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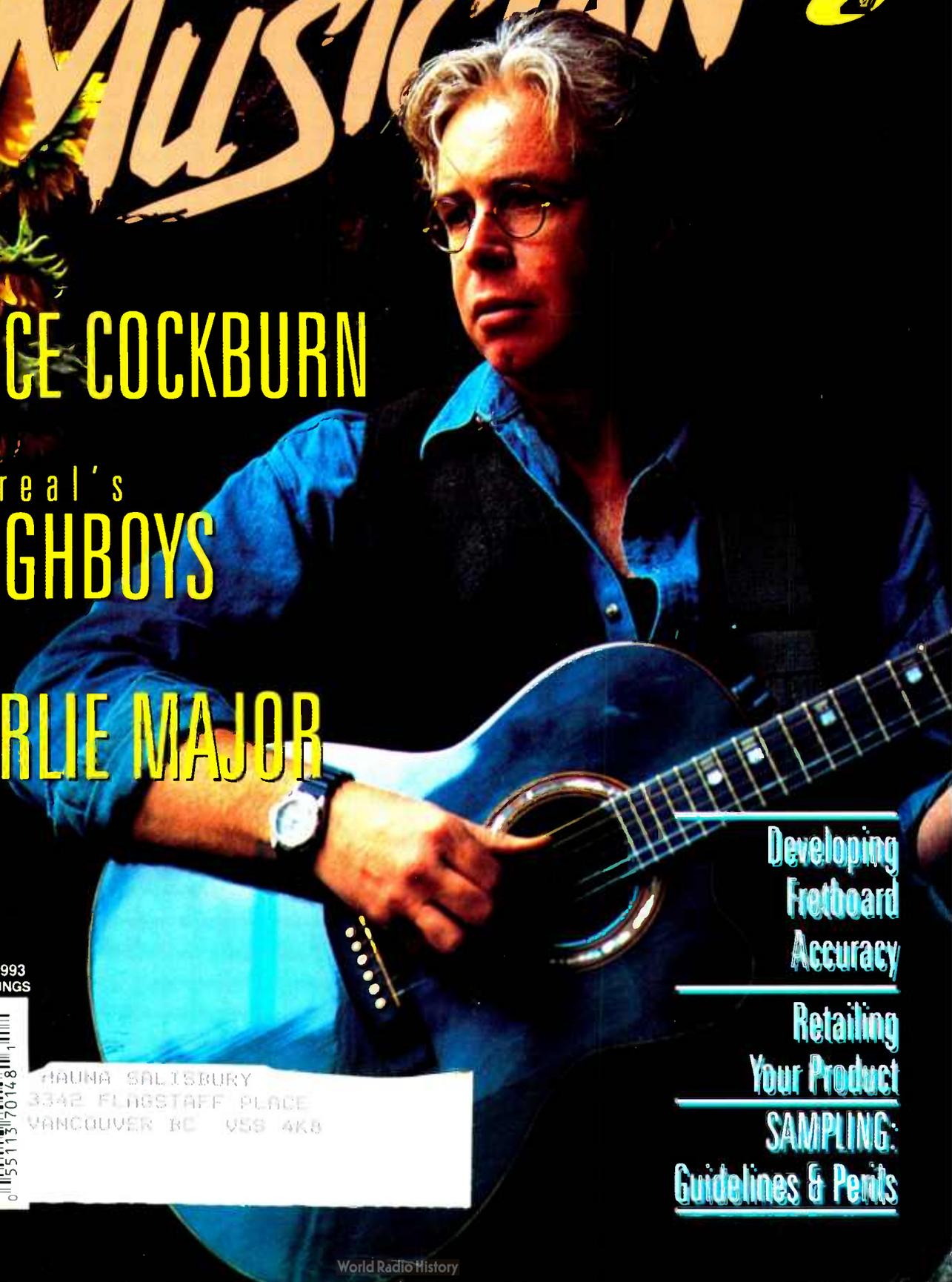
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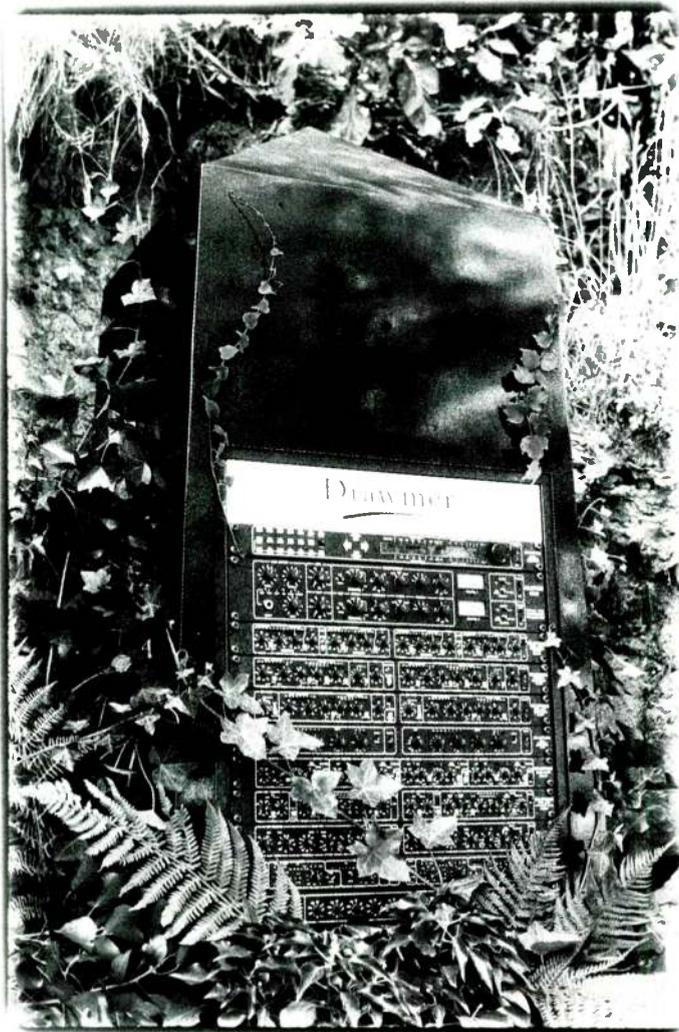


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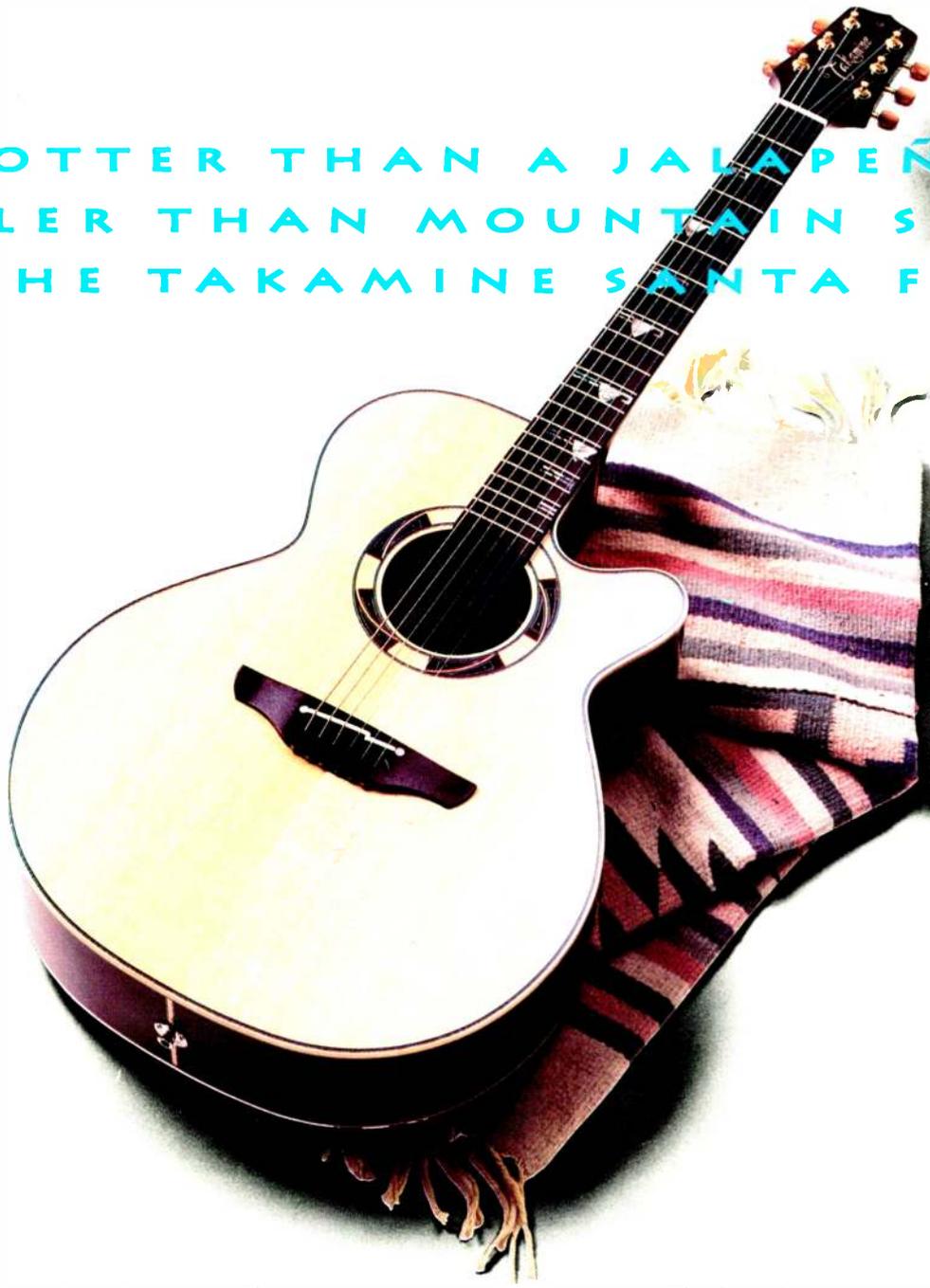
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DEPARTMENTS

- 8 FEEDBACK
- 10 UPFRONT
- 16 PRODUCT REPORTS
- 72 PRODUCT NEWS
- 80 MARKETPLACE
- 82 SHOWCASE

- COLUMNS**
- 23 GUITAR
Marc Cooper
- 24 KEYBOARDS
Len Feldman
- 26 BASS
Peter Murray
- 27 PERCUSSION
Vince Ditrich
- 28 BRASS
Chase Sanborn
- 29 WOODWINDS
Gene Hardy
- 30 VOCALS
Diana Yampolsky
- 32 WRITING
Sam Reid
- 33 MIDI
Tim Marshall
- 69 LIVE SOUND
Al Craig
- 70 RECORDING
Eric Abrahams
- 71 BUSINESS
Martin Gladstone

December 1993 • Volume XV Number 6

CANADIAN

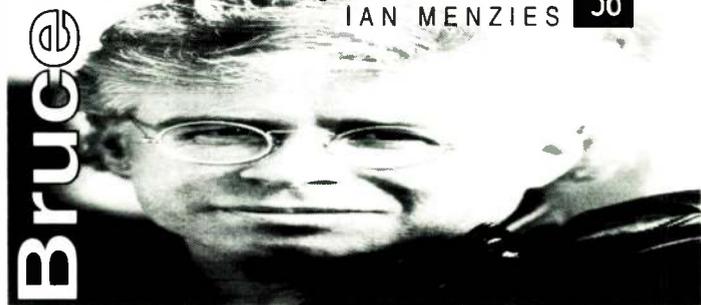
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Cockburn 36

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BRUCE



FOCUS

51

Rick Gratton

PERCUSSION

48

karen bliss

CHARLIE Major



DOUGHBOYS

44

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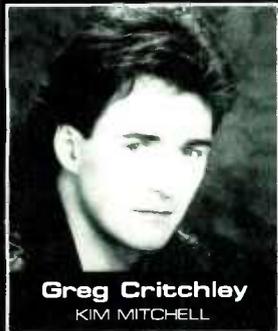
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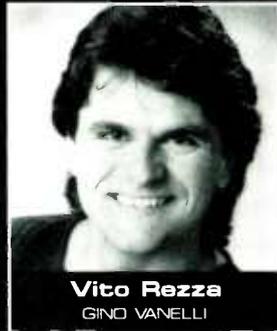
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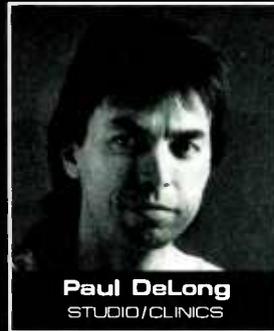
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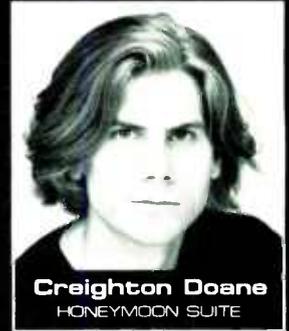
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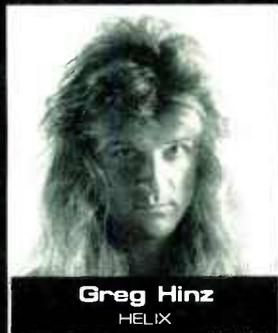
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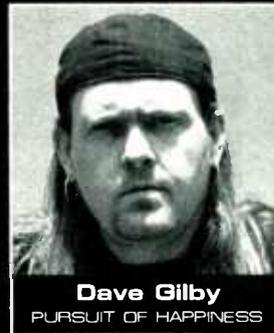
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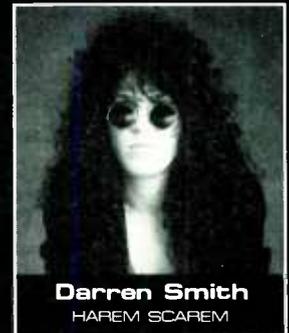
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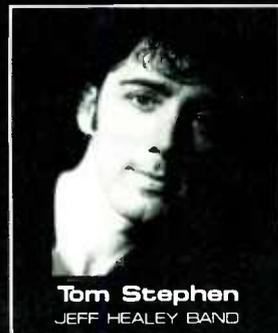
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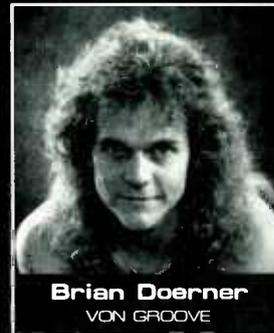
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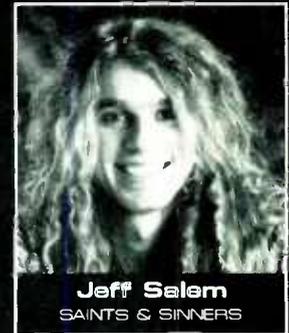
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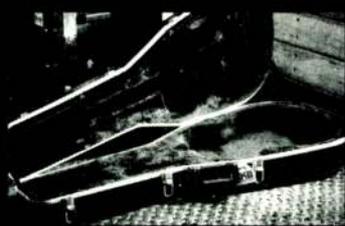
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FEEDBACK

HEY, IT'S US!!!

We'd like to express the gratitude we felt upon opening the August edition of *Canadian Musician* and after browsing through the meat of the magazine, stopping for a glimpse of who is up-and-coming in the 'Showcase' section, there we were. Incommu!

You said a lot of flattering stuff, and we are grateful for that and hope you enjoy the rest of the material on our upcoming CD, which will at this point, be an independent venture, perhaps with a little help from some investors.

Once again, thank you very much. The assistance that 'Showcase' is offering to unsigned artists is invaluable.

Incommu

*(Len Osland, Andrea McColeman,
Jay Burr, Lucie Desautniers,
Nick DeGraff)
Whitehorse, YK*

HOW ABOUT INCLUDING SHEET MUSIC?

