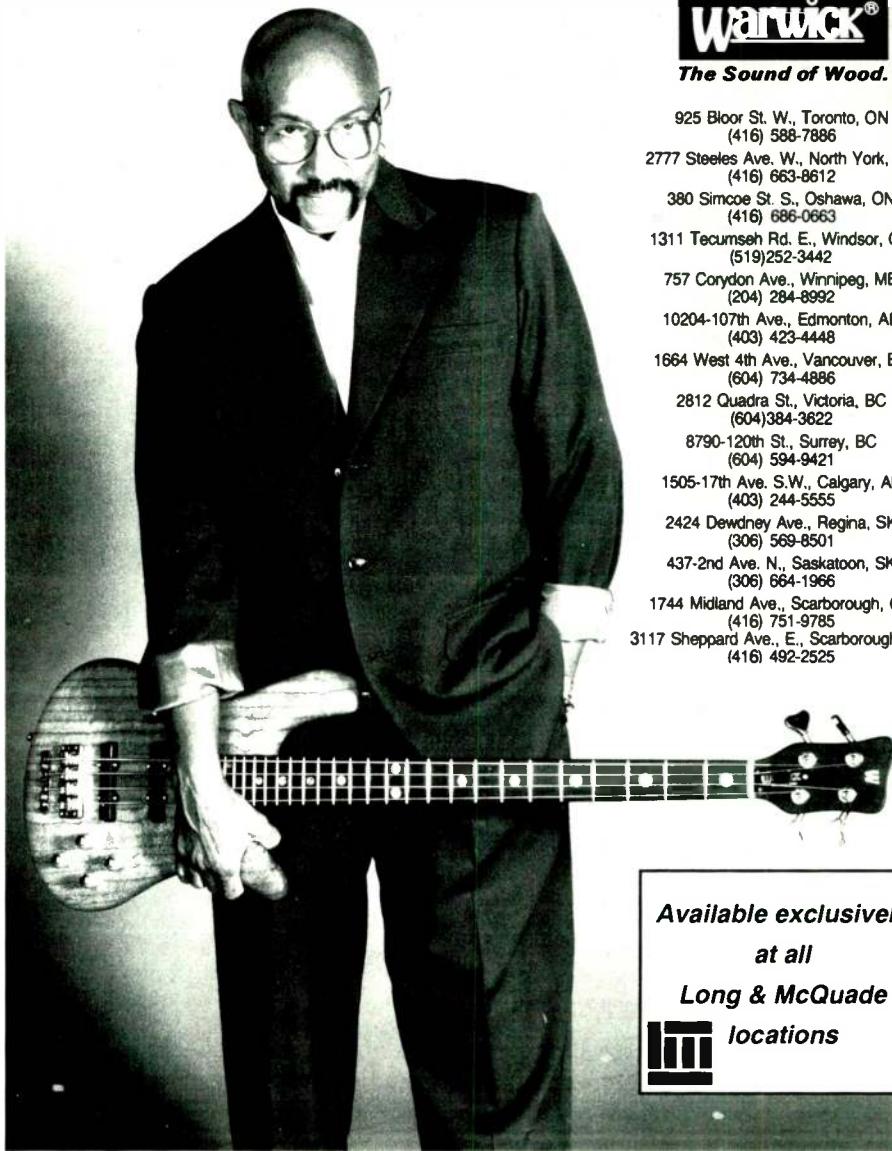
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As an engineer, my job description entails everything from mixing down major album projects to mopping the floor in front of the guy who is pouring coffee for the assistant engineer of the freelance engineer recording the jingle for the *Suits* I'm pouring coffee for. I also scrub toilets along with tape recorder heads. Somewhere in there, I need some time to do (yuck!) secretarial work.

The secretarial work I'm referring to is nothing more difficult than labelling a tape box. I recall one session in particular, in which I was asked to bring up the mix from a 2-track master from a prestigious British studio (no names, please! They'll appreciate it!) so that a pre-eminent Toronto live theatre star could sing along to these pre-recorded tracks for the benefit of television broadcast. I was handed two reels of 1/4" tape, with songs listed on the box label. No technical information was offered, so I operated on what I would have done, had it been my prestigious live theatre score recording.

Any studio worth its salt would master at 30 ips on 1/4" half-track. They would also wind their tapes tails out to minimize audible and annoying print-through, and print reference tones at the top of the reel. On that assumption, I rewound the first reel and located the tape machine to the beginning in an attempt to align the machine. Okay, no tones. So, I trusted the 320 nW/m my machine was aligned to and forwarded — according to the labelling on the tape box — to the beginning of the selection in question. Upon pressing play, I immediately discovered that the tape had been recorded at 15 ips. Oops. Upon correcting tape speed, rewinding the tape, re-zeroing the counter, and once again forwarding to the counter address prescribed on the box, I was informed in a very irritated voice by a man whose coat would have cost me my annual income that this was quite the wrong selection. Since initially threading the reel and saying, "I'll be 30 seconds", I have now taken 5 minutes. While being impolitely stared at impatiently by three men in suits that, individually, are worth only slightly less than my CD collection (never mind how big it is!), and who know only slightly less about music than I do about rocket engine technology, I discovered that the labelling had no bearing on the order of the songs on the tape. I had been sent a sequenced safety-master of the original, while the labelling on the box was copied from the original master before editing and sequencing had taken place.

As a result, I spent the next half-hour searching through the two reels, attempting to find the desired piece. As it happened, one of the reels was heads out, the other was tails out. Following the trend from the first reel, I threaded the second reel backwards. From my point of view, I was following a precedent. From the *Suits*' point of view, I obviously had no idea what I was doing. I have yet to work for that particular array of *Suits* again.

Proper tape logging on the prestigious British studio's assistant's part would have saved me a full hour of studio time and an immeasurable amount of embarrassment. I no longer consider that studio to be as perfect as it is said to be in the annals of recording history. In fact, I would like to offer this anecdote as an amendment to its overexaggerated reputation, but I am far too polite for that. On paper. Besides, I don't want to steal their business. After all, it's only an overseas airfare and overpriced hotel accommodation to stop them from recording here. Record companies have loads of cash, right?