As a frequent reader to your publication, I would first like to take this opportunity to compliment you on your editorial content; it is a great barometer for the pulse of the Canadian music scene. I also have a suggestion that would further increase the exposure to Canadian music. While reading an American publication, *Guitar For The Practicing Musician*, which includes sheet music for popular songs, the thought occurred to me that it would be nice to have a Canadian publication to highlight Canadian music in a similar fashion. *Guitar* magazine generally highlights only American or European music (with the exception of the occasional Rush song), and in my opinion, there is a bounty of Canadian music, new and old (The Tragically Hip, 54:40, BTO, etc.) that could receive extra exposure in this fashion.

David Ewart
Toronto, ON

**Ed: A great idea, and one we've definitely considered here at CM. We'd be interested in knowing what other readers would like to see in future issues — let us know!*

LET'S HEAR IT FOR E-MAIL

I just wanted to send to you my appreciation in regards to the article about MAGIC (Macintosh Awareness Group In Canada) and modeming in the 54:40 issue of CM (see our Upfront article on 'Modem

Power' in the Aug. '93 CM). I read it in the school library the other day, and was rather delighted . . .

Greg Kampf

*E-mail received through
MAGIC BBS*

**Ed: Readers interested in contacting us by modem will find our numbers listed below.*

A LETTER TO MR. AL CRAIG

I received literature on Bag End speakers. In the package was a copy of your (CM Live Sound columnist Al Craig) review on the TA-12 loudspeakers from a magazine called *Professional Sound* (Fall '92). I have been unable to locate the magazine or its address. Can you help me? My interest is in bridging the gap between home and studio sound.

Chris Naylor
Capitol, ON

** Ed: Chris, you won't believe how warm you are! Professional Sound, a quarterly magazine for the professional audio industry, is produced and published by the very same people who bring you Canadian Musician!*

Readers interested in more in-depth articles geared to the professional audio industry may subscribe to Professional Sound by contacting subscriptions at (905) 641-3471, FAX (905) 641-1648. A one year subscription is \$14.00, and you'll find interesting articles on live and studio sound, broadcast, lighting, contracting and more.

ATTENTION READERS!

Canadian Musician readers wishing to FAX their comments to 'Feedback' may now do so on our new editorial office dedicated FAX line. Our FAX number is (416) 533-1630.

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retailing your PRODUCT DON'T GO BROKE!

I was going to call this "Making Retail Work for You" or something equally cheesy, but the message that I really want to send out is how to keep afloat in Canada's changing music scene. With more and more bands and labels deciding to go the indie route, I thought it might be helpful to point out some retail mistakes I see people make every day.

First, let's look at a major label's operation: In Canada we have five major labels, each of which sign maybe five bands per year. Some of the five won't even sign a band directly, but have a subsidiary label do it for them. The majors have extensive networks established — distribution, marketing/promotion/publicity to radio/TV and retail, area sales reps, display reps, special events coordinators, tour support, publishing arms, about fifty layers of management and, the most recent development, import divisions. Wouldn't it be nice to have all of that working for you? Maybe so, but remember that you have to pay for it with lower royalty rates.

Now for some irony: Major labels often give deals on new titles which include a discount per unit or free product, and sixty days guaranteed sale. This last part (60 days guaranteed) is exactly the same terms as most consignment deals. Furthermore, signing directly with a Canadian major often means giving up your rights to solicit in other territories (i.e., the U.S.). This can really hurt some bands that might not fit the meat and potatoes mandate of most Canadian radio — case in point, the band Dinner Is Ruined. Virtually ignored by the Canadian market, their label, Raw Energy, reports they are top ten in the College Music Journal. Fortunately for them, the distribution deal they have with A&M is licensed for Canada only, leaving them free to pursue the American market if A&M USA is uninterested.

My intent here is not to sway artists from signing Canadian, but to advise you as an artist or label to make certain the deal you make is going to work for you, not against you.

Now let's look at the indies: Aside from the mind-boggling sales of the Barenaked Ladies and Moxxy Früvous, I have seen a

lot of independent bands sell more than new (and even some established) major label acts. Why? Consider that demand, a regional fragmenting of the industry, indie-friendly radio and retail all contribute; but in a lot of cases, the indies have learned how to do a better job of service and promotion. A band in Saskatoon or St. John's is going to do a better job of retail (same day delivery!), media and shameless self-promotion in their own region than a major with one rep covering three provinces and having six priority acts. In addition, the return on your investment is usually higher and you're still free to sell off the stage! The disadvantage is that a lot of great music never leaves that region. There are several ways to fix that up.

You can easily get warehoused by HMV and Roblan (Sam's), but be sure you have laid the groundwork for a national campaign or that's where it'll stay — in the warehouse. It doesn't have to be a major media blitz; it might only be a modest tour as an opening act. Always make sure that the store managers in each area know who you are, when you're coming and that they can get your product through their own warehouse. Often, a simple one-page fax or brief phone call will suffice. As a retail guy, I ask you to please be a little forgiving if I don't order as much as you think I should, and please don't call on a Saturday afternoon. Allow a few weeks ordering and shipping time. A well-planned national campaign might look small from city to city, but combined sales can be surprising and it lays the



groundwork for the next time out.

Last of all, let's look at licensing/distribution by majors: This is and always has been a favourite way for major labels to fill their catalogues. We've already discussed the pros and cons of the majors, so let's talk about making this kind of deal work for you.

Most licensing/distribution deals do not include promotion or service of any kind. This is left up to the primary label. In a lot of cases, bands don't realize this. Licensed product is almost never a priority with the majors, so make sure you are a priority with the label you sign with. Having major label distribution can open some doors with retail, radio and media, but it is far from a free ride. The same rules apply as with the indie scene — DO IT YOURSELF. Use your major label affiliation as leverage, but be aware that some of their reps might not know much about you. It's your job to make sure they do.

Grant Kien is Rock Buyer for HMV Superstore in Toronto, ON and Canadian correspondent for the Gordon's Flash A&R tip sheet.

CM

BREAKS

... *Canadian Musician* will be presenting two seminars this fall, one in Toronto and one in Ottawa. **Songwriting Seminar '93** will take place Sunday, November 28, from 10 a.m. to 6 p.m. at the Harbour Castle Westin, Toronto. The full day conference will feature a morning-long demo critique session where songwriters can bring their demos and have a chance to be reviewed

by a panel that will include A&R managers, music publishers and artists. The afternoon will break into roundtables with some of the industry's leading experts. Topics will include demo recording, shopping your music and publishing. Registration is \$75.00 for the day and there will be a reception at the end of the day for networking opportunities.

Takin' Care of Business '93, also a *Canadian Musician* presentation, will be held Sunday, December 5 from 10 a.m. to 6 p.m.

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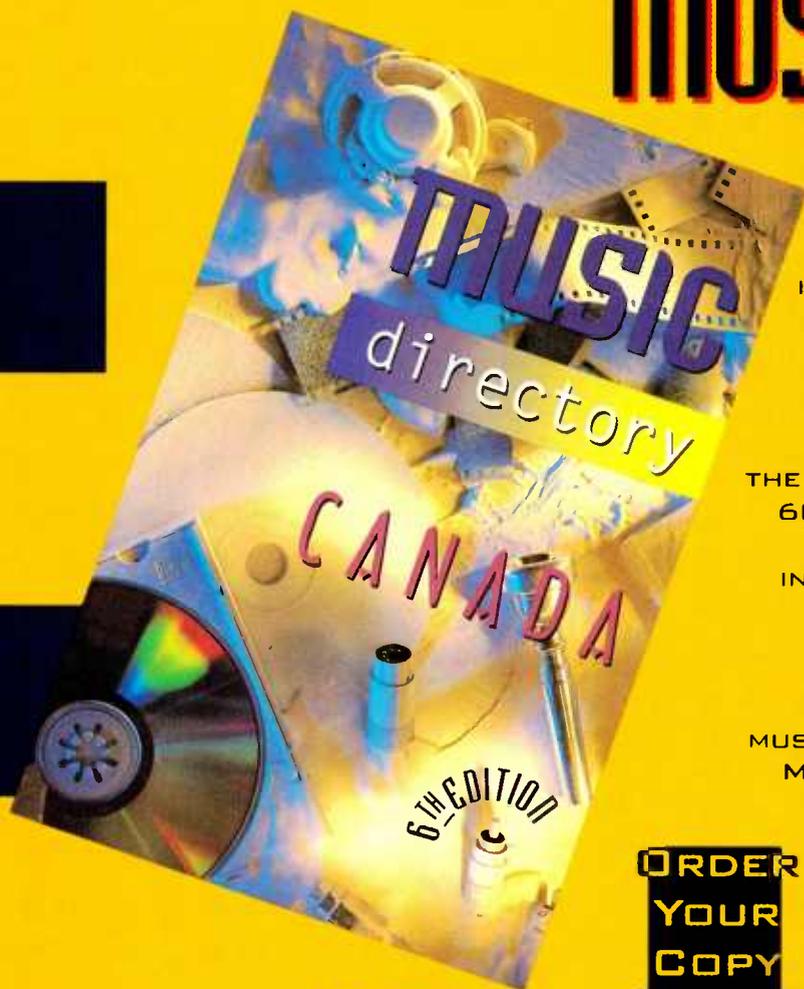
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World Radio History

BREAKS

at the Westin Hotel in Ottawa. Panel discussions will feature some of the top music industry executives, including A&R reps, managers, agents, lawyers and artists who will discuss the ins and outs of the Canadian recording industry and the future of the business — which should be of vital interest to up-and-coming artists. Registration is just \$65.00 for the day-long conference. For anyone interested in attending both seminars, there is a special package rate of \$120.00 (GST included in all prices), as well as room rates available at the hotels. For more information on both events, contact *Canadian Musician* at 1-800-265-8481.

... Los Angeles-based A&R tip sheet *Gordon's Flash* has hired Toronto's Grant Kien as its Canadian correspondent. The bi-weekly paper is sent out to most American A&R and publishing offices.

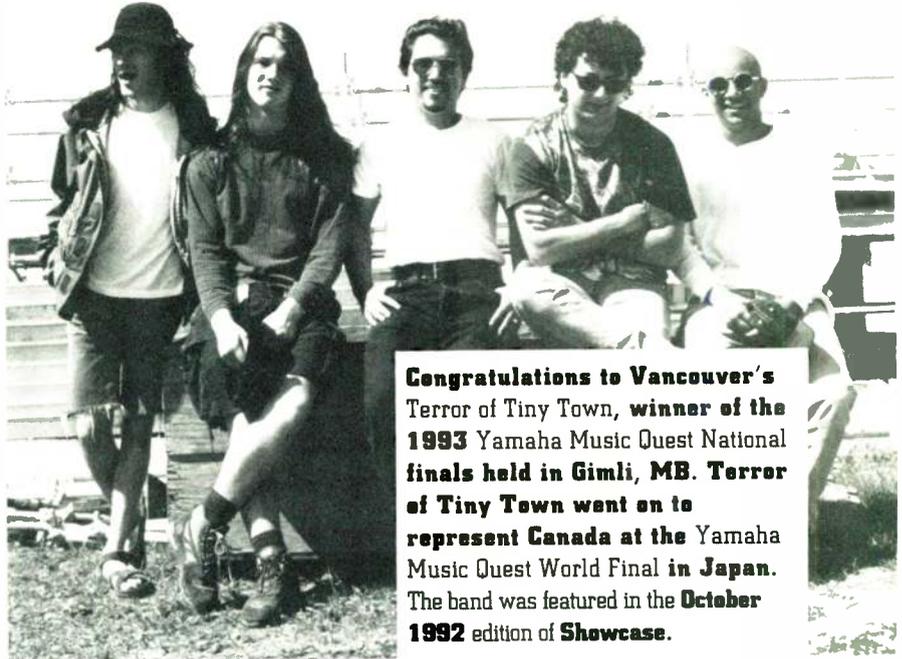
Grant will be making a monthly submission of six reviews, and is now accepting demo packages from Canadian artists. Artists can send their complete press package to Grant Kien—*Gordon's Flash*, 870 Palmerston Ave., #2, Toronto, ON M6G 2S2 (416) 538-7699.

... Toronto's Victory Drive Studio will be conducting an ongoing series of seminars entitled *The Music Theory Seminars*. The goal of the seminars is to provide an intensive survey of music theory for musicians

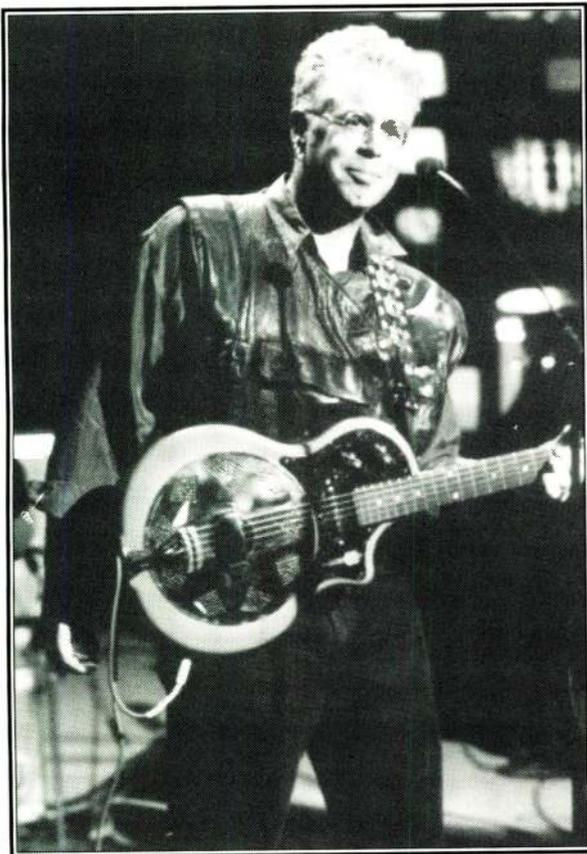
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For more information, contact Victory Drive Studio, 262 Carlaw Ave., #107, Toronto, ON M4M 3L1 (416) 469-9585.

... Submissions for the Scott Little Memorial Award are being accepted until December 31, 1993. This award, funded by the Scott Little Memorial Fund with help from Q107 Radio was won last year by Danielle French of Vancouver, BC. The fund was set up in honour of the memory of Scott Little.



Congratulations to Vancouver's Terror of Tiny Town, winner of the 1993 Yamaha Music Quest National finals held in Gimli, MB. Terror of Tiny Town went on to represent Canada at the Yamaha Music Quest World Final in Japan. The band was featured in the October 1992 edition of Showcase.



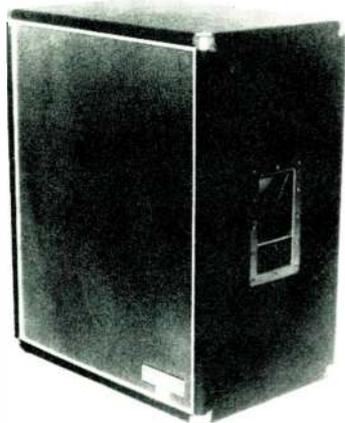
Bruce Cockburn is a member of Ottawa Local 180.

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Scott Little, a Toronto-based musician, died tragically in a plane accident in September, 1990. His songs had been selected for two Q107 Homegrown albums (1984 and 1987), and an 18 track recording entitled *Waiting On a Dream* was released in 1991 — a retrospective view of the work of a dedicated musician whose untimely death abruptly ended his search for success.

Unsigned artists who are residents of Canada are eligible for the award. Application forms can be obtained from Q107 Radio, 5255 Yonge St., #1400, North York, ON M2N 6P4.

... *Artist to Artist* is an information video produced by the Ontario Arts Council (OAC) geared to professional artists of all disciplines and cultures who are unfamiliar with the programs and services OAC provides.

Those who appear in the video have all received OAC grants at one time or another. Most have also experienced being turned down for a grant on one or more occasions. Clips of their comments are combined to

answer some key questions including: what makes a successful application; how are applications evaluated; and, is the peer assessment fair. Comments from OAC staff also offer information on policies and procedures.

Artist to Artist is available to arts organizations and individuals through loan or purchase. An original French version, *D'un artiste à l'autre*, is also available. For information on how to order either version, contact the Ontario Arts Council Communications Department at (416) 969-7400 or (800) 387-0058.

... *Drawn to the Rhythm* is back on the air at Channel 10 on Community Cable TV in Kamloops, BC. Host/producer Warren Footz is looking for videos and music from Canadian bands to feature in the program.

Submissions should be sent to Warren Footz, 180 Briar Ave., Kamloops, BC V2B 1C1 (604) 579-9599, FAX (604) 376-2544.

... *Trigger Promotions* of Aurora, ON is currently accepting demos from bands interested in production deals. They offer independent release services for 8- or 16-track recordings including management, marketing and promotional support.

For more information, contact: Trigger Promotions, 31 Haida Dr., Aurora, ON L4G 3C6 (905) 841-4468, FAX (905) 841-6142.

EVENT SCHEDULE

CMJ 1993 Music Marathon

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Songwriting Seminar '93

Toronto, ON, **November 28, 1993**, (800) 265-8481

CINARS Forum 1993

Montreal, PQ, **November 30-December 2, 1993**, (514) 842-5866

Takin' Care of Business '93

Ottawa, ON, **December 5, 1993**, (800) 265-8481

MIDEM

Cannes, France, **January 30-February 3, 1994**, (416) 593-1665

SXSW '94

Austin, TX, **March 16-20, 1994**, (512) 467-7979

Canadian Music Week Conference & Exhibition '94

Toronto, ON, **March 17-20, 1994**, (416) 695-2553

The Juno Awards

Toronto, ON, **March 20, 1994**, (416) 485-3135

Crossroads

Memphis, TN, **April 14-16, 1994**, (901) 526-4280

Music West

Vancouver, BC, **May 13-15, 1994**, (604) 684-9338

Foundations Forum

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Shot on location, Whitney Houston Concert, Madison Square Garden, New York.

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E-mu Systems SoundEngine Music Module

by Don Garbutt

E-MU SYSTEMS AS A COMPANY ARE CERTAINLY NOT NEW TO THE SYNTHESIZER BUSINESS. MY FIRST EXPERIENCE WITH E-MU TECHNOLOGY WAS WITH THEIR MODULAR ANALOG SYNTHESIZER AT THE ART INSTITUTE OF CHICAGO IN THE LATE SEVENTIES. IT WAS A WALL OF ELECTRONICS THAT EVEN INCLUDED A PROTOTYPE DIGITAL SEQUENCER SITTING RIGHT IN THE CENTRE OF ALL THAT ANALOG HARDWARE.



Most people know E-mu Systems from their "Emulator" fame, as the Emulator I was the first affordable sampling alternative to higher-priced Fairlight, Synclavier or PPG workstations. Frequency response limitations and short sampling times of the Emulator I led to the release of the vastly improved Emulator II (we still use four of them at Q.E.D.); followed by the Emax, featuring higher sampling rates and available in rackmount form; and their top-of-the-line stereo sampler, the 16-bit Emulator III which, among other features, incorporates WORM-disk storage media.

Data compression and custom VLSI technology have enabled the playback sound power of their quality 16-bit samples to be made available in the most recent generation of hardware, the inexpensive Proteus line which includes the Proteus/1 Pop/Rock, Proteus/2 Orchestral, Proteus/3 World and Proteus MPS; the Pro percussion and Proformance sound modules; the Emulator IIIx series; the Emax II; and the Vintage Keys sound module. All of these devices (except the pianos) have editable parameter values of envelope shapes, waveform selection, LFO routing, tuning, stacking, etc., and come with multiple outputs for professional studio applications.

This long-winded blab brings me to their latest product, the SoundEngine, a General MIDI device. It features 384 user-programmable presets of sample sound playback with on-board effects, housed in a half-rack-sized module, with stereo line-level inputs and outputs for merging external audio signals (from a CD player, microphone, tape

player or Macintosh audio output) with its own. This 16-channel multi-timbral (32-voice polyphony) module is recommended for Macintosh owners, as it also functions as a MIDI interface to the computer and is controllable by editing and sequencing software (Opcode's EZ Vision sequencing and Edit One editor/librarian software come provided with the module), directly communicating with the computer or by SYSEX through any other MIDI interface.

The "Patch Factory" component of the editing software allows you to create new patches by interpolating between the states of two select patches, or the shuffling of sound parameter values to create wholly random concoctions as a means to create new patches. This feature has been available for some time in librarian software, but currently the user has no access to synthesis patch parameters on the SoundEngine, as Edit One only enables access to patch selection, effects selection, channel muting and such global settings. You are stuck with the three patch banks provided, but I'm sure that Edit One software updates for the SoundEngine will provide full access to parameter values in the future.

Edit One provides "keyword" patch organizing capability for cross-referencing sound characteristics such as timbre, attack, distortion, New Age pads, etc. and finding the appropriate patches — an excellent feature if you take the time to document your patches.

As far as the sounds (16-bit samples) go, this module sounds a lot like a Proteus with effects (SoundEngine offers two simultane-

ous digital effects processors with 24 digital effects programs), and can even be loaded with a version of the Proteus factory patches (missing the Horn Falls, unfortunately). The sounds are a high-quality collection of favourites from the various E-mu modules including excellent timpani, woodwinds, strings, percussion and guitars. Single-waveform loops seem abundant, often with unadjustable LFO vibrato treatment disguising the non-modulatory nature of the loop, and short sample times are a drawback (for example, open high hat sounds more like a swish hat). Although the SoundEngine has certain limitations for the serious MIDI composer, considering the affordable price and the overall clarity and diversity of the sounds, this well thought out unit should find uses in many MIDI applications from music to multimedia.

For more information, contact: E-mu Systems, Inc., PO Box 660015, Scotts Valley, CA 95067 (408) 438-1921, FAX (408) 438-8612.

Don Garbutt is 'Chief MIDI Interface' at Q.E.D. Media Corporation.

Ramsa WR-S4424 Audio Mixer

by Peter Horvath

RAMSA HAS INTRODUCED A NEW LINE OF MIXERS TO THE MARKET. THE WR-S4400 SERIES 4-BUS MIXERS ARE AVAILABLE IN 12, 16 AND 24 CHANNEL VERSIONS.

This mixer is ideally suited to live music applications and has some unique features. First, there are full 100 mm faders that feel good and are precise. The mixer offers four Aux sends per rail, two of which are switchable in pairs for either pre- or post-fader functioning. Aux #1 incorporates a switch that when depressed, will take it out of the Aux 1 bus and route it to a direct out on the rear panel of the mixer. Changing one jumper on the input will allow the insert jack to be used as the effects return for that channel, thereby creating a variable level loop for that specific channel while Aux 1 still works normally for the remaining channels.

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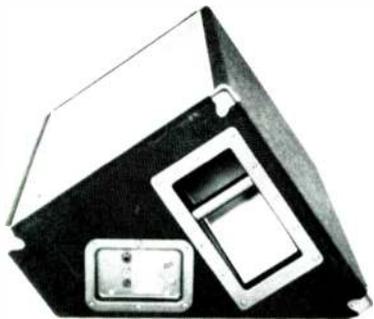
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48V phantom power is supplied on each channel, switchable on or off for powered microphones. On this mixer, there are two inputs for each rail switchable between an XLR connector and 1/4" TRS connector. The EQ is 3-band with the high shelf set at 12.5 kHz, the low shelf set at 70 Hz and a sweepable mid from 200 Hz to 6.3 kHz — all variable +/- 15dB. Additional switches are provided for sub-group assignment, PFL and channel on/off. The pan control and peak LED meter round out the individual channel controls.

Over on the sub-group and master sections of the board you will find the Aux returns. Each one of the four returns has its own level and pan controls, as well as assignment switches to send them to any sub-group or to the L/R masters. Just below these controls are the Aux masters with their PFL switch. The sub-group rails have individual assign buttons for L/R. When not assigned, the signal is routed to an XLR out on the rear of the unit. Just above these XLRs are inserts for the sub-group as well as additional sub-group inputs. The L/R master faders have on/off switches as well as a PFL switch. Connectors are provided for talkback and headphones including phones level. Talkback is fully assignable with volume and on/off switch. The meter bridge is a 12-segment LED type with six meters for L/R and the four subs. Depressing a button selects between sub-group and AUX VU.

I took the mixer out of the shipping carton (we were sent the WR-S4424 for review) and decided to see what was going on inside. My technician George Guerra and I took the mixer apart so that we could get a good look at one of the rails. It's important to note that the board came apart quickly and easily and the rails came out in groups of four. This is quite handy in case the unit goes down, because you need only remove the offending

strips for repair without taking out the whole board. With channels in hand, we took a good look at the components and their layout on the circuit board and found that there was a minimum of components in the signal path and those that were there were of good quality. Remember, the greater the number of components in the signal path, the greater the signal degradation. In fact, we found fewer components than in our studio mixer! The channel interconnect is very good as is the grounding system; and it fit effortlessly into any of the systems that we tested it with.

Sonically, this mixer is respectable with regards to noise, and boasts THD of less than 0.1% 20 Hz-20 kHz. Through a PA, this mixer made a significant difference in the overall sonic clarity and punch — I had it integrated into the system quickly and had decent sound happening in no time. I even recorded the gig utilizing the recording out straight into a cassette deck. I also tried out the mixer in the studio. I recorded one song using the on-board pre-amps and one song using custom Liberty pre-amps to ensure as unbiased an opinion as possible. The sound quality was good, but much better with the custom pre-amps. Even though this board is not ideal in a studio situation, it adapts very well and is surprisingly easy to set up for tracking and monitoring for live beds — and not too shabby at mixing either.

This Ramsa mixer would be a good choice for anyone contemplating a new one for their PA applications: its ease of use and features ensures flexibility for just about anyone's mixing style.

For more information, contact: Matsushita Electric of Canada, 5770 Ambler Dr., Mississauga, ON L4W 2T3 (905) 238-2278, FAX (905) 238-2362

Peter Horvath owns Liberty Street Recording and Rehearsal Studios in Toronto.

Manufacturer's Response

Thank you for your very positive review. It seems very thorough and fair in evaluation. The mixers have been available since the beginning of the year and market response confirms your evaluation. The very competitive price has also helped to make this product a great success in Canada.

Lee Swierszcz, National Sales Manager, Matsushita Electric of Canada

Hughes & Kettner Attax 80 Combo Guitar Amplifier

by Peter Horvath

IT'S HERE, A NEW OFFERING FROM HUGHES & KETTNER — THE ATTAX 80 COMBO GUITAR AMPLIFIER. HUGHES & KETTNER ARE A GERMAN ELECTRONICS COMPANY THAT HAS BEEN MAKING UNIQUE INSTRUMENT AMPLIFIERS SINCE 1984, AND THIS AMP FITS IN WELL ALONGSIDE THEIR VERY SUCCESSFUL RED BOX CABINET SIMULATOR AND THEIR GUITAR PRE-AMPS SUCH AS THE CREAM MACHINE.

When I returned to the studio with the test unit, I took the Attax 80 out of the box, propped it up onto a chair, plugged it in, plugged in and was impressed by the sounds that came out of this amplifier (enough to play for the next two hours without even putting on a pot of coffee!).

The clean channel is surprisingly punchy and has a warm tube-type tone to it, reminiscent of a '63 Fender Bassman with new tubes in it. This channel has its own volume and EQ controls (bass, middle and treble) which is a well thought out feature (ever set up a beauty of a clean tone only to have the sound of moose mating come belching forth when you kick in the distortion?). The volume control has soft clipping circuitry which sets in at higher levels to deliver that vintage tube amp clean dirt. By the way, the Attax 80 is a solid state amp. This means that things such as active tone circuitry can be taken advantage of. Boost and cut controls are available and are quite satisfactory at getting a wide variety of tones.

The lead channel has a distinctive tone that cuts through even the loudest drummers; it too has its own active EQ section which is responsive and easy to use, as well as a lead gain control that overdrives supremely. This channel also has a volume control to position it in the mix between lead and the clean channel. In lead mode, there is a switch that allows you to choose between two lead modes, specified as 1 and 2. The sounds of the two channels are distinctly different — channel 1 is a more traditional Marshall-esque sound and channel 2 is shredder heaven with over-the-top distortion that has a thicker bottom end and a somewhat compressed quality to it, which seems to add to the overall sustain considerably. A very musical and easily-controllable feedback can be obtained with this amp. This was a bit of fun for me! Unfortunately, the two lead modes are switchable only on the front panel and it would have been a wise move to include this on the footswitch.

Farther along on the front panel there are controls for reverb and for the master volume. The reverb is a spring unit that sits

inside the amp and sounds good. Turning up the master volume to get you into sonic boom territory, the amp performs with plenty of detail and punch. The speaker in this unit is a 12" job that sounds a lot like a Celestion and handles the power effortlessly, providing crystalline highs and a fat, punchy bottom.

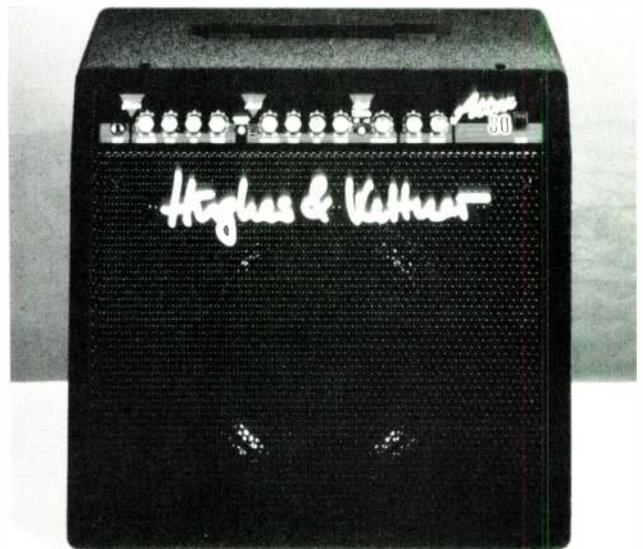
Around on the rear panel are jacks for a footswitch enabling you to choose between the clean and lead channels, an effects loop, a line-out jack to feed extra amps or a mixer, extension speaker jack (sounds great with a 4x12 box) and a headphone jack. When you plug in your phones, the speaker is automatically switched off. My neighbours thank you, H&K.

The amp is housed in a rugged cabinet that feels very solid, but the exclusion of corner protection hardware makes me think of all the roadies named 'Ape' who don't really care how the amp looks 20 or 30 shows down the road. The cabinet is covered in what they call flock. This is a sprayed on covering that looks a lot like outdoor carpeting and the manufacturer claims that it is easily washable with soap and water. The colour of the amp is a dark blue that will hide easily onstage for that uncluttered look. The speaker grille that covers the front of the amp is made of steel with holes punched into it, and is rugged and rattle-free.

Overall, Hughes & Kettner have come up with an amplifier that looks and sounds good. The amp is quite versatile, and fits in well with music styles ranging from rock to reggae to funk. I put the amp into the rehearsal room for two weeks and let every-

one else check it out. So far, anyone who has used the Attax 80 has really enjoyed using it; in fact, two people wanted to take it home with them, they loved it so much!. Recommended.

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



Manufacturer's Response

Thanks, Peter for this great review and all of your positive comments. When we designed the Attax Combo, we tried to combine vintage clean tones with modern lead sounds in a versatile, affordable and portable package. We feel that you described all the various possibilities the Attax 80 offers very well. We would like to add that the Attax 80 Combo will deliver 100 watts into a 4 ohm load (e.g., when you connect an additional speaker).