Sure, and I'm rich.

Brain pain and eye strain, along with many apologetic smiles, can be saved by properly labelling tapes before storage and especially before exporting them to another studio. In fact, if tapes are not labelled, you will confuse yourself among your own masters. I maintain the same format of labelling, regardless of the tape's ownership or destination. Anybody who gets confused with my tape boxes should be working for somebody more compatible with their cerebral capacity, such as McDonald's. Believe me, I know this from being up in the studio at 2:00 in the morning trying to figure out which reel is what, and this has taught me to be very explicit when writing on tape boxes. The following format has served me well and has resulted in no complaints from any sources:

Date (D/M/Y)

Master or Safety

Artist

Project

1) Song Title

2) Another Song Title

3) Yet another song if the first two were okay

Pro: Producer's Name

Eng: Your name if it sounds good

Ass't: The name of the guy who poured you coffee all night

Reel X of Y

Speed/EQ/Dolby Type/Reference tones, elevation, location/winding Tape type

Example of last section:

30 ips/AES/Non-Dolby Tones @ Head 1 K, 10 K, 100 Hz @ 520 nW/m/ Tails Out/Ampex 499

On the spine of the tape box, I write an abbreviated form of this, usually including the artist, project, master or safety, reel number, speed, and the date. This allows for quick and easy reference, and it tells anyone who knows nothing everything they need to know to properly replay the reel, or, in the case of a multi-track, how to properly align the machine for overdubs. Utilizing a white grease pencil, I also write this information on the reel itself. Unless the individual is really stupid, they can't get anything wrong, now. (Unless, uv cors, he works for that preseteetus studeeo oversees that I spoke uv erlee er.)

Yeah, I know. It takes time, but taking an extra five minutes to do this will save a lot of potential future headaches.

Don't be dumb. Don't drink and drive. Don't leave small children unattended. Don't leave tapes unlabelled. The last one I did that to got mistaken for a slap reel. I'd hate to see what the small child got mistaken for, or how it was threaded. ■

Eric Abrahams is Head Engineer at Cherry Beach Sound and an Engineering Instructor at Trebas Institute for Recording Arts. His credits include Kim Mitchell, Gowan, Russian Blue, Harlot Mansion and Roxy Lane. His credits do not include VISA, MasterCard, American Express, or Canadian Tire, because someone else records their commercials.





Martin Gladstone practices law in Toronto and is a member of the Toronto band The Acoustics.

going independent?

WATCH FOR PITFALLS



The world of independent record production has certainly come of age as illustrated by the recent and well-attended seminar at the Royal York Hotel on November 29, 1992. This seminar provided a wealth of practical and helpful information for those considering producing and manufacturing their own record.

The recent triumphs of the Barenaked Ladies, Loreena McKennitt and Moxy Fruvous are all examples of independent projects that have succeeded outside the traditional record company route. It is easy to see why the independent route is becoming so attractive. Many artists are now realizing that they do not have to be with a major record label to enjoy some degree of success or personal gratification.

Put Together a Business Plan

Regardless of whether you plan to solicit the major labels or the large independent labels with your music, or plan to record and manufacture your own record independently, you face the same task: to sit down and crunch out a business plan for your project.

Your business plan will include the choice of recording studio, the budget allotted for recording time and mixing down, the choice of manufacturer of the product, the design of the graphics (which must be thought out and ready well in advance of the actual manufacturing of your record), the distribution of your product (through Sam's, HMV, sales off the stage, etc.), not to mention effective promotion and publicity of your work. For example, what is your music format? Adult Contemporary? Classic Rock? What stations would play your record? How would you approach them? Do you plan to use a publicist?

Benefits of Independent Record Production

Despite all the legwork one must do, the independent route may be far more lucrative and personally rewarding than the traditional recording or publishing contract with a major.

This is because a major label, although prepared to advance you royalties and make a commitment to promote you, will take as much as possible from the untried and untrue artist. There is no law which says that the parties must have equal bargaining power. When you sit down to negotiate with a major label, you are not sitting down as an equal. The record label will ask for a long term of time in which to contractually tie you up. The label may want anywhere from five to seven "options" on your further works. The label will also "charge back" a host of expenses to the artist which the artist will be required to pay back from any royalties earned from the product before getting paid. It is not unusual for a record to go gold in Canada and the artist still not make a penny.

Independent record production essentially puts you in control of the project. Everything from choice of studio, artistic direction and producer is up to you. Instead of asking a major label to record, produce and manufacture your music, you do it yourself. Of course the work load is far greater, but if your product retails well, you may attract label interest and you will be able to command more bargaining power at the table as a result.

by Martin Gladstone

Here are a few of the legal concerns you will have in producing and manufacturing your own record:

Contract with the Producer

The Producer is the person responsible for the overall creative vision and has the technical competence to ensure that the end result is what we call "product". How will you pay your producer? You may choose to produce yourself, but for the uninitiated and inexperienced, this is generally not recommended as you will lack the experience to know the full scope of what the studio can give you and you may just be too "close" to your work to render an objective opinion.

Some form of simple written agreement should be entered into with a producer to determine if you shall pay him or her a flat fee, or give "points" in the work. "Points" are a percentage of the earnings of the work once it is released. "Points" may also be a percentage of the copyright itself, and thus you must consider what will happen if you later "assign" the copyright to another party if you already have given a piece of it to your producer. It is common for producers with proven track records to take both a flat fee and "points" as remuneration for their contributions. To be sure of what any arrangement is, make sure you write it down in a simple agreement.

Financing: Who Pays?

The most important legal concern is the financing. Who is paying for the production (the studio time) and the manufacturing, and all the other costs that you have carefully placed in your budget? If one party is the sole financier and presumably, the artist as well, things are quite straightforward. However, if a group of people in the same project make different contributions, you will definitely require an agreement between the contributors showing the various contributions, how the expenses are to be paid, what share each party is entitled to and who is responsible for any outstanding debts. You will also want to address rights in the name if the members move on to other projects and the rights of the remaining members to use the good will of the project.