The Attax 80 Combo lists for \$749.50 Cdn. For the lovers of 4x12 cabinets, we are also offering an Attax 80 Head at \$649.50 and the new 4x12 Attax cabinets AC412A at \$899.50.

Andreas Mayerl, International Sales Manager, Hughes & Kettner

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speed IS A BY-PRODUCT OF accuracy



Have you ever walked into a music store, only to hear a guitarist wailing away at 180 miles an hour, but flubbing and fumbling all over the neck — sounding more like Ying Yang Bumstead falling down the stairs than Yngwie Malmsteen soaring into speed heaven?

Many times, guitarists will come out to one of my clinics or talk to me at a gig, asking me about practising tips, warm-ups and so on. More than ever though, I'm asked, "How do I become a faster picker?" (More like, "Hey dude, how do I become a speed-riffing monster demon-dude?!?!") I've wrestled with this myself, and have talked to many fine players in search of an appropriate answer.

Since there are literally hundreds of different practice approaches (possibly thousands), I want to touch on a couple of simple warm-up exercises and a program that has worked very well for moi.

First off, let's deal with warm-ups. I suggest before anything else, you take the time to stretch your fingers first. You may be saying to yourself "Yeah, right", but if you think about it, what athlete has done anything in sports without stretching first? Certainly the same thinking can be applied to music.

Stretch your fingers apart gently and hold them. Do this with each finger. Try rubbing the joints of each finger, as this can help with improving the blood circulation. There is nothing worse than starting to play when you have cold hands.

Let's talk about the fretting hand (in most cases, the left hand) and the picking hand (the right hand). I'm a fan of using all four fingers when it comes to the left hand. You can play more licks on the fretboard, cover more area and when it comes to practising

things like three notes-per-string scales, it is very difficult to play them if you are only using your index, middle and ring fingers and excluding your pinky finger.

With the picking hand, I find that alternate picking (down/up; up/down) seems to work the best, although all up-strokes or all down-strokes can also be applied here.

This exercise program is designed to improve your left hand and right hand coordination, develop good motor skills and, of course, develop speed. If you look at starting these exercises with each finger, that gives you six combinations per finger. Since we're using all four fingers, that's 24 combinations. The whole exercise is played on one string (I prefer the low E string — you have to stretch a little more), one finger per

RACY; the metronome works best at a slow tempo that feels comfortable so you won't make any mistakes. I practice it using eighth notes but you may want to try using 16th notes.

Move the metronome up a notch every week (without making any mistakes) based on practising it for five days at one tempo.

In six months of regular practice, you will notice a big difference and you will find your speed greatly improving because of your accuracy with these exercises.

The late, great jazz guitarist/educator Howard Roberts once told me, "Marc, **SPEED IS A BY-PRODUCT OF ACCURACY — NOT THE OTHER WAY AROUND.**"

With some effort and diligence, you'll be on your way to becoming faster, more accu-

The left hand combinations are as follows:

- | | | | |
|------------|-------------|-------------|-------------|
| 1. 1-2-3-4 | 7. 2-1-3-4 | 13. 3-1-2-4 | 19. 4-1-2-3 |
| 2. 1-2-4-3 | 8. 2-4-3-1 | 14. 3-1-4-2 | 20. 4-1-3-2 |
| 3. 1-3-2-4 | 9. 2-3-1-4 | 15. 3-2-1-4 | 21. 4-2-1-3 |
| 4. 1-3-4-2 | 10. 2-3-4-1 | 16. 3-2-4-1 | 22. 4-2-3-1 |
| 5. 1-4-3-2 | 11. 2-1-4-3 | 17. 3-4-1-2 | 23. 4-3-1-2 |
| 6. 1-4-2-3 | 12. 2-4-1-3 | 18. 3-4-2-1 | 24. 4-3-2-1 |

fret (your index finger on the first fret; middle finger on the second fret; ring finger on the third fret; pinky finger on the fourth fret).

Play each exercise eight times. Remember to do alternate picking. This exercise will also develop strength in each finger of your left hand and accuracy in both hands. It works best when you use a metronome.

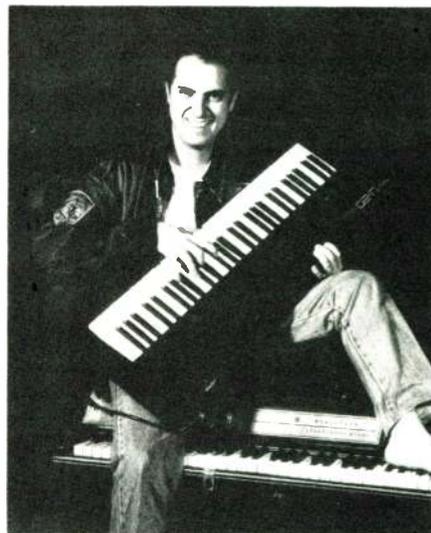
This program is designed for ACCU-

rate and never having anyone call you Ying Yang Bumstead. 'Til next time, good luck with it.

Marc Cooper is a guitarist/singer/songwriter with his own band, Marc Cooper and Blue Steel. He has authored several guitar instructional books and tapes for M.E.O.W. Inc. As well, Marc conducts workshops for M.E.O.W. and clinics for Digitech and Vantage guitars.

Working WITH guitarists

Part One



Contrary to current belief, the phrase “working with guitarists” is sometimes *not* a contradiction in terms. The guitar may be the most celebrated instrument and the most featured sound in rock ‘n’ roll, but the other instruments serve vital functions in a rock group. Each has to work with the guitar to create a band sound. The keyboards, especially, face a challenge when working with guitars. Both instruments fill the roles of rhythm, harmony, lead and colouration, both often play in similar registers and take up overlapping areas of the frequency spectrum. I believe the secret of facing this challenge is learning as much as possible about guitar styles, technique and sound — the keyboardist who does this can adjust his or her playing to complement a guitarist beautifully.

Most rock guitarists deal with two basic sounds, clean and dirty. The dirty sound is the result of (or imitation of) overdriving the gain stage of a vacuum-tube amplifier. It tends to fill up a large part of the frequency spectrum, and obscures thin or subtle sounds around it. Typical keyboard sounds that work with distorted guitar are: a bright piano with not too much low end, played percussively an octave or two above the register in which the guitar is playing; organ with fast rotor speed and percussive attack (often with high sustained “pedal” notes); bell-like sounds (check out the chorus to almost any Billy Idol tune); and analog-style pads in very open voicings. The trick is to choose a patch that cuts through without being irritating in the high end. Also, remember that a sound that is uninspiring when heard alone may sound great in a band context, and vice-versa.

When a guitarist is playing rhythm with a clean sound, he or she will often strum full chords in an acoustic style, or pick individual notes, usually arpeggiating a chord. If the latter is the case, I suggest you avoid arpeggiated piano parts: it can be surprisingly hard to distinguish the two instruments

in the mix when both are playing with this approach. Stringy or breathy pads work well unless you are playing the exact same rhythms — this is okay if you wish to create an ensemble piano guitar sound.

Once you have worked out appropriate sounds, another element to consider is chord voicings — the choice of notes played in each chord and the right octave for each note. You can choose to play exactly what the rhythm guitarist is playing, a contrasting part, or a combination of the two. One thing to watch for is chord extensions. It would be ill-advised to play a C7 (#9), for example, when the guitarist is playing a C9; your D-sharp would clash with the guitar’s D-natural (see *Example 1*). So, if you are playing

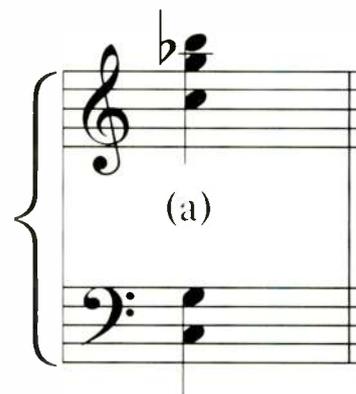


Example 1: The keyboard’s D sharp will clash with the guitar’s D natural

complex chords, make sure you use the same extensions as the guitar. I don’t believe it is a sin to add a few notes that aren’t in the guitar part (as long as you feel they are appropriate) or to leave out some of the notes.

In rock, guitarists often play *power chords* — chords that include only the root and the fifth. This poses a problem for keyboardists: is the chord major or minor? Should you include the third? Should you add any other notes? Often, especially if the tune is bluesy, a major third sounds too pretty, but a minor third changes the character of the tune. These problems are more

obvious if you are using a sound with full sustaining qualities, like an organ patch. In this situation, try playing the power chord



Example 2a: Possible voicing with power chord

and adding the flattened seventh or major second (see *Example 2a*). The distinction between major and minor is ambiguous in many rock tunes. Sometimes the keyboards are playing or implying minor triads while the guitar is playing some sort of major triad, power chord or sharp-nine chord — check out Spencer Davis’ “I’m A Man” with Stevie Winwood on organ, Stevie Wonder’s “Higher Ground” or “Superstitious”, and INXS’ “Suicide Blonde” with various Farriss brothers working out guitar and keyboard parts.

Most guitars have only six different notes available at any one time; most guitarists, when playing chords, only play three or four different notes at one time. On electric guitars, especially with distortion, it can get very muddy if more strings are played. As a result, guitarists rarely play chords with many extensions or complex slash chords. Slash chords are chords whose bottom note is not the root; they are written with a slash



Example 2b: Open voicing
2c: Close voicing

— for example, B \flat C meaning a B-flat major triad over a C bass. The guitar will usually cover the upper part of the chord, leaving the bottom for the bass guitar. The keyboards can play both parts (see *Example 2d*).

All of the elements you would consider when voicing chords for solo playing or accompanying a singer also apply when



Example 2d: Slash chord

comping with a guitar: voice leading (how smoothly the individual parts of one chord move to the nearest part in the next chord); open (spread apart — see *Example 2b*) or close voicings (*Example 2c*); how the top note of the chord relates to the top note of the guitar part (unisons can unpleasantly accentuate tuning differences — thirds and sixths work well); and matching a voicing to your choice of sound (voicings that seem too simple on piano may sound great on strings or brass, dissonant brass or string voicings often sound funky and great on piano).

Your choice of sounds and chord voicings, and the way they work with guitar should also be affected by the rhythmic approach you choose for a song. In the second part of this column, I'll discuss rhythms as well as fills, playing under a guitar solo, playing a solo over guitar comping, doubling or replacing guitar parts and the benefits of learning some guitar skills. Until then, just remember: if you hit a wrong note, hit it again a few more times and you can claim it's jazz.

Len Feldman performs with Paulie & The Greasballs and the comedy improv group The Illustrated Men.



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Crafting Basslines



Last issue, I discussed the importance of songwriting for developing musicality. This time I would like to develop the topic further by delving into the writing of basslines — great basslines, the kind that are carefully crafted and stand up as solid musical creations in their own right. They're rare, although they shouldn't be as rare as they are. Bass players often get lazy when it comes to challenging their "right brain", and often settle for functional solidity when they could satisfy function and command colourful, passionate music at the same time. They think of themselves as supporters when they have every right to be an equal player. There's no reason for a bass part to be any less brilliant and musical than a vocal line or guitar part.

Perhaps the reason why basslines are so seldom brilliant compositions is that songs are rarely written around them. Most songwriters, even if they are bassists, compose with the aid of a guitar or piano. That's why good songs tend to be judged by the test of one guitar and one voice: because in most cases, that is the song in its elemental state. The rest of the instrumentation is truly only embellishment, orchestration. For a song to have a brilliant bass part, usually the song has to be written around a bassline, or co-written with a bass player who puts some time and care into the task of coming up with a greater-than-merely-functional result.

The art of the bassline is an elusive one for bassists and therefore, one we can hardly expect other instrumentalists to have mastered. Guitarists often master the art of the "riff" and these tend to make very good basslines. But there is a difference between a riff and a bassline. For example, consider "In-A-Gadda-Da-Vida" (Iron Butterfly), "Black Dog" (Led Zeppelin), "Welcome To The Jungle" (Guns 'N' Roses), "Day Tripper" (Beatles), "Enter Sandman" (Metallica) and "YYZ" (Rush). The riffs that make these songs memorable are guitar parts. The bass plays the same riffs out of perceived func-

tional necessity which in these cases, would be judged unanimously as appropriate: it simply sounds the best. When you have such a strong riff, it makes sense to highlight it, not to compete for aural attention. The only other option is to go even simpler by pounding out driving eighth-notes on the root, as in "Smoke On The Water" for example.

"Crafted" basslines (as we may refer to them to differentiate them from passive, function-oriented basslines) choose not to borrow their glory from the guitar. They have their own niche in the music, carved out with care; and in successful cases, draw deserved attention to themselves without detracting from the other parts. In some cases, they even end up being the focal point of the instrumental side of the song. Consider these examples: "Money" (Pink Floyd); "Pump It Up" (Elvis Costello); "Taxman" (Beatles); "Hot Water" (Level 42); "Badge" (Cream); "I Wish" (Stevie Wonder); "Mayor Of Simpleton" (NTC); "Love Cats" (The Cure); and "It's My Life" (Falk Talk).

All of these are great songs. I don't believe, however, that many of them would survive the campfire-acoustic-sing-along treatment. Why? Because the songs rely on the bassline. The bass is so prominent in the song that the other parts are arranged in such a way as to defer to the bassline, or to complement it. In fact, these songs would probably sound pretty good with only BASS and a vocal. Why the hell not?

Pieces of music used to (and occasionally still do) germinate from an initial melody. The melody was harmonized and embellished, and usually some sort of chord movement emerged. This process is still sometimes used, but more often in rock and pop, chord progressions are made up before the melody. This process, either way, is a simple process of harmony.

But a process that most pop songwriters of our era seem to know little about is called **counterpoint**. Counterpoint is defined as: "1. A melody added to another as an accom-

paniment; 2. The art of combining two or more melodies to give a satisfying musical texture and produce good harmony by the interaction of parts, etc." In other words, if you wrote a song using a bass instead of a guitar or a piano, and you came up with the bassline which you combined with a vocal line, you would be practising counterpoint. However, if you simply pounded out a simple, structural eighth-note part, you would likely be merely developing a chord progression and imagining the sound of the chords, which the vocal melody would follow. This is not counterpoint; it's handicapped harmony. No wonder songwriters don't use a bass to write. Either they don't know anything about counterpoint, or they want to hear all the notes in the chords they're using!

Counterpoint is no undertaking for the faint of heart. It is a lot more difficult to meld two melodies with different rhythms than it is to lay a melody on top of a chord progression. Since the vocal melody of a song is considered to be the most important and prominent component, everything else in the music must avoid detracting from it in any way. The most potentially detracting enemy of the vocal melody is other melodies: finding the right chords is a common and rarely daunting task, and rhythms and harmonies can be easily simplified if the going gets rough. But making two interesting and independently wealthy melodies work together without destructive competition is a much more formidable job. And that's in large part the nature of your task, as a bass player crafting a bassline for a song.

Next issue, *Anatomy of a Crafted Bassline: balancing function and form, responsibility and creative freedom.*

Peter Murray is a bass teacher, session musician and producer. He plays with Toronto-based act surrender do only and is busy completing his instructional book.

The Past is the Future



Occasionally I wonder about the very oldest roots of music in humans. How far back in time would we have to go to witness our species' very first sentient musicality? No doubt the voice was the first conveyor of music, being so conveniently built-in and portable; but when was a physically separate musical instrument first devised? Would it have been a few hundred centuries ago, or much farther back in antiquity — when tribes of proto-humans hunted and gathered on the savannah? Certainly, the true seeds of music are lost to history, as they were sown long before there was any ability to chronicle them: writing came much, much later. A little deduction leads me to believe that drumming was the first real instrumental music. Performed with the hands first, then later with bones, sticks or other implements, the first musicians probably whacked away on logs and skulls — or anything else which resonated. The actual concept of drumming is quite simple and basic, and I might add, very appealing.

If you put young children in a room with a couple of guitars, their first instinct is to “wear” the instrument and frolic around posing with it. It is all too rare that a three or four year-old will gently strum the instrument and try to coax something melodic from it. However, the same children in a room containing drums will have no difficulty in understanding the most basic tenet of drumming — that one should pick up the sticks and pound the drum. On their first try, they have created what their supportive, yet now somewhat deaf parents call “music”. This simplicity of basic concept is both the beauty and ugliness of modern drumming.

Beauty, because the simplicity can bring forth such a clear and elegant form of expression; ugliness because of ignorance (from players or listeners) of how wonderful a tool drumming can be.

The joy that children derive from hitting nearly anything with a pair of drumsticks is revealing. Although we adult drummers usually limit playing to our kits, we still continue to go at it day after day because it *pleases* us — and not just mentally, either. Drumming is a physically exhilarating sensation, whether you are a toddler or a pensioner. Our muscles work hard, our minds concentrate on several levels at once and we can create art which gives us emotional and intellectual satisfaction through kinaesthetic motion. Anyone who has drummed since childhood can tell you that the satisfaction is in no way diminished by the passage of time.

What goes on in the brains of these pre-school percussionists? Being as young as they are, it is not very likely that they are worried about getting that paradiddle as smooth as silk. In fact, they really don't have the attention span to do any one thing for very long. Yet, they will pound as if possessed for hours if they can get away with it. Being someone who has drummed as long as my memory serves me (in fact, I began learning to drum when I began learning to walk), I know that there is more to drumming's attraction than merely making “legal cacophony”. I have vivid memories of shapes, textures and colours passing by my mind's eye as I played my baby-sized kit; these recollections going as far back as age three. I have no illusions that I am unique in this experience, either. What

else could rivet the attention of children who would normally be as hard to harness as a hurricane?

Pablo Picasso claimed that his entire adult life was spent trying to recapture the artistic spirit that was second nature to him as a child. His statement could be understood to mean that one loses artistic ability in adulthood. I don't think this is true. However, I do think that society's homogenizing influence can make you bury what was so apparent in you as a child, and that can explain why the most interesting artists and musicians are often so iconoclastic. They fight to keep their individuality — fads and styles be damned.

This, I believe, is the key to unearthing the elegance and simplicity of drumming, the truly musical aspect of our work. Music is not math, and drumming, although greatly concerned with time and counting, should not be shackled

merely to those concerns alone. You can't be a drummer if you can't keep time; but also, you can't be an artist if you can't rise above the mere mechanics of your craft. As a drummer, you don't just furnish the sound of drums to a piece of music; you must also contribute emotion, logic, inspiration — and perhaps, a revealing glimmer of that spark which powers your creativity and reflects dimly back to the very first time someone found pleasure in hitting a hollow log with a bone.

Vince Ditrich is the percussionist for Vancouver-based recording act Spirit of the West.

... they really don't have the attention span to do any one thing for very long. Yet, they will pound as if possessed for hours if they can get away with it.

part two

IMPROVISATION



In my last column I talked about the importance of expressing some of what is inside of you when playing a solo. I stressed time feel, sound, listening to the rhythm section while playing, constructing your solo so as not to give everything away in the first eight bars (nor continuing it until you run out of chops, ideas or both) and finally to smile and look satisfied afterwards no matter what you are feeling inside. Remember that improvisation is potentially the easiest form of music. Playing music written by someone else is much harder, because if you don't play the notes they have written, you are wrong.

Virtually every great improviser spends hours and hours in the practice room working on chords and licks, expanding their minds, ears and chops in order to increase their musical repertoire of ideas to which they may apply some of the above principles. With my students, I divide the actual study into three areas: performance, listening and theory study. Performance applies to the concepts in my last article, i.e., techniques to be applied to whatever theoretical knowledge you have now in order to play a solo musically.

The second area is one which will teach you more about improvisation than anything else: *listening*. In this category, I include listening to both recordings and live performances. Seeing jazz performed live is crucial, because you will absorb much more of the group dynamics and how each musician interacts with the others to create music.

Also included in this category of listening is transcribing, an activity I consider absolutely critical to the mastery of improvisation. Think about how jazz evolved: not from people learning all sorts of scales and then trying them out on the bandstand to see how they sounded, but from musicians listening to other musicians and trying to copy what they were doing. This is what you are doing when you transcribe solos; you are shaping the learning sequence to hear something first, and then figuring out what it is, rather than acquiring theoretical knowledge first and then trying to find out what it sounds like. Also, while listening to segments of a solo over and over while trying to figure out the notes the soloist is playing, you are absorbing all the elements of the performance. When playing a solo that you

have transcribed yourself, you will hear the chords in your mind (even if you have no idea what they are), you will hear the bass line and you will hear the drums, all of which enrich your understanding of the solo ten times more than playing it out of a book. In addition, you will be intimately familiar with the sound of the soloist, the use of vibrato, bending or any other effects and the time feel with which the solo was played. In short, you will learn more from transcribing one good solo than from a hundred columns from me.

The actual process of transcribing is not as difficult as many think. The hardest part is sitting down and getting started. I recommend that you set up your materials (pencil, good eraser, music paper) near your stereo and leave them there. Choose a solo that appeals to you. I find cassettes to be the easiest medium to roll back a second or two, so I transfer the solo from CD or album to a tape. Once you have chosen an appealing solo that is not too difficult, sit down and listen first to determine the time and key signatures. If you can figure out the chords or can find them in a fake book, they will assist in figuring out the notes. Then, play the first bar. Immediately try to play it on your horn. If you get any of the notes, jot them down, even if you don't get the rhythms yet. If you are way off base, listen again. If one whole bar is too difficult, try a half-bar. Remember to write down any notes that seem right. Keep rewinding and playing along with what you have written as you progress through the solo. The rhythms will become more obvious in the context of a longer line. Also, don't feel you must notate it perfectly before moving on. The purpose of transcribing is to teach yourself the solo, not to publish it in a book. Just keep playing along and try to get closer to the original solo. If one particular phrase is impossible, leave some blank bars and move on, don't hammer at it until you are ready to throw the horn against the wall. The time you spend transcribing is more important in the end result. If you spend a half-hour absorbed in the intense listening that transcribing entails, it doesn't matter whether you get four bars or forty. The more you do it, the quicker and more accurate you will become; and every minute spent benefits you tremendously. Sit down with it every day, even if you don't feel like it. Most

of the time you will find yourself absorbed in the solo, and will continue longer than expected. There is a point of fatigue, however, when it seems to get harder to hear properly. That is the time to stop and continue tomorrow. Sometimes you will listen to a phrase 20 or 30 times with no success, but then you sit down the next day and it's obvious on the first listen. I should mention, too, that transcribing is an excellent warm-down following a gruelling practice session, and that is when I recommend doing it.

The third area is the dreaded study of theory and harmony. Though I have stated that it is possible to play beautiful jazz with no theoretical knowledge if one's ear is developed enough, those players are in the minority these days, and of course, at a great disadvantage when looking for work. Most times you are not going to get a chance to listen to the chords several times before playing a solo, so the ability to see a chord symbol on the page and identify the sound it makes, as well as scales or patterns that will work with it, will assist you greatly in finding the right notes for the line you are creating. The best place to study this is at the piano, where you can see as well as hear the construction of chords. Another technique I use is to practice all sorts of scales on the horn with my fingers only — no playing. This forces you to concentrate on the notes of the scale, lets you practice them without wearing out your chops and doesn't contribute to a mechanical scale-like approach to the construction of your solos. I do this while resting during exercises in my daily routine, killing two birds with one stone. The important thing is to acquire this knowledge at a different time than when playing, so that you can forget it and concentrate on the emotional and melodic aspects of your solo.

I hope this gives you some direction in pursuing your own study of improvisation. Emulating the players you like, studying theory and harmony and always trying to play musically will give you the foundation from which to build your own style.

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

MORE MUSINGS



Owing to the lack of column space in the last issue, an abundance of other goodies you should be hip to and the season of give and get about to descend upon us. I present "Autumnal Musings II" or, "The Saxophonist's Stocking Stuffer Guide", Seasons Greetings! Ho! Ho! Honk!

The Jazz Language — by Dan Hearle
CPP Belwin Inc.

In my previous column, I included Barbera Wharram's *Elementary Rudiments of Music* as 'required reading' and I'm happy to report that I've recently come upon a follow-up study book that continues where Ms. Wharram left off.

This text starts with basic chords and continues up to advanced harmony, world domination through synthetic scales and solo transcription. With an informed teacher, you'll become versed with all aspects of the tools of improvisation and composition.

The Freedom Principal — by John Litweiler
William Morrow & Company

A comprehensive and engaging survey of the freedom movement's innovators and their music. Litweiler has combined his considerable knowledge with the words of the artists themselves — Ornette Coleman, Eric Dolphy, Albert Ayler, John Coltrane, Sun Ra, Cecil Taylor, The Art Ensemble of Chicago, Anthony Braxton and others — to introduce the uninitiated listener to the intensely personal statements of these artists.

The book also provides those familiar with the music information about the artists and their works. Many of the works discussed are available in their entire form for the first time, thanks to CD reissues that allow for extended performances and alternate takes (i.e., John Coltrane's "Om" — two takes, each 45 minutes in length). Warning: this book will make you want to purchase 200 CDs!

Wild Mind — by Natalie Goldberg
Bantam New Age Books

This book addresses the writer's creative process, which in most aspects, is identical to that of any creative endeavour. The process, as experienced and described by someone in another discipline, can allow for some fresh insight into how you approach your art.

More Zen stuff — a bit more flowery than *The Inner Game of Tennis* (see Oct. CM).

but contains some interesting and useful concepts including "The Monkey Mind".

Saxophone Journal
Saxophone Journal Inc.

Published semi-monthly, this magazine contains interviews with players in both jazz and legit circles, articles on instrument repair, new product information, teaching concepts, performance pointers, hints on doubling, album reviews, a regular vintage saxophone feature, transcriptions, classifieds and a rock 'n' roll saxophone column by S.M. ex Tower of Power dude Lenny Pickett.

And when you get onto their mailing list, you'll receive a free catalogue published annually listing saxophone accessories, transcriptions and sheet music (including a large section of classical repertoire).

Arnold Jacobs: The Legacy of a Master
— by Dee Stewart

The Instrumentalist Publishing Company

Yes, he's a tuba player, but he's also a renowned teacher with some radical concepts pertaining to breathing, tone production, the psychology of performance and musical interpretation that has invigorated the careers of top orchestral players and soloists for the last half century. The book is a collection of recollections by colleagues that include past present students — many of whom call him the greatest living tuba player teacher and possibly the instrument's greatest virtuoso. Those who speak of their lessons with Jacobs often quote from detailed notes taken at that time that offer insight into his methods and their results.

Finally, Jacobs is heard in his own words in two transcribed lectures from the 1984 International Brass Congress plus an interview with Jacobs and a piece entitled "The Dynamics of Breathing" written by Kevin Kelly with Jacobs and David Cugell, MD. An excellent and inspiring text for any musician, especially those who blow into their instruments.

Alternate Fingerings — by Ron Diehl
To order, call (410) 646-SAXX (7299)

According to my calculations, the cost of this little 23-page book works out to roughly 61 cents per page. A bargain compared to the countless hours of trial and error, lifting stuff from records and scores of frightened neighbours who endured my search which yielded many of the same conclusions.

Ron shows you, easy as 1-2-3, the funda-

mentals of false notes, lip trills and the parallel universe that most working players ought to be aware of. Through alternate fingerings, one can darken, flatten, thin out, buzz, mute, sharpen, fuzz, gurgle and wow any note. Everyone from Lester Young to Maceo Parker has used this device. One of the many publications I've found through *Saxophone Journal*.

Complete Guide to Saxophone Sound Production (video) — by David Liebman
Jamey Abersold

This is a 2½ hour long private lesson with Dave Liebman and it's worth every penny of its helty price tag.

Dave covers everything you need to know about getting a great saxophone sound and does it in an interesting fashion, including the use of hand-drawn diagrams of the embouchure that, although clearly illustrating his point, caused me to laugh out loud (Mr. Liebman is no Rembrandt).

I'd recommend watching this video in two sittings and taking notes throughout — and make sure you've got your saxophone on hand to experiment with each new concept.

Blues in All Keys #42 (CD and play-along book) — by Jamey Abersold
Jamey Abersold

This is one of a zillion play-along packages created by Jamey Abersold. There are recordings and books for virtually every chord progression, artist and jazz idiom — Adderly to Zwinul, bossa nova to bop. This basic blues CD (which is also available on cassette and vinyl) allows the student to become familiar with the components of improvisation through interaction with a small combo (bass, piano, drums). With some applied practice, the student can become comfortable with scales and chords that will enable him or her to create improvised solos.

The CD is probably the most durable and practical of the available formats, allowing for instantaneous cueing and less wear and tear.

All Abersold books are transcribed for treble clef, bass clef, B flat and E flat instruments, with the keys of the various tunes called out in concert pitch on the recordings.

Saxophonist/violinist for the Bourbon Tabernaïe Choir, busy musician Gene Hardy left this column under a concrete block at the top of my fire escape at 5:00 a.m. I'm sorry Gene... I thought it was a burglar!

CM

ASSESSING YOUR INSTRUMENT



This issue's column deals with a fascinating aspect of singing which concerns the ratios or proportions of the various parts of your instrument, i.e., your physical body. I have found that there is a direct link between a person's natural singing ability and the proportional size of the various body parts as they compare to one another. This is a very useful distinction not only in teaching, but for anyone who is interested in knowing where they stand in terms of natural ability.

What, specifically, do we mean when we're talking about your "instrument"? You can divide the body into two main divisions — upper and lower. The upper body consists of your upper abdomen and back, chest, lungs, throat, vocal chords, facial muscles and head cavities. The lower body is made up of your lower abdomen and back, buttocks and legs. They are divided by the hip area or you could draw a line across the middle of your abdomen.

At this point, I have to interject a small reminder. As singers, more than anyone, you *must* make the distinction between you and your instrument. It's painfully apparent that most people take it for granted, and don't look at their body like a musician looks at their instrument. No self-respecting musician would ever consider exposing his guitar/keyboard/drums to corrosive chemicals or other types of toxic materials, yet what else do we do to our so called "instruments" when we singers eat junk food or (God forbid!) "road" food!

The components listed above make up your instrument. What's most important, initially, is not to consider how well or poorly you can use these parts, but rather, their proportion to each other. You see, the size of every component in the system affects the quality of its output. A shorter person usually has thin, short vocal chords, which allow higher notes to be sung but limit the amount of "body" or fullness in their sound. Generally speaking, a larger person has more "body" to resonate the sound off of, which produces a fuller sound.

Here's an analogy. A violin makes music because the sound created by the vibrating strings resonates off its "body". Depending on the gauge and age of the strings, the thickness and quality of the wood and its weight, that sound is pleasing in varying degrees (assuming that the actual skill of the player is the same in all cases). With the body, it's the same. Each part has a significant effect on the musical output that the instrument will produce. In the case of your body's parts, the pertinent issues are height, weight, width, depth, length and thickness.

Now, you can look at yourself and rate the proportional symmetry of your body.

Generally speaking, a larger person has more "body" to resonate the sound off of, which produces a fuller sound.

Using the middle of your abdomen as the centre line, is your upper and lower body equal in length, weight, etc.? I have found that the ideal body configuration for singing is between 5'8" and 6'2" weighing 170-200 lbs for a man; and between 5'5" and 5'7" and weighing 130-140 lbs for a woman, with all cases being physically fit, meaning a well-toned body. A toned body is one that, for example, you can't "pinch an inch" of fat on.

Now we can start to look a little deeper at the effects of proportion. Given that there is some disproportion in most people, it would be better (from a vocal standpoint) to have long legs and a shorter body than short legs and a longer body. In order to understand why this is so, we have to touch on some of the laws of physical mechanics that I employ in my vocal method.