The area where you should have a lawyer review matters for you is if you plan to raise capital to finance the production of your product. Many persons start companies and offer shares or sell "units" as an investment in the recording. This is a potential land mine of liability for you as Ontario law requires that any type of "offering" to raise capital be registered with the Ontario Securities Commission and, hand in hand with that, is the requirement that a "prospectus" be filed. A prospectus is a detailed document that tells the investor the nature of the investment.

In most cases, your lawyer can help you structure your affairs so that you may take advantage of the exemptions that can take you out of the ambit of securities law in Ontario. This will save you considerable time and money. However, failure to comply with the law may mean civil and possibly penal liability. So if you are considering "raising" money to finance a product, or to start a label and produce and release other talent (as many people do), be sure to get summary legal advice to spare you any legal time bombs down the road. ■

P R O D U C T

≡ M ≡

N E W S

New BBE Sonic Maximizer Models



BBE Sound, Inc. has introduced two new Sonic Maximizer models, the 462 and 862. Both models incorporate the patented and improved BBE II Process, designed for sonic enhancement in numerous audio applications.

The new BBE II Process dramatically reduces the noise level. The signal to noise ratio is now -92dBu for model 462 and -95dBu for model 862. In addition to the

lower noise specs, the process sensitivity has been increased, making the units more responsive to low signal levels.

The Model 862 features balanced XLR and 1/4" input and output connectors and is designed for +4dB operation. The Model 462 has unbalanced 1/4" and RCA input and output connectors and is designed for -10dB levels.

Other improvements found in the BBE

462 and 862 include a 5-segment LED output indicator array for each channel; high quality, low-noise rotary controls for greater precision; and a stronger chassis with added support and reinforcement.

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

Selmer CL220 Clarinet



The Selmer CL220 fits the need for an attractive clarinet with superior playing qualities. Made from hand-selected grenadilla wood, no dyes have been used during the treating process. The result is a strikingly attractive warm, rich dark brown appearance of the natural grain. Accentuating the body is a gold-plated key mechanism.

The CL220 offers balanced resistance in achieving a focused tone quality, the result of a meticulously reamed .573" polycylindrical bore with undercut tone holes. A Selmer (Paris) C85 series mouthpiece, precision machined from solid hard rubber stock material to extremely close tolerances with hand adjusted rails and baffle, delivers crisp articulation and even response.

The CL220 clarinet comes with a French-style hard shell case with plush lined interior to protect the instrument.

For more information, contact: The Selmer Company, PO Box 310, Elkhart, IN 46515-0310 (219) 522-1675, FAX (219) 522-0334.

DynaTek Introduces RAID for Digital Music Storage

The Digital Music Storage Division of DynaTek Automation Systems Inc. has announced the RAID line of products for digital audio recording.

RAID is an acronym for Redundant Array of Inexpensive Disks. The concept originated in a series of technical papers written at University of California, Berkeley, in the early '80s. At that time, disks with capacities of several gigabytes were relatively large and expensive. The RAID concept allows several smaller "off-the-shelf" drives to be configured in an array as a single, high-capacity logical unit.

Data redundancy is an important feature of RAID. Data is striped across multiple

drives in an array. Error Correction Code (ECC) may be stored along with the data. The ECC bits are never stored on the same drive as the data they represent. Therefore, in the event of drive mechanism failure, the data may be quickly recreated from the ECC that is stored on another drive.

DynaTek has taken the RAID concept one step further by introducing electronic redundancy. Each drive module in the RAID system contains its own power supply and fan which provides a greater degree of fault tolerance. DynaTek has implemented these features in the design of the Hot Mountable drive modules, which can be installed or removed without powering down the host

system.

DynaTek has been successfully supplying RAID products to the industrial computer market since June 1992 and now makes this technology available to the music and video industries. RAID systems are currently available in floor-standing and internal configurations with capacities ranging from 600 MB to 16 GB. A 19" rackmountable version is slated for release in the second quarter of 1993.

For more information, contact: DynaTek Automation Systems Inc., Digital Music Storage Division, 15 Tangiers Rd., Toronto, ON M3J 2B1 (416) 636-3000, FAX (416) 636-3011.

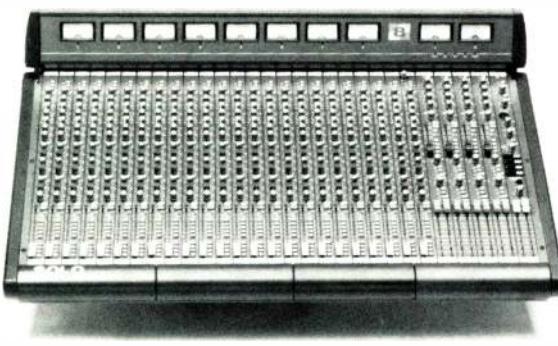
Soundtracs Solo 8 Live Console

The Solo 8 Live is a new addition to Soundtracs' Solo range of professional consoles.

Available in 24 and 32 input frame sizes, the Solo 8 Live provides four assignable mute groups for scene muting, four stereo effects returns with EQ on 60mm faders, full meter bridge with mechanical VUs and eight discrete group Buss + L/R and Mono Outputs.

Other new console additions to the Solo line include the Solo Logic, offering all the features of the Solo Midi production console with the addition of integral 12 Bit VCA Fader Automation (including MIDI muting), machine control and full metering on each channel; and the Solo Monitor, offering 10 discrete Buss Outputs, a mic splitter for each individual input, 4 band EQ on input channels and four assignable mute groups for scene muting.

For more information, contact: Omnimedia Corp. Ltd., 9653 Cote de Liesse, Dorval, PQ H9P 1A3 (514) 636-9971, FAX (514) 636-5347.