If you want to throw a ball, how do you wind up for the pitch? Do you make a tight small circle or is it an arc that utilizes the full range of motion that your appendages will allow? What is the resulting trajectory or "flight path" of the ball? Does it shoot in a straight line out from your body like a shot-

put, or does it curve above your head and project upward and outward in a high flying arc? Sound is just as physical as that ball, and must be handled accordingly. To be able to generate the trajectory for the sound that will reach the back of the room, you must be able to do so with the widest possible arc. Considering the part that the upper and lower diaphragm play in singing, which person can develop the widest arc when they are lifting and projecting that sound: the one whose mid-point is below the abdomen or the one with the mid-point above the abdomen? (Hint: imagine that instead of winding up to belt out a note, you're throwing that ball

again. The lower centre of gravity has it because of the greater arc of the trajectory.)

All parts, then, are important. No two singers are the same, and must be treated differently even though the desired outcome is the same. If you drive your eight cylinder car as if you're in my four cylinder, you're going to run out of gas!!

When a student comes to me, this assessment of proportion is the first step in seeing what I must do to compensate for the limitations that proportion superimposes on individual singers. In other words, by recognizing what the inherent limitations are, I can apply my method to neutralize the effects of this imbalance in order to pull out the maximum possible performance in the safest possible way from any individual.

I'll talk about some of the techniques I've developed to do this in later issues and also about some of the ways we can "tune" our instrument using some little known health secrets I've discovered. See you then.

Diana Yampolsky is principal instructor at the Roxans School of Music, specializing in advanced vocal training techniques.



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FINDING A PRODUCER

*After You Have Your Songs –
Who Should Be The Producer?*



A LITTLE BACKGROUND

For those of you not familiar with me, I was the keyboard player/songwriter for a Canadian group called Glass Tiger. The time not spent on stage, travelling or sleeping was spent learning to be a producer.

I was very fortunate to have Jim Vallance (producer of Glass Tiger's *Thin Red Line* and *Diamond Sun* albums) as a great coach. He didn't mind me breathing down his neck 24 hours a day asking a million silly questions or giving me certain production responsibilities so I could get an idea of how much work goes into being a producer.

He recognized the desire in me to produce, which led me to produce certain sessions such as "My Song", recorded with the Chieftains and Glass Tiger in Dublin, Ireland; "My Town", a Glass Tiger/Rod Stewart collaboration; and to co-produce with Tom Werman the *Simple Mission* album for Glass Tiger.

I have since formed a new production company called Willow Productions, and work both as a writer and a producer with new talent as well as Alan Frew's (Glass Tiger) upcoming solo effort.

REAL LIFE PRODUCER FACTS:

When you have reached the point when you are ready to record your songs and need a producer, you should keep some important details in mind.

As with any career, you gain confidence and experience over time; but even the most established artist can find it hard to get the right producer for the job. Here are a few things I have learned about finding a producer:

The first and most important thing is to find a *believer* — a quality I put on the top of the list (right next to "does the producer spend too much time on the phone", in

which case lose him/her quickly). A producer should give you an assessment of your material and let you know what's strong or weak. Like an extension to your band, find one whom you can put your musical trust in.

WHERE DO PRODUCERS COME FROM?

Producers come from many areas of the music business and although their job is to create a direction with great performances,

musical performances.

There are also producers that have a background as recording engineers and have made the step to producing. They have most likely spent a great deal of time getting great sounds in the studio and have probably worked with many other producers. This can make for a great understanding of different techniques in the studio as well as getting great performances and sounds.

This is a general outline of what makes up some producers. You should keep these

*... they have a great sense of what is needed to
make your album successful and produce from
more of a "gut" feeling to get great musical
performances*

sounds and arrangements, how they achieve this can be very different from one to another. It is important to find a producer with the background that will best suit your needs.

Some producers are musicians (like myself) that play one or more instruments and have learned about producing from personal experiences in the studio. This type of producer often sees things from the musician's point of view and is more likely to be able to offer some assistance with different instruments — as well as keep a global focus on the project.

Another type of producer is one that has come from the more business side of things — someone who has been involved with a record company and has experience with what is needed to market and promote an album. Although this kind of producer might not be able to play any musical instruments, they have a great sense of what is needed to make your album successful and produce from more of a "gut" feeling to get great

things in mind when trying to find a good match for your project.

Don't take the information on the producer's biography sheet (usually supplied by the record company or producer's manager) as gospel. It is impossible to know from their bio what the real chemistry was that made the albums so great. Get a feel for the way they work; it is not uncommon to start with a couple of tracks and see how it goes before moving on.

The task of finding the right producer for your music is something that can sometimes be exhausting and confusing, but whomever you find, they should above all show that they have a *vision* or a sense of direction for your project.

Producer/songwriter/engineer Sam Reid wrote and performed with Glass Tiger and now runs his own studio facility, Willow Productions, where he works with a number of recording artists.

CM

STRIKING @ BALANCE PART II

IN DEFENCE OF MIDIOTS!



I have to say that I do agree with some of the opinions expressed by Rob Cooper in his October '93 Keyboard column. That is a fact I don't easily admit in public (Rob and I have been friends for a couple of years. We're allowed to take shots at each other).

I will admit that I'm a bit of a purist as well. My favourite electronic keyboard instrument of all time is still the Hammond B-3 with a Leslie cab, and I do agree that there are a lot of average performances getting heavy rotation on the radio. Now we come to the part where I begin to disagree.

I'll admit it — I think that MIDI technology is a God-send. The ability to sit at home in my studio and virtual track 'til my heart's content is a great way to experiment with ideas I would never have been able to develop otherwise. I'll come out of the woodshed and make another admission in public — I'm not an outstanding player. I'm an average talent, but what I lack in natural brilliance I always made up for in hard work and rehearsal. Being able to express all of my ideas, although not always in real-time, is in my humble opinion, a better method of communicating musically than not expressing anything at all.

Rob's theory that MIDI production is the root of all radio evil expressed today is not necessarily true. Let's face it — the great music of Motown evolved (dissolved) into Disco years before Roger Linn invented the first drum machine. The theory that every generation's idea

of what makes 'good' pop music is a little more mundane than that of the previous generation is not new. Great innovators like the Beatles, Led Zepplin and The Who gave way to 'formula bands' like Journey, Styx and REO Speedwagon before MIDI "enslaved" the songwriter. It fortunately took almost another decade for radio programmers to water down that formula even further to embrace the New Kids On The Block.

The theory that every generation's idea of what makes 'good' pop music is a little more mundane than that of the previous generation is not new.

Having our musical standards collectively diluted has always seemed to be the case. The advent of the MIDI programmer or one-man producer hasn't made that much of a difference in this natural evolution. Most people agree that being fresh, alive and vibrant doesn't always excite A&R people or radio programmers as much as we hope it would. They need a safe way to shake up the rotation, sell you the newest act, without changing anything faster than they feel the general public is ready to accept or digest.

Thank God Rush, Peter Gabriel and U2 (among many others) continue to marry art, inspiration and technology to push the creative envelope for all of us to enjoy. Integrity and undiluted inspiration will always buck the "accepted, proven formula trend" and continue to prove there is great music in every generation — but I digress!

The harsh economic realities of the '90s have had their effect on the music business as well. I would love to perform and write with a six-piece band again, but it's not economically viable. Fleshing out the arrangements with a sequencer and going out as a three-piece can't be seen as taking work away from three hard-working and dedicated musicians; it is a way for three others to survive in a venue that may have otherwise gone to the dreaded DJ...

I guess I'm saying that three musicians still able to perform using the tools they need to survive beats six musicians working at Bivway — and not performing at all.

MIDI pre-production is the only way to keep production costs in the realm of reality for most of us. Not many people can afford studio time and studio musicians throughout a complete project. Virtual tracking pre-production is the only way most of us can afford to get anything recorded. Ideas expressed by one person are better than ideas never expressed.

Interacting with other musicians is crucial to artistic development. I have always thought that being holed up in your own little studio, playing your own material for only yourself is a little too much like masturbation (I'm sorry, that's a cheap metaphor, but it does make my point). I agree with Rob's feeling that we have to strike a balance between technology overtaking artists, or use (abuse) of technology being mistaken for great art.

It's out there for all of us to use. Music was never meant only for the elitist few blessed with rare talent. It is an amazing thing when average players can express valid musical ideas as well. The great musician's performance can only be enhanced by technology. Oscar Peterson and David Foster prove that fact. If you want a great example of MIDI taken to its limit, try picking up a CD of any of Amin Bhatia's work. Slather

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it with mustard. Rob, and prepare to eat thine word.

Now comes the rub. The new addition of GS/General MIDI files have brought a lot of non-players to the club circuit. I personally don't like the MIDI Karaoke thing (or Karaoke for that matter). At the risk of offending some people, they are taking work away from real players. I think products like Trans Tracks or MIDI Hits are great for the home user who plays with them, or better still, can learn from them; but when you overhear the lounge lizard do Van Halen's "Jump" along with the GM module for accompaniment, it can be a little abrasive to the dedicated musician who works at McDonalds for a living because he can't score a decent gig.

Eventually, the public will have to tire of these guys all sounding the same — exactly the same — and seek out new entertainers. I sincerely hope the people who do program their own material with their own personality, style and flair will thrive in the long run.

I guess my basic disagreement with Rob is that I feel MIDI technology is a valuable tool and not as big a crutch or villain as he does. I will go out on a limb and get my bucket of hate mail with this statement, though. If any aspect of MIDI technology has the potential for a detrimental effect on new music, the use and abuse of sampling devices deserves some discussion. I cringe when the newest big hit of the '90s is a sample loop of an old Queen song's bass line. Jam in some lifted Van Halen guitar riffs and tie it together with a repetitive and uninspired drum machine loop (no more than four patterns, please!). Add the same vocal rhyme scheme and cadence of every other hit of the '90s and boom — you have another dance hit. There is nothing new here, not even a new idea or musical performance. This is when music becomes too machine-driven, and the guy who can't play "Chopsticks" is really selling the record buying public a bill of goods.

We all have our own opinions, and this one is only mine. But I would love to hear any other viewpoints and open a new dialogue through this column. I am really curious about the opinions that MIDI users and non-users have about technology and artistic development, and urge you to send in your viewpoints care of *CM*.

Do new technologies help or hinder us, improve our musical scope or constrict it? Who knows for sure? The fact is that technology is here to stay, and we're not going back. Survival in not only the music business, but anywhere in this technology-based era is to either evolve with it, or become extinct by it.

Tim Marshall is a MIDI product specialist and consultant based in Toronto, ON.



Jon Anderson says "Yes" to Audio-Technica 40-Series microphones.

Jon Anderson is one of the most innovative of today's leading musicians. Co-creator of the seminal rock group Yes, his music has proven both popular and on the leading edge of musical thought. His current project is *Power of Silence*, an album for Geffen Records recorded primarily at his fully-equipped personal studio.

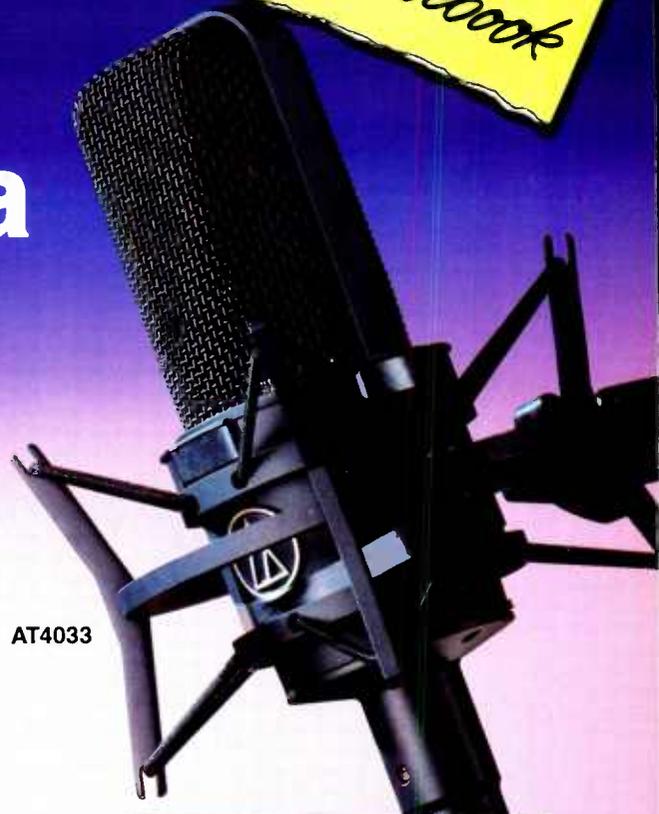
For this project Jon and his engineer Ron Wasserman used both the AT4033 and AT4051 cardioid microphones. Both were quite impressed by their ease of use. Ron Wasserman noted that Jon required almost no EQ to get exactly the sound he wanted, and that setup was much faster than with other studio microphones. In fact he said it almost seemed that the AT4033 would "automatically adjust" to whatever the situation required without "boominess" or need for compression.

This capability fit right in with Jon Anderson's desire to work very quickly, and to avoid talent "burnout" during

repeated tests and takes. Jon has used many vocal mikes in his career, but he found the AT4033 remarkably clean despite high sound pressure levels and noted that "I could really get on it!" Ron also remarked on the amazing "clarity" and "unbelievably clean high end" of the AT4033 compared to his previous favorite microphones.

The microphones were used for many tracks including percussion, reeds, harp, acoustic guitar, and even a Bosendorfer grand piano. It was the consistently accurate response of the A-T 40-Series microphones to every challenge that made them so useful to both Jon Anderson and Ron Wasserman.

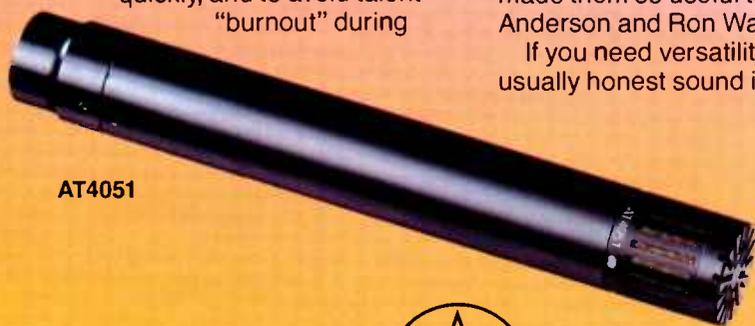
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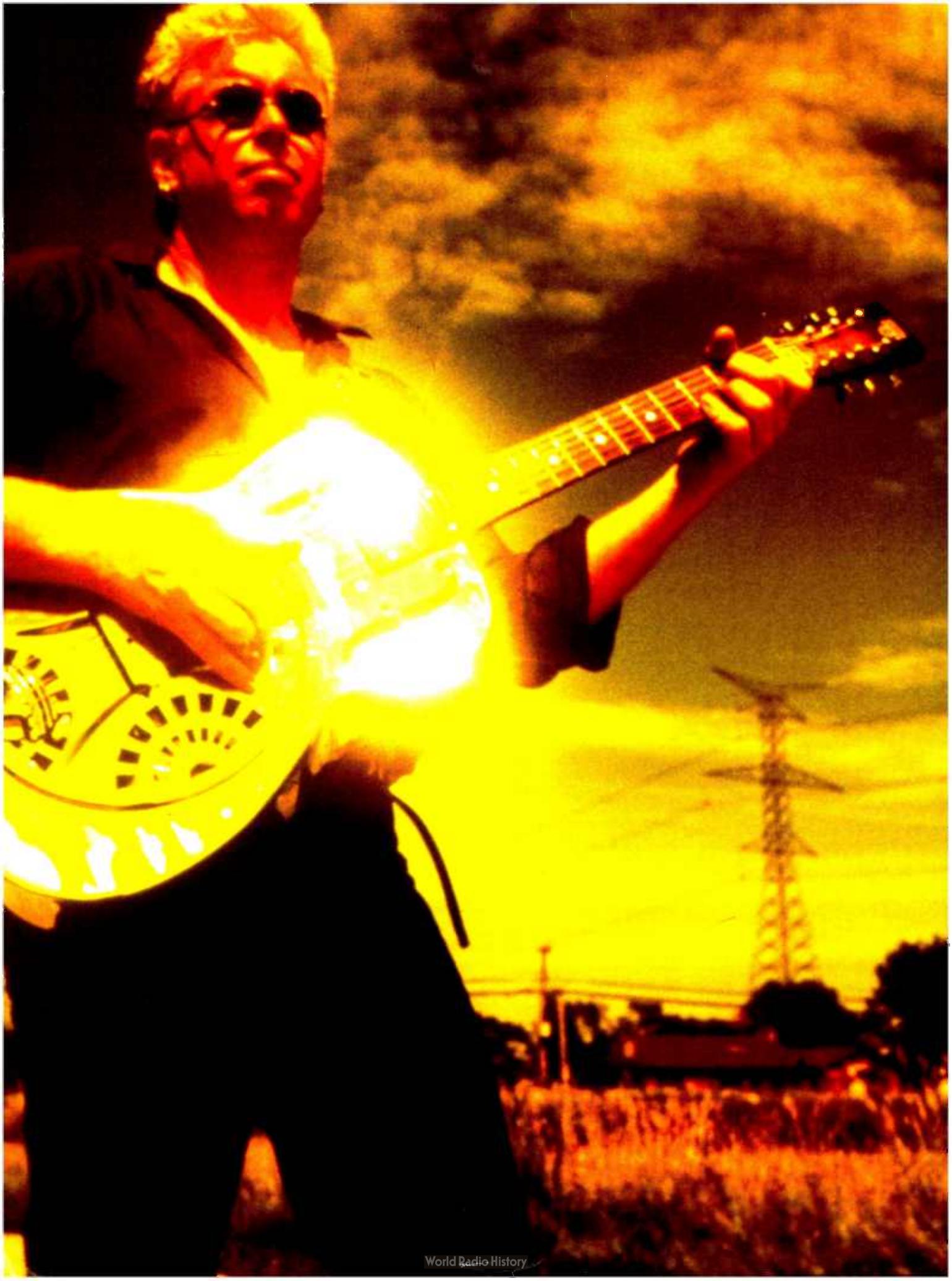
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BRUCE COCKBURN

TAKING ON THE NINETIES

From poet to preacher to protester to player, Bruce Cockburn is nothing short of Canada's most challenging contemporary artist. From his days as a Paris street musician in the sixties, to his appearance last year at Bill Clinton's Inaugural Gala, the quintessential Canadian troubadour has never stopped pushing the boundaries of his art — or his audience. Now, with the arrival of his first ever Christmas album and the release of his 22nd solo effort, *Dart To The Heart*, early in the new year, the Ottawa native is in many ways just hitting his stride.

With a career that has spanned a quarter-century and reaped numerous awards — including the Order of Canada, an honorary Doctorate from York University, ten Junos and several songwriting awards — it's hard to imagine what else the one-time Berklee student can achieve. But the tireless Cockburn, with the help of some impressive new collaborators, is well on his way to making the '90s his biggest decade yet.

The start of the decade saw the release of *Bruce Cockburn Live*, a stellar set of 13 favourites that marked the end of Cockburn's long association with drummer Mike Sloski and Chapman Stick player Fergus

Marsh. Far from being an end, the change was a new beginning and within a year, the prolific tunesmith had a fresh batch of tunes looking for fruition — but this time his muse led him south of the border.

Produced by T-Bone Burnett and recorded in L.A. with such studio heavyweights as drummer Jim Keltner (Bonnie Raitt, Eric Clapton), bassist Larry Klein (Joni Mitchell, Freddy Hubbard) and the legendary Booker T. Jones on organ, *Nothing But A Burning Light* was a bold stroke, even for an artist with a predilection for big canvases. The album was hailed by many as his best work yet and went Gold in Canada within the year — his eleventh release to do so.

Known for his work with Elvis Costello, Roy Orbison and others, Burnett brought a rootsy American perspective to *Nothing But A Burning Light* that was something of a departure for Cockburn, long an outspoken supporter of the Canadian music scene.

"It was traditional at the time I started out for Canadian artists to come down to the United States, get a reputation and then be accepted back into Canada as something significant," explained Cockburn in a recent interview with *Goldmine's* William Ruhlman. "It really had been almost impossible, or had been up to that point for somebody to start off in Canada and acquire an audience in Canada. There was a lot of nationalist feeling that grew through the '60s and early '70s, and a lot of us felt that this was kind of an ass backwards way of doing things and we should try and do what we could in Canada and then worry about other countries and see if we couldn't make that go. That's what governed my thinking for a long time."

Looking to expand on the artistic success of their first collaboration, Cockburn again enlisted Burnett for *Dart To*

The Heart. Even though it was recorded in Bearsville, New York and Sunset Sound, Los Angeles, *Dart To The Heart* is a much less American record than its predecessor. "It's a subtle thing, but it's true of every one of my albums," says Cockburn. "The songs are all written in a given period of time and they reflect a given body of experience, and that gives them a certain cohesiveness. The songs are a product of the same period in someone's life, in this case, mine." The changes in

Cockburn's life are reflected in the new material. "It just happened that this last period produced a lot of love songs for me which is something I haven't done a lot of before. It was partly deliberate, because I hadn't done a lot of it and I thought it would be interesting to focus my attention on that issue instead of any of the other issues that are around. But it was also where the ideas were coming from." The results are pure Cockburn, and the addition of legendary British producer Glynn Johns (The Rolling Stones, Rod Stewart, The Clash), who was brought in to mix, gives *Dart* a sonic crunch that's truly infectious.

*The best roads of all
Are the ones that aren't certain
One of those is where you'll find me
Till they drop the big curtain*

* Excerpt from "Child Of The Wind", from the album
Nothing But A Burning Light (1991)

BRUCE COCKBURN

WARNHAM LODGE FARM

Glynn Johns' resume reads like the history of rock 'n' roll. The legendary producer has been responsible for records by Eric Clapton, The Rolling Stones, The Who, The Clash, The Eagles and Rod Stewart to name a few; and even though hiring an outside mixer seems to be trendy of late, the decision to use Johns had nothing to do with keeping up with the times. "The Band used to do it with their first couple of albums," Cockburn reminds us. "They'd make the record and send it off to somebody to mix — they wouldn't even be there for it!"

Unlike The Band's pragmatic approach, the choice to get Johns involved with *Dart To The Heart* was more like a twist of fate. "We mixed everything in L.A., but then we weren't happy with them and so we thought, if we had to remix them anyway, why not get someone who specializes in it? The record company looked around until T-Bone had the idea of getting Glynn to mix it." After hearing the tapes, Johns eagerly took the gig. "I went with the tapes to England to spend a couple of weeks. He's great fun, a real historical figure, but also still very much alive and current."

Mixing in Johns' home studio (which used to be the stable), the two worked one-on-one. "Watching him mix was fantastic, there's no automation at all and no computers. He's got foot pedals that he can assign jobs to and a custom-built board that's built in a semi-circle so he can easily reach everything. When he mixes, it's all spontaneous. He goes through (the song) a couple of times, and then it's like this guy playing the board when the music plays. It's all in his head. His hands are just flowing over the board and his feet are clicking things on and off, and it's just like watching a guy playing an instrument."

Johns' ears and moves brought new life to the sonic impact of the final product. "I think he made a difference to the effect of that. Some people are geared towards toughening things up, and some towards smoothing things out. Glynn seems to lean automatically to making things a little tougher. It was obvious to everyone that was the ball park we were working in, so that made Glynn all the more the perfect guy to mix it." The experience also had an impact on Cockburn himself. "I've never been in a situation where the mixer wasn't also the person who recorded it, so that was interesting for me to see what somebody like Glynn does in approaching that."

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Unlike the decidedly west coast bias of the *Nothing But A Burning Light* sessions, the rhythm section for *Dart To The Heart's* Bearsville, N.Y. sessions consisted of a more transcontinental collection of killer players. Mickey Curry on drums (Tom Petty, Elvis Costello, Bryan Adams), Jerry Scheff on bass (from Elvis Presley to Elvis Costello!) and from his current touring lineup, Colin Linden (guitar/vocals) and Richard Bell (keyboards). "Our first intention was to do half the songs there (Bearsville) and half in L.A.," says Cockburn. "Not for the sake of variety, but just because the songs seemed to fall into two groups that suited that in the abstract. But in fact, when we got into Bearsville, we just whipped through everything and it was all done all of a sudden."

The new album finds Cockburn and Burnett exploring more varied instrumentation, including a full horn section and the pedal steel guitar of Greg Leisz (k.d. lang). "I've never used it before," says

BRUCE COCKBURN

Cockburn of the latter, "It's brand new for me. I think it worked really well in combination with everything else." "It, it's all crunch."

The instrument's familiar sound comes off surprisingly fresh and original. "Part of the reason it doesn't sound typical is that it's not combined with the instruments you're used to hearing with steel guitar," he explains. "Also, Greg has a very progressive approach to playing it, and has an ear for different harmonies than what you would hear in traditional Country and Western."

Another notable sonic difference is the sound of Bruce's guitar. His trademark playing style — a hybrid of country/folk finger picking and jazz/blues voicings — is still predominant, but on new songs like "Scanning These Crowds" and "Angel Beast", Bruce cuts loose with a swamp water dirt sound that's like Muddy Waters in a Seattle basement. "Most of that stuff was in drop D tuning," Cockburn reports. "It has a lot of grunge to it — T-Bone has a great ear for that kind of stuff, much better than I do. I can hear what I like, but I'm not always sure how to get it. I really like the sound we got on 'Angel Beast', there's almost no top end on

Generated from a vintage Telecaster played direct through a stereo pair of Peavey Classic 410 Amps, the sound was obviously inspirational, and Cockburn takes a couple of tasty solo breaks on the new tunes — something

we've heard precious little of on his wealth of studio work. "It's something we do live all the time, stretch out on songs, but I haven't really done it much on record," he says. "Usually, you only get to do it on the ending of something, which is kind of what happens on 'Angel Beast', but we left it to the bitter end before we faded because it seemed to have such a nice shape to it, and the band and everybody got so into playing it." As well as it works, the tal-

*Male female slave or free
Peaceful or disorderly
Maybe you and he will not agree
But you need him to show you
new ways to see*

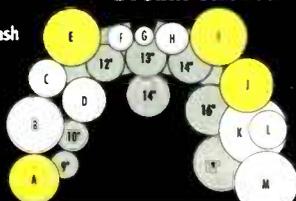
* Excerpt from "Maybe The Poet", from the album *Stealing Fire* (1984)

ERNATIVES.



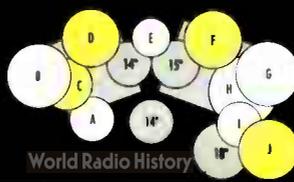
MIKE PORTNOY
Dream Theater

- 16" AA Medium Crash
- 18" AA Chinese
- 12" AAX Splash
- 14" AAX Stage Hi-Hats
- 18" AA Medium Thin Crash
- 8" AAX Splash
- 6" CD Cymbal Disc
- 10" AAX Splash
- 18" AA Medium Crash
- 17" HH Thin Crash
- 22" HH Rock Ride
- 12" AA Mini Chinese
- 20" HH Thin Chinese



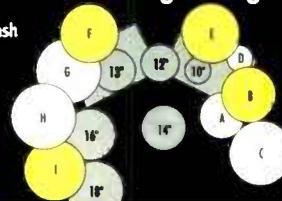
VINNIE PAUL
Pantera

- A 14" AA Rock Hats
- B 20" AA Chinese
- C 16" AA Rock Crash
- D 18" AA Rock Crash
- E 12" AA Rock Splash
- F 18" AA Rock Crash
- G 20" AA Chinese
- H 22" Powerbell Ride
- I 14" AA Rock Hats
- J 19" AA Rock Crash



ROD MORGENSTEIN
Dixie Dregs, Winger

- A 14" AA Regular Hats
- B 17" AA Medium Thin Crash
- C 20" AA Chinese
- D 10" AA Splash
- E 18" AA Medium Thin Crash
- F 18" AA Rock Crash
- G 21" AA Dry Ride
- H 20" HH Thin Chinese
- I 19" AA Medium Crash



BRUCE COCKBURN

ented fretburner still plays in the service of his songs. "By the length of some of my songs you might not realize it, but I do believe that less is more. If you have a choice between putting something in or leaving it out, it's best to leave it out unless it has to be there. I mean, everybody loves to cut loose and blow, and if I was playing music that I thought of as jamming

music, then I would be soloing all the time; but when I write a song, I don't generally think of it that way. The song seems to impose a framework on its performance, and I very seldom get beyond that."

While the new material has its share of firsts, two tracks

on the record are in some ways, a throwback to Bruce's earlier records. New songs "Train In The Rain" and "Sunrise On The Mississippi" are solo acoustic pieces, reminiscent of his work on '70s releases like *Night Vision* and *In The Falling Dark*.

*Nothing worth having
Comes without some kind of fight
Got to kick at the darkness
Till it bleeds daylight*

* Excerpt from "Lovers In A Dangerous Time", from the album *Stealing Fire* (1984)

Performed on

Cockburn's Dobro resonator guitar, the compositions are finely crafted and beautifully executed, and show a gifted guitarist at the peak of his powers. "It seemed like a lot of people had forgotten about that side of what I do, and it just felt like it might be time to remind somebody of it," says Cockburn. "I guess, too, the stuff was there to work with. I mean, that's usually what determines what goes on an album — it's just what's there at the time."

Like all great artists, Bruce Cockburn is a series of paradoxes — part aggressive performer, part quiet recluse, part Christian believer, part angry activist — all these things and more. But the one constant has been his music. "Usually for me, once a song is written, it stays the way it was written for as long as I'm performing it. That's just a quirk of mine I guess. Some people, like (Bob) Dylan, rewrite their songs all the time and other people do that too; but for me, once a song is written there's something kind of sacrosanct about that, like it should just stay there like that." After all these years, that sense of permanence is manifest in the artist himself. Like the howling wind across the prairie or the pounding surf on the maritime shore, he has become a part of our landscape; and through his songs, we can see our own world better and, perhaps, a little more of his. It's a world of wonders waiting for a miracle.

* Lyrics reprinted with permission of Golden Mountain Music Corp.

Ian Menzies is a Toronto-based musician and freelance writer.



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the group also featured several vintage Big Muff and several Maestro Phase Shifters (affectionately known as the 'Maestro Fresh'). These change with acquisition, so it's near impossible to keep track of what he's using today.

have tons of amazing equipment." The 'perfect atmosphere' of New York made for some interesting occurrences. "The first day we went to record was the day the bomb went off in the World Trade Centre. Everyone was freaking out the day

Geoffrey Davis is a Toronto-based freelance writer who claims he's really a large ant with two legs missing. He lost them at a Doughboys show. The Rule? If you have an exoskeleton don't mosh.

The Serious

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s Machine



Take punching-in and out, for example. You have three easy ways to do it. You can punch-in and out of single tracks on the fly. Just hit the track button at the punch-in point. Hit it again to punch-out. You can use the optional foot switch, if you like.

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Finally, for those frame accurate punch-ins, you've got auto punch-in and out. In this mode you can rehearse your part prior to committing it to tape.

No matter which way you choose, your punch-in and out is seamless and glitch free due to TASCAM's sophisticated variable digital crossfade technology.

That's not all, you also can set your pitch ($\pm 6\%$), sample rates (44.1 or 48K), as well as crossfade and track delay times. All from the front of the DA-88.