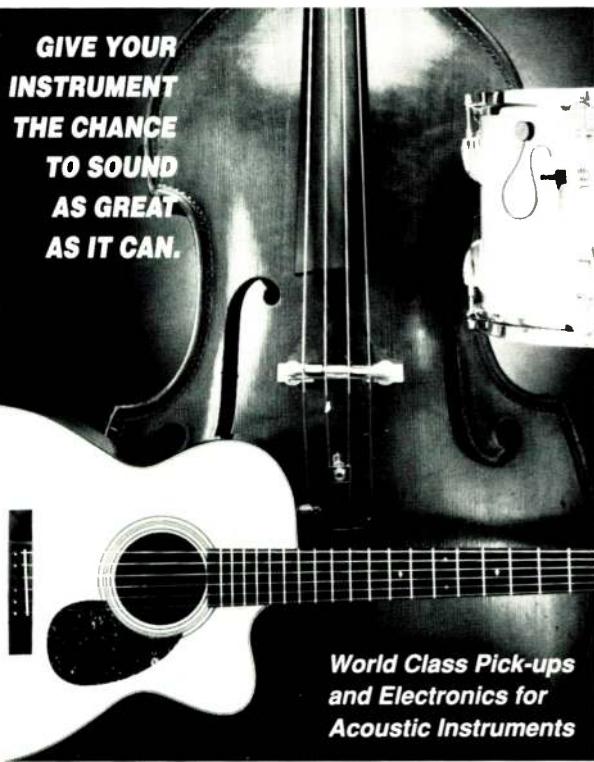
BOSS MX-10 Mixer

The BOSS division of Roland has announced the MX-10 compact mixer.

Taking up just half a rack space, the MX-10 features ten inputs, stereo output, an effects send and stereo return. Channels 1 to 8 are configured for four stereo input pairs, making it ideal for mixing stereo synths and effects units. Channels 9 and 10 accommodate microphone inputs for mixing vocals or acoustic instruments. The Effects send levels can be set independently for each pair of stereo inputs (channels 1-2, 3-4, 5-6, 7-8) and individually for channels 9 and 10. A headphone output level can be set independently of the master output level. Overload indicators assure the best possible performance from this low-noise mixer. The MX-10 is suitable for use in personal MIDI studios, live gig racks, and multimedia systems.

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

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P R O D U C T
N I W S

Brüel & Kjaer APE Adapters

Brüel & Kjaer has introduced a new series of Acoustic Pressure Equalization (APE) adapters for their 4003 and 4006 omnidirectional microphones.

The new APE Series consists of the APE 40, APE 30, and the APE CYL. Based on the original APE 50, the new adapters function as both spatial and spectral equalizers. The APE adapters are passive acoustic processors, employing diffraction technology to modify sound reception near the microphone diaphragm — thus changing the microphone's frequency and polar response.

While the original APE 50 increases front-to-rear hemisphere sound reception for frequencies above 1 kHz, the new APE 40 and APE 30 adapters increase directionality starting at 2 kHz. The new APE adapters also improve microphone response at selected frequencies. The APE 40 delivers enhanced response at 4.5 kHz, and the APE 30 at 5.5-6 kHz. The purpose of this technology is to enable an engineer to select an instrument by virtue of its frequency (such as a flute or string instrument in an orchestra), and target it for more presence by miking it on-axis. It is an ideal tool for live stereo recording.

Rounding out the APE Series is the APE CYL with enhanced frequency response at 500 Hz, 2 kHz, and 4 kHz. Designed originally for rendering of saxophone and reed instruments, the APE CYL is an effective tool for a myriad of recording applications.

A complete set of four B&K APE adapters in a small case is available from Brüel & Kjaer as the APE 3/6 kit. Four stereo pairs of adapters in a single case are available as the



APE 3/6-2 kit.

For more information, contact: TGI North America Inc., 300 Gage Ave., #1, Kitchener, ON N2M 2C8 (519) 745-1158, FAX(519) 745-2364.

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Soundcraft Spirit Folio

The newest addition to the Spirit console range from Soundcraft is the compact Spirit Folio. Folio is an affordable professional mixer which incorporates a compact console design, offering portability and superb sonic performance.

The Spirit Folio is available with six mono and two stereo inputs in a 10x2 format, or with eight mono and two stereo inputs as a 12x2. The 12x2 is also available as a rackmount. Folio fits comfortably in a wide variety of environments, including live performance, home recording, smaller venues, clubs or conference rooms. High-quality mic inputs, balanced inputs and a dynamic range of 108 dBu also make Folio an ideal choice for direct to DAT location recording.

For live work, Spirit Folio incorporates performance features found in larger, more expensive consoles. Each mono channel includes a mic input with phantom power, 3-band EQ with a swept mid section and a high pass filter as standard. Two full-feature stereo inputs can be used as effects returns or for stereo sources such as

keyboards. Two aux sends are offered, with Aux 1 also switchable pre-fader from the master section to create foldback mixes.

For recording, Folio offers dedicated monitor outs, an oscillator and a two-track return which may also be used as a separate stereo input. A 12-segment bar-graph meter is included to monitor signals going to tape.

Spirit Folio has been designed for true portability and ease-of-use in any environment. Weighing under nine pounds, Folio's integral carrying handle and slimline design enable adaptation to most spaces or environment restrictions. An optional carrying case includes a built-in shoulder strap. All Folio's knobs are colour-



coded for ease of reference in poorly lit conditions, and all PFLs are momentary so they cannot be left on accidentally.

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

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- 11-12 Halifax
- 13-14 St. John's
- 15-16 Gaspé
- 17-18 Trois-Rivières
- 19-20 Québec City
- 21-22 Montréal
- 23-24 Laval
- 25-26 Trois-Rivières
- 27-28 Québec City
- 29-30 Laval

March

- 1-2 Lethbridge
- 3-4 Kamloops
- 5-6 Victoria
- 7-8 Vancouver
- 9-10 Kelowna
- 11-12 Cranbrook
- 13-14 Prince George
- 15-16 Victoria
- 17-18 Vancouver
- 19-20 Victoria
- 21-22 Cranbrook
- 23-24 Prince George
- 25-26 Kamloops
- 27-28 Lethbridge

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PRODUCT NEWS

LYNC76 MIDI Palette

Lync Systems, Inc., has introduced the LYNC76 MIDI Palette. The LYNC76 is a four channel master MIDI controller featuring 76-weighted synth action keys, four overlapping zones, 32 velocity curves (16 ROM & 16 user-programmable), 25 aftertouch curves, six assignable controllers, two MIDI OUTs, a merging MIDI IN, 100 internal programs and System Exclusive Upload/Download.

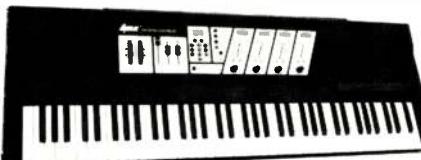
The LYNC76 creates new sounds by combining existing ones. The mixing console layout allows musicians to combine sounds as easily as an artist blends paint which makes the LYNC76 a "MIDI palette" of new sounds.

The distinctive Randomize function automatically formulates new sound combinations by randomly, yet intelligently, assigning values to the four key elements of a layer. Each new sound can be created in less than a second.

The LYNC76 has two return-to-centre wheels, two assignable sliders, a master volume slider, assignable switch, sustain jack, assignable footswitch jack, and an assignable footpedal jack.

The LYNC76 features a 100 program jump sequence, receive MIDI channel assignment (1-16), velocity table editing,

function align, compare, record/copy and panic button. The parameters for each zone include MIDI channel (1-16), MIDI program



number (0-127), keyboard velocity (1-32), transpose (+99/-28 semitones), MIDI starting volume, aftertouch assign, keyboard low and high limits, slider A starting value and controller number, slider B starting value and controller number, footswitch controller number, sustain footswitch enable, 28-byte programmable LYNC string data header and Randomize configuration.

The LYNC76 weighs 23 lbs and is housed in a high-impact, futuristic-style body.

For more information, contact: Lync Systems, Inc., Clark Industrial Park, 14 Walker Way, Albany, NY 12205 (518) 452-0891, FAX (518) 452-0980.

Martin Limited Edition 1993 D-16H Acoustic Guitar

The Martin Guitar Company has announced the introduction of the new 1993 D-16H limited edition guitar. The concept for the original D-16 yearly editions started in 1986 with the D-16K model (koa back and sides). The edition was conceived to provide a high quality solid wood guitar at an affordable price.

This year's version, constructed of solid woods throughout, is a full-sized Dreadnought modification of last year's D-16H. The top is bookmatched from solid spruce and features vintage X-bracing, scalloped and shifted to a position which is one inch from the soundhole. The sides, back and neck are constructed of genuine mahogany. Herringbone marquetry is featured around the circumference of the soundhole rosette and down the centre seam of the back. The bridge and fingerboard are East Indian rosewood. The Martin pre-war "diamonds and squares" inlay pattern is inlaid into the fingerboard.

matching abalone diamonds are inlaid into the wings of the bridge and ebony buttons add elegance to the chrome-enclosed tuning machines.

This edition features Martin's low-profile neck and adjustable tension rod. Quick playability combined with crisp projective tone makes this a perfect instrument for stage and studio use. The D-16H includes the new Series 640 hardshell case. Optional Martin "Thinline 332" acoustic pickup or the active preamplified "Thinline Gold+Plus" can be installed at the factory or easily retrofitted. The new Martin MEQ-932 Preamplification System which incorporates slider controls and six commonly used presets is also available as a factory installed option.

For more information, contact: The Martin Guitar Company, C.F. Martin & Co., Inc., Nazareth, PA 18064 (215) 759-2837, FAX (215) 759-5757.



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P R O D U C T
N I W S

dbx 172 SuperGate

dbx Professional Products has announced the new dbx 172 SuperGate featuring several engineering innovations designed to speed setup and permit effective gating in situations where conventional gates cannot be used.

Instead of standard 12dB/octave key filters, the SuperGate uses 24dB/octave Voltage Controlled Filters (VCFs) to allow more selective isolation of the signal requiring gating. To speed setup, the filter controls are

parametric and the control range has been optimized to cover only useful values.

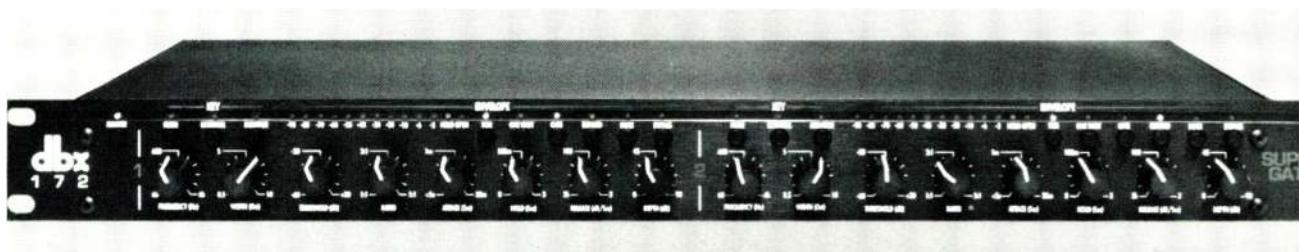
The extremely fast attack of the SuperGate is made effectively instantaneous, even with key filtering, by Transient Capture Mode. TCM uses a precision linear-phase all-pass filter to insert 0.3 milliseconds of delay in the main signal path, allowing the 172 to fully capture the leading edge of complex transient waveforms.

The 172 also features a dedicated Ex-

pander Ratio control which has been scaled to contain only useful values for faster, more repeatable setup, and a special OneShot mode which enables the 172 to create consistent note length from irregular drum hits.

High resolution, easy-to-read LED displays add to the ease of operation.

For more information, contact: AKG Acoustics, Inc., 1525 Alvarado St., San Leandro, CA 94577, (510) 351-3500, FAX (510) 694-3991. ■



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THE PRACTICAL APPROACH

卷之三

10. The following table shows the number of hours worked by 1000 workers in a certain industry.

1996-1997 学年第一学期

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**Steve Ferrone
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Mogami Releases Digital Cables

Cabletek Electronics has announced the availability of three new digital cables from Mogami.

Developed in the world renowned Neglex research facility in Osaka, Japan, Mogami now offers true 110 ohm AES/EBU cable (# W3080), MIDI/Synchro cable (# W2948)

and RS422 (# W2997) digital interface cable. The new digital cables are manufactured under extremely precise tolerances in order to minimize impedance fluctuations which have been demonstrated to be the primary cause for data transmission failure.

The W3080 AES/EBU cable features two individually jacketed 24 AWG conductors made of 100% oxygen free copper, a copper served shield and a pre-tinned drain wire for quick termination and exceeds the worldwide specification with only +/- 5% tolerance. The W2948 MIDI Synchro cable features one twisted pair and two control lines

of Neglex copper in fully-shielded served copper, making it ideal for MIDI cable assemblies, patch bays and machine control. The W2997 RS422 cable exceeds the EIA standard and features two individually-jacketed balanced cores with served shields and drain wires and four signal conductors, all of which are housed in a superflexible jacket.

For more information, contact: Cabletek Electronics Ltd., 2530 Davies Ave., Port Coquitlam, BC V3C 2J9 (604) 942-1001, FAX (604) 942-1010.

Lado Octavian 8-String Bass Guitar

Lado has announced "The Octavian" 8-string bass guitar. Designed with the assistance of bassist Andy Curran (Coney Hatch), Lado has produced a light, comfortable bass which produces brilliant harmonics.

The Lado Octavian bass features a 3-piece multi-laminate neck through body construction. The short scale neck features 22 jumbo frets (18% nickel) with full access cut-away and an ebony fingerboard with mother of pearl inlay dots. The body is fashioned from flamed soft maple with a transparent Black Ice Stain finish.

The Octavian comes with gold Schaller bridge and machine heads and EMG pickups with Bass Expander tone control.

For more information, contact: Lado Musical Inc., 689 Warden Ave., #6, Scarborough, ON M1L 3Z5 (416) 690-5010.



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Freiheit Phil X Signature Series

Freiheit Guitars has introduced the Phil X Signature Series, built to the Triumph guitarist's specifications and incorporating the finest in exotic hardwoods, hardware and components in its construction.

The modified "telecaster-style" guitar features a body of 1/4" Quilted Maple, bound to an African Mahogany back. The 22-fret neck

with a scale length of 25-1/2" is fashioned from 3-ply African Mahogany with a bound ebony fretboard, and is adjustable at the nut via a single truss rod.

The Phil X Signature Series employs all-chrome hardware, with Schaller tuning machines (6 in-line) and Seymour Duncan '59 (neck) and JB (bridge) pickups. Controls con-

sist of a 3-way toggle switch, two volume and two tone control knobs. The instrument is finished in a transparent Cherry Sunburst finish. Freiheit Guitars is a custom luthier based in Kitchener, ON.

For more information, contact: Freiheit Guitars, 113 Charles St. W., Kitchener, ON N2G 1H6 (519) 742-6184.



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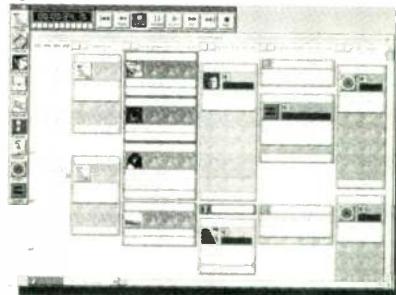
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Passport Producer



Passport Designs, Inc. has released Passport Producer, a Macintosh-based multimedia application that integrates various types of media. Passport Producer greatly simplifies the process of combining and precisely synchronizing animation, digital audio, sound, digital video, music and presentation graphics.

Based around a visually oriented "Cue Sheet", Passport Producer offers an intuitive, "drag and drop" user interface and seamlessly synchronizes the different elements of a multimedia presentation to frame accurate SMPTE values. Passport Producer is designed for the desktop production environment, combining digital video, animation and presentation graphics with MIDI and studio files. With Passport Producer, users can add soundtracks to QuickTime movies and animations.

Corporate users and production companies are afforded the capability of easily adding a musical soundtrack or voice over narration to a business presentation. Musicians can now synchronize digital audio to MIDI files created by any sequencer. Passport Producer provides internal editors, with links to most popular text and outline editors, graphics and QuickTime editors and MIDI sequencing and audio software.

For more information, contact: Musicware Distributors Inc., 641 Caledonia Rd., Toronto, ON M6E 4V8 (416) 785-3311, FAX (416) 785-6416.

P R O D U C T
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JLCoope dataMaster

JLCoope Electronics has introduced the dataMaster, a professional synchronizer for the Alesis ADAT Digital Audio Recorder. The dataMaster takes JLCoope's dataSync MIDI synchronizer (which allows the ADAT to drive sequencers, digital audio workstations and more) one step further as ADAT can now be locked to SMPTE as well as MTC without wasting an audio track. dataMaster also enables ADAT to be controlled via outside devices such as computer-

based systems and video editors.

The dataMaster makes it possible to interface digital ADAT recorders with any analog multi-track tape machine, either as a slave or master. The dataMaster provides a cost-effective segue from the analog studio into the digital environment.

Optional Sony 9-pin to ADAT capabilities further enhance the flexibility of dataMaster by enabling video editors to control ADAT. Other features of dataMaster include support

of 24, 25, 30 drop, 29.97 and 29.97 drop frame rates; SMPTE reader/generator with jam sync/regeneration; SMPTE flywheeling; and user selectable offset times. dataMaster comes complete with all necessary cables to interface with ADAT in a single rack space.

For more information, contact: JLCoope Electronics, 12500 Beatrice St., Los Angeles, CA 90066 (310) 306-4131, FAX (310) 822-2252.



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World Radio History

PRODUCT

NEWS

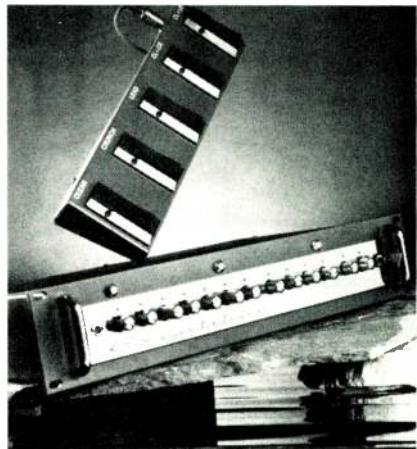
Excalibur Guitar Tube Pre-Amp

The Excalibur is an all-tube professional stereo guitar preamp with built-in noise reduction and two active tube EFX loops.

The Excalibur offers three channels and five different presets: crystal clean, low overdrive and high overdrive, plus a combination of low overdrive mixed with clean and high overdrive mixed with clean for high definition sound. Other features include a stereo speaker simulation system and a system key switch for protection from unauthorized use.

The Excalibur is a two rack-space unit weighing 15 lbs, and is finished in red with chrome knobs and hardware. An optional footswitch is available.

For more information, contact: Metalhead Electronics, 5707 Cahuenga Blvd., North Hollywood, CA 91601 (818) 980-1975, FAX (818) 985-1624.



Ross Systems Minimix

Ross Systems has introduced the Minimix Rack Mount Mixing Console. The Minimix is an all-new Ross Systems Mixer carefully designed to provide a large number of inputs in a compact package. This mixer incorporates the controls and flexibility required by today's audio professionals.

The Minimix is 19" rack-mountable, providing 16 selectable mic line inputs, 2-band shaped shelving EQ, four AUX sends (two

pre and two post fade, internally selectable), +48 VDC Phantom power on all mic inputs, PFL headphone Que, channel mute switch, peak +10dB headroom indicator and smooth 100 mm channel faders. The master section includes four AUX master sends, 12-segment bar graph display for output metering, stereo PFL headphone Que for master output monitoring, headphone level control, output mute switch and high

quality 100 mm faders.

This mixer is ideal for a variety of applications including live sound reinforcement, home recording, keyboard or sub-mixing and permanent installations.

For more information, contact: B&J Music, 469 King Street W., Toronto, ON M5V 1K4 (416) 596-8361, FAX (416) 596-8822.

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Sabian Expands AAX Series

Sabian has announced the introduction of 13" Fusion Hats, as well as additional new ride, crash and hi-hat sizes to its popular range of AAX Studio/Stage/Metal cymbals. Highly responsive at all dynamics, AAX cymbals deliver high-pitched sounds that are tonally controlled and musical.

The AAX Fusion Hats (13") are a cross-matched pairing consisting of a medium weight AAX Stage top and extra heavy, hand hammered HH Leopard bottom. AAX Fusion hats deliver clear, cutting and defined sounds across a wide dynamic range. With a fast, crisp and focused response that records well in the studio, AAX Fusion hats are also ideal for louder live situations, where they deliver volume and control for solid grooves and busy sticking patterns.

The AAX Studio Hats (14") offer the quick response sensi-

tivity of thinner cymbals while benefitting from the increased power and definition of its larger size.

Created for studio and stage applications, the 13" AAX Stage Hats offer sticking clarity, clean "chick" sound and fast response in

a popular and versatile medium weight combination.

New larger size crash models (17", 18") in the lightweight AAX Studio series and a smaller, medium weight Stage Crash (16") offer fast, transparent yet full crash and crescendo responses with full tonal response and colour.

The 20" AAX Stage Ride offers studio and stage versatility in a cymbal that responds at any volume — from soft to loud — with an absence of conflicting overtones. Clean stick definition, a clear sounding bell and controlled tonal spread make the 20" AAX Stage Ride ideal for any style of music.

For more information, contact: Sabian Ltd., Meductic, NB E0H 1L0 (506) 272-2019, FAX (506) 272-2086.



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Showcase

by Penny Campbell

If you are unsigned and would like to be a part of "Showcase", send us a complete bio, glossy black and white photo (no colour, no photocopies), and a cassette of your music. Also include an address and phone number where you can be reached. Some artists appearing in "Showcase" will be featured on *Canada's New Rock*, a syndicated national radio show that also features unsigned artists. Send your complete package to: Showcase, *Canadian Musician*, 23 Hannover Dr., #7, St. Catharines, ON L2W 1A3.

RED SECTOR 1

Style: Techno-Pop

Contact: Gargoyle Records, PO Box 4005, VMPO, Vancouver, BC V6B 3Z4
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I'll be the first to admit total ignorance of what dance, alternative dance, house, and acid house all mean in terms of classifying the current wave of neo-eighties techno-pop music. But good melodies, solid vocals and intelligent lyrics I still understand, which is why I do like *World Peace*, the new CD out by Vancouver trio Red Sector 1. Red Sector 1 is Clarke Wright on vocals, Mike Davis doing keyboard programming and Stacey Friesen handling rhythm programming. The 12-song CD features all originals except a synthed-up cover of The Doors' "People Are Strange", which bears slightly more resemblance to the Echo & The Bunnymen version than the original. The first single released to radio last year is the satirical "Dr. Mad". That track and another made it onto a recent Vancouver Independent Music Compilation. With a national distribution deal through Montreal-based Cargo Records, *World Peace* should be available in stores across the country. This is a cool record, well-produced and strong lyrically and musically. Clarke Wright is Morrissey without the angst. Red Sector 1 may even get me back into the dance clubs.



JENNIFER GIBSON

Style: Singer/Songwriter

Contact: PO Box 11747, Edmonton, AB T5J 3K8
(403) 465-3918



At 24, Alberta-born Jennifer Gibson appears to have a bright future ahead of her. Her debut independent CD *Too Far Gone* is a powerful first recording, featuring 11 self-penned tunes and a killer voice, somewhere between Melissa Etheridge and Mary Chapin Carpenter, two of her musical influences. It's a well-balanced blend of country and rock, melody with an edge, emotion with an attitude. Her band, Texas Strange includes fellow co-producers Charlotte Wiebe and Jamie Kidd and instrumental arrangements run the gamut from straight ahead acoustic guitar, bass and drums, to flute and congas on songs like "Cosmo". Jennifer has a strong musical sensibility, a strong sense of who she is and what she wants, and that comes through in her vocal delivery and her production. Keep your ears open for Jennifer Gibson.

REMEDY

Style: Rock

Contact: Marc Saltzman, 14 Lesgay Cr., North York, ON M2J 2H8
(416) 491-1166.

Where do hard rock bands go when they die? If they're good, they're reincarnated into bands like Remedy. Formed out of the ashes of IROK, a one-time Toronto rock club mainstay, Remedy brings the best of the sixties and seventies hard rock, guitar-based musicality and blends it with the sparse, raw edge of the nineties. The result is a six-song cassette entitled *Injected*. This band has learned their craft well. Guitarists Sy Benlolo and Elliot Sairon are tight and make full use of all the toys and effects employed by their guitar heroes, but never to excess. Vocalist Zoey Nicolas possesses a strong, emotive set of pipes, keeping a delicate melodic balance over the driving guitar riffs. And a nod to drummer Marc Saltzman who does a cool little John Bonham-inspired solo break in the track "Outer Space".

But the strength of this band lies in their ability to mix the old and the new to create something that is their own, and to keep the live feel of their songs intact on record. Together less than a year, Remedy has already caught the attention of local Toronto club-goers. If you're looking for a cure for the post-eighties musical lethargy, get "injected" with this Remedy.



BRENT McATHEY

CM regrets the error in the February '93 issue of Showcase which mistakenly identified Alberta artist Brent McAthey as Bob McAthey. Our apologies to Brent for the mistake.

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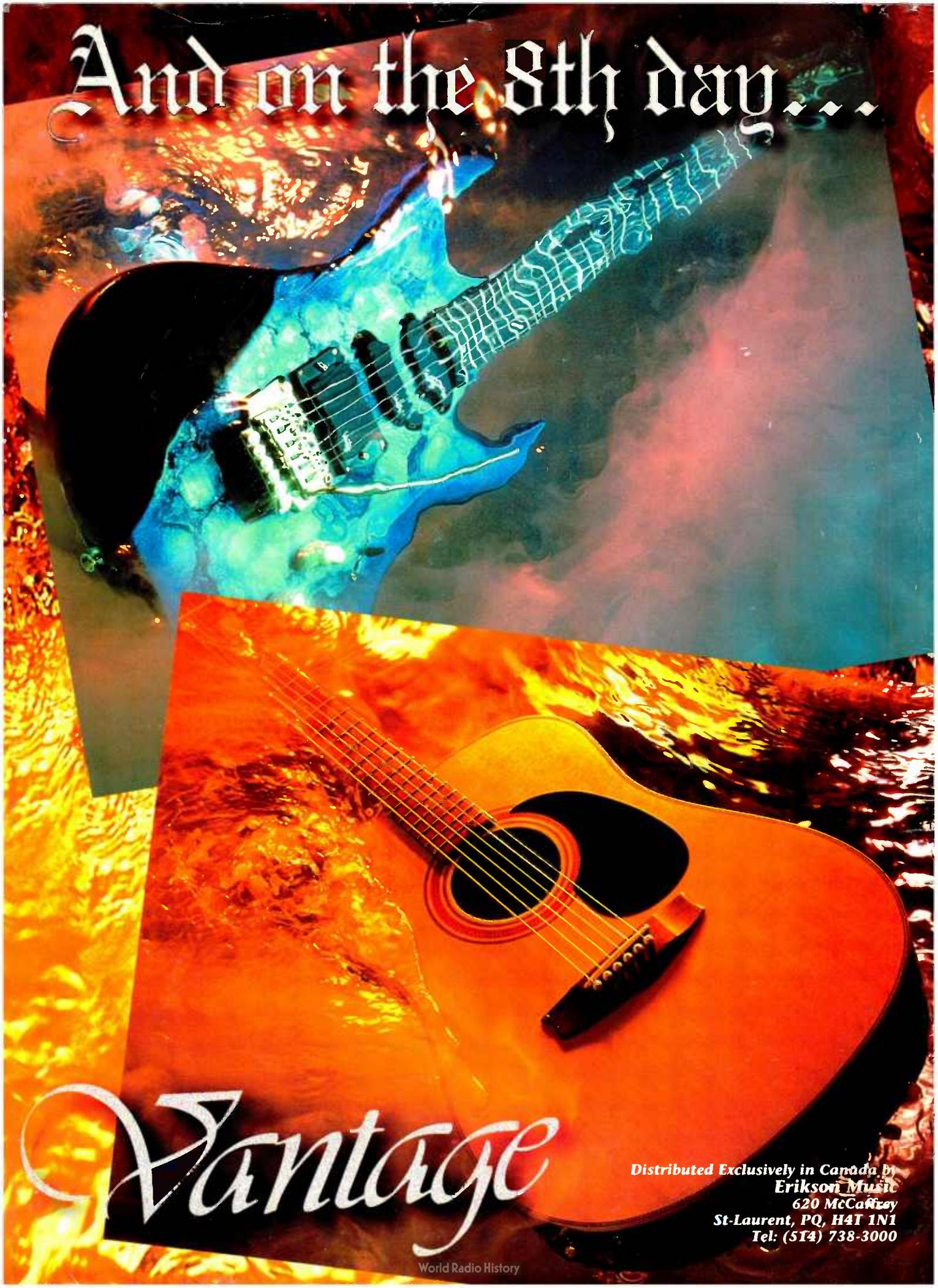
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