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There's more. Add the optional SY-88 synchronizer card to just one of your DA-88s and you've got full SMPTE/EBU chase synchronization. The best part is, you can record time-code without sacrificing one of your audio tracks. You also get video sync input, an RS-422 port to allow control of the DA-88 from a video editor, and MIDI ports for MIDI machine control.

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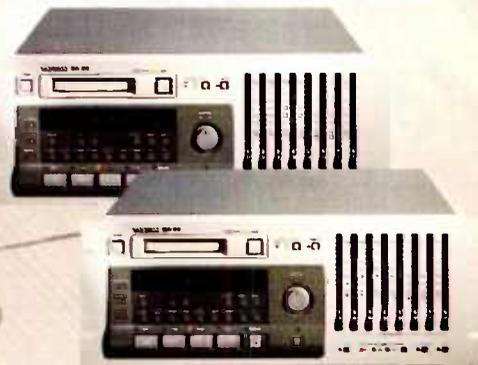
Adding tracks is as simple as adding machines — up to 16 for a total of 128 tracks. They interconnect with one simple cable, and no matter how many DA-88s you have, they'll all lock up in less than 2 seconds.

Controlling multiple machines is made simple with the optional RC-848 remote. With it you can auto locate and catch 99 cue points on the fly. It comes complete with shuttle wheel, jog dial, RS-422 and parallel ports, and it controls other digital and analog machines, too.

LISTEN TO THE REST

Of course, the sound quality is stunning. With a flat frequency response from 20Hz to 20kHz and dynamic range greater than 92dB, it delivers the performance you expect in digital recording.

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CHARLIE MAJOR

driving down the road to success

by Karen Bliss

Blue collar labour, heartbreak, roadhouse partying and maybe a good old fashioned punch-up. Country musicians will often tell you that real, down-to-earth people are the subjects and lifeblood of country music. "It's honest," they'll say, "it comes from deep inside the heart."

But there's a Nashville way to which some outsiders can't adjust or fathom. Artists set up appointments with established songwriters — and bring along a notepad full of titles and phrases. "Okay, that sounds neat; let's try that." And so, a song is born. It's perhaps *the* most uninspired way of writing.

Charlie Major will have none of that. "I can't write that way," says the Aylmer, Quebec native. "I can't have somebody come up to me and say, 'Here's a great line for a song; let's write.' Everything I write about is all personal experiences."

His lyrics reveal a man attempting to make sense of the world, affected by love, tragedy, determination — common song sentiments, but his are real. It's hard not to be moved by "It Can't Happen To Me", about his nephew's fatal overdose on PAM cooking aerosol, or "I'm Here", about a son comforting his ailing mother from Major's debut, *The Other Side*.

But it's the fun, rockin' lost-love remedy, "I'm Gonna Drive You Out Of My Mind", that achieved the highest chart debut in Canadian country music history. The single took the fast lane up the Canadian country chart and came to a halt at No. 1. At this year's Canadian Country Music Awards in Hamilton, ON, Major won the SOCAN Song Of The Year award with co-writer Barry Brown.

This was one of a handful of tracks he collaborated on, but each lyrical source was his. Even the one cover, "Life's Too Short", is an expression he used in "It Can't Happen To Me". As a songwriter, Major, who turns 40 this New Year's Eve, is very protective of his work. He's in no hurry to hand over his songs to outside artists, despite having penned a No. 1 *Billboard* hit, "Backroads", recorded by international country star Ricky Van Shelton.

"It's a great feeling to have my name on the bottom of the artist's, but everything I ended up giving away to other people was mostly through fluke, through circumstances," explains Major, "I never actually pursued people to record my songs."

Major didn't crack down on his career until well past thirty. He calls his twenties "a blur". He has been playing onstage since the age of 23, supplementing his income with jobs as odd as a cook and construction worker, even though he had "consciously decided" to play music full-time. It wasn't that easy.

"I suppose I was guilty back then of not working harder at what I was doing," Major admits. "When I got to be about 30, I sat down and re-evaluated what I'd been doing and realized that I'd been relying mostly on my

talent without working at it. And then I actually started to put a lot of effort into what I was doing. Oddly enough, the harder I worked the luckier I got."

His career got a jump start in 1988 when country blues singer Matt Minglewood hit Canada's Top 10 with Major's "Someday I'm Gonna Ride In A Cadillac". It was more than fortuitous circumstances that led to its recording; to everyone's ears, it was a winner.

"I finished the song on a Sunday night and the next day I went to see (award-winning songwriter) Terry Carisse who lives in my hometown," Major recounts. "He was on the same label as Matt and shared the same manager. Terry loved the song, and when his manager was over the next day, he played it for him. He thought it would be great for Matt, who at that moment was in the studio recording his album.

"So Terry calls me to say, 'Matt likes the song. He wants to record it', and I said, 'Sure'. The next thing you know, two days later he had finished recording it and it was on his album. It was a whirlwind event that got out of my control (laughs). He did a great job of it but I did end up recording it later on."

Other artists, Sherrie Gaylord and Gail Gavan, recorded his songs. In 1990, Canadian artist Patricia Conroy covered "Walk Away", which Major has included on *The Other Side*. But the Ricky Van Shelton happenstance was the twist that popped the champagne cork.

It was during a Willie Nelson concert, for whom Van Shelton was opening in Ottawa, that a high-production demo tape Major had recorded in Nashville in 1989 wound up in the hands of the tour bus driver, who popped it in the deck on the road. A few days later, Van Shelton phoned Major personally, expressing interest in the material.

After "Backroads" hit No. 1, Major was a wanted man. "As a matter of fact, the last couple of years, people have been after me to record my songs and I just out-and-out say no. It's a bad way to do business I suppose, but mostly I want to record them myself." The Van Shelton coup certainly helped. With a star singing your praises, the industry came calling. Major found his manager, Alan Kates (Prairie Oyster, Sylvia Tyson) after BMG Nashville brought him to a show. More showcases for more labels followed, and eventually BMG Music Canada prevailed.

No corporate hands messed with the creative process, says Major. "When we got signed to the label, Alan (Kates) said, 'Let him go and make this album.' I knew exactly what I wanted to do. Everything that is on this album was thought out a long time ago. When I went into the studio, I knew what it

was gonna sound like because I discovered long ago what I enjoy doing best and what I sound best doing. I just needed somebody to let me have the opportunity to go out and prove it."

Major's songs all start out in a basic form, written on a Gibson Southern Jumbo Deluxe acoustic guitar. "It's been my prized possession for about 18 years," mentions Major. "I've played some electric off and on, but it's mostly for foolin' around," says Major, who bought a Canadian-made Godin Acousticaster long after the album was recorded. "I've mostly been an acoustic player. Let the guys who are good at that do that. And I hire them! I know my limitations (laughs).

"For me, the sign of a good song is a song that can actually be played on an acoustic guitar in front of people around a campfire or wherever. You should be able to pick up a guitar or sit down at the piano. I think a song that relies heavily on instrumentation is . . ." he pauses, and rethinks what he is going to say, "Well, they're not all bad; but to me, it's the song that's most important in the long run. Everything should be able to break down to acoustic guitar."

The arrangements on *The Other Side* were worked out long before Major saw a dotted line or a studio. "Most of the songs I'd done on demo tapes in my basement," says Major. "I did a lot of the guitars, a lot of the harmonies and everything. I just have a four-track. Then, I went over to my bass player's — he had an eight-track. We'd put a few more tracks down and end up going to another friend's place who had a 16-track, and we'd bring the band in finally to do the demos there."

He recorded the album in Nashville with producer Steve Fishnell, a transplanted Californian who for ten years played steel guitar in Emmylou Harris' band. A relative newcomer to production, Fishnell's credits include Radney Foster, The Mavericks and Jann Browne. "We got along fantastically, I'd love to work with him again," enthuses Major.

"He's a good song-man. He knew what a good song is, as far as putting ten good songs onto the album, and he was good at picking some of the musicians. There were a bunch of guys that I wanted to play with on the album, and he came up with some other people. He was real good at working with the musicians themselves, getting the best out of them."

Those musicians include the best session players in Music City — guitarists Albert Lee, Stewart Smith and Dan Dugmore, drummer Harry Stintson, keyboardist/accordion Pete Wosner, bassist Mike Joyce and colour specialists Tammy Rogers on viola and Sam Bush, whom Major calls "a rock 'n' roll



mandolin player".

The album was recorded live with few overdubs, ranging in temperament from the fervent rocker "Running In The Red" to the delicate beauty of "I'll See You In My Dreams". Major can't really put into words what makes him dress up the songs in certain ways. "I just kind of know that this song is a guitar song or this one would sound better with a piano. It's just something, I don't know, maybe I was born with that . . . intuitive-ness."

But when he thinks about the cuts specifically, he finds there were some valid reasons for his choices. "Most of my music is very guitar-oriented," he says. "The songs where we ended up choosing different instruments, such as the song 'The Other Side' with the accordion, just ended up having a quasi-Cajun or country-Cajun feel to it. We thought it would be a real neat addition to have that lovely extra Louisiana sound.

"And the viola in 'I'm Here' was because it's such a sad song. On the one hand, I wrote it as an optimistic song personally, because it's about comforting; but someone is dying in the second verse so we chose a viola. If we had chosen a violin, it has a higher register, so it might sound a little more cheerful, but a viola has that sombreness to it and it just evokes that much more emotion in the song."

On the other hand, back when Major wrote "It Can't Happen To Me", he decided to belie the sad, almost pathetic nature of the lyric about recklessness and immortality by choosing to make it a spright country rocker.

"We just think that no matter what we do, nothing's gonna happen to us," says Major. "I think the upbeatness of the music makes you realize just how ridiculous that saying is. By putting out that message and that lyric in that song, I don't want to compound it by making it a ballad on top of that, which would make it really depressing (chuckles)."

Though Major's lyrics might be smart, incisive and thought-provoking, the rocker at heart revealed all he really wanted to do was make an album he can listen to when he's driving something — or nothing — out of his mind.

"I like rockin' music and I wanted it to be a lively album," he says. "There's nothing I love more than getting in my car and putting a tape in the tape deck, and cruising at 60 miles per hour down an open road with something blasting. I wanted this album to be that kind of an album. That's what I tried to accomplish — and I think I did."

Karen Bliss is a Toronto-based freelance writer.

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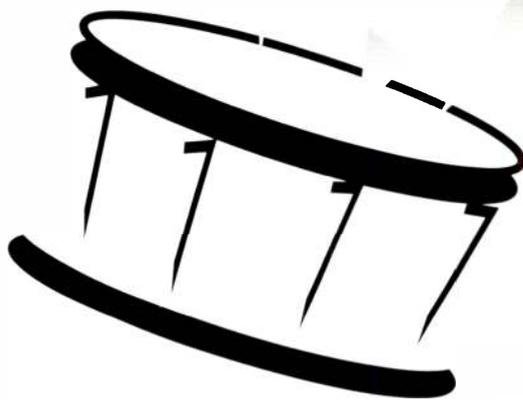
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PERCUSSION

BY RICK GRATTON



We see, hear and feel them everywhere we go and in everything we do. When we listen to music, when we talk, walk and even exercise, we feel a pulse, a back beat, a motion to move and groove. It has always been fascinating to find out what makes a drummer tick and how this special breed keeps on ticking.

As a drummer myself, over the years I've had the good fortune to become friends with that "special breed" of drummers, the "movers and groovers" in the drumming community, so to speak! I've found that for aspiring drummers, acquiring the technical skill to become proficient on the drumset has become readily available through videos, CDs, books and various other means. However, acquiring the motivation, the "how-to", the "what to do once you've learned all the technical stuff, once you get out into the real world" has not been readily available. Well, rest assured... the Doctor is in! The following brief snippets, though short on words, offer advice given by some of the pros that is definitely long on experience and will be most helpful to aspiring drummers.

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FOCUS



PERCUSSION



ANTON FIG, "The World's Most Dangerous Drummer" on the *Late Show with David Letterman*, emigrated to America from South Africa in 1970 and came to New York in 1976. I asked him how he got his foot (pedal) in the door — considering the fact that he was not originally from America, the odds of him becoming the most visible drummer of all time were a million to one!

AF: When I came to New York, I knew only one guy here. I went to a few auditions, played Bar Mitzvahs, weddings — basically anything I could do to keep playing. I discovered that you'd get to know a 'circle of people'. Then, you'd play another kind of music and meet another circle of people. After a period of years, the circle starts to cross, and there are certain people common to the group. That continues until you get to know a whole lot of people. Generally, even though I'm on the show, I don't get called that much, just out of the blue by somebody.

You generally get called by a friend of a friend of a friend. Social networking is of prime importance! There are a lot of talented musicians out there and you have to get whatever edge you can. If you can be somewhat social, it really helps a lot in terms of networking and getting other gigs. Most of the jobs I ever got were from friends or people that I'd worked with. I do get calls from people who have heard me on record or been on the show, but not as many as you would think. The bulk of it comes from networking!

RG: How did you get the job with *Letterman*?

AF: I used to see Paul all the time in the clubs in New York. I would say to him, "You've got to let me sit in on the show one day. I really want to play the theme!" He said, "One day you will", and then I just forgot about it. I thought that these guys were never going to call me.

A week or two later, I heard that they were asking people if they thought I would be good for the show. This was when Steve Jordan was on the show. Then, Paul and Will Lee (bass) came down and saw me playing at a club. I think they came down to check me out.

I heard from a lot of people that they were asking about me — whether or not I could cut the gig. A lot of people put in good words for me.

Then one day, Steve Jordan was out of town; and everyone that they normally used was out of town. I always felt they got to me by default. I went down and did a rehearsal, then they asked if I could do a week. Later, Paul said they actually needed me for two weeks. I did the two weeks and then Steve came back.

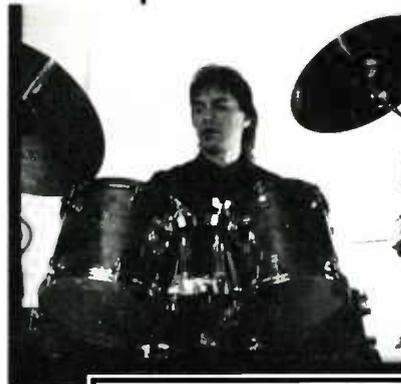
About ten days later, for some reason, Steve didn't show up for the show and they called me ten minutes before the show and said come down. I ran down, ran straight on stage and started playing the theme.

A week later, they said it looked like Steve may be leaving the show. They liked the way that I had subbed ("the best out of everybody") and that's when they asked if I'd like to do the show!

When it comes to versatility on the drum set, there's nobody here in Canada better than **PAUL DELONG**. He's played with Kim Mitchell, Tom Scott and leads his own band, The Paul DeLong Quartet. Paul will be playing with Lawrence Gowan on his North American tour. Recently, Paul had the opportunity to study with Peter Erskine (Weather Report, Donald Fagan) in L.A. I asked Paul what was the one important lesson he learned from that experience.

PDL: When I sat in on one of Peter's recording sessions, each time they did a retake, not only did Peter nail it the first time but each time it was different. He played with so much passion for the music. From that, I learned that it's necessary to serve the music you are playing. It's a constant reminder of the important

things, mainly, the **BASICS!** That's what I look for when I look for great drummers.



PAUL DELONG PLAYS:

Yamaha Maple Custom Drums

Rack Toms: 8x8, 10x10, 10x12

Floor Tom: 13x15

Bass: 16x22

Snare: 4" Piccolo

Sabian Cymbals

22" HH Classic Ride

13", 15", 16", 17" HH Thin Crashes

Double Decker 16" & 12" Chinese

13" Fusion Hi-Hat

14" Regular Hi-Hat

ANTON FIG PLAYS:

Yamaha Recording Custom Drums

Bass: 24" x 16"

Toms: 10", 12", 13", 16" (regular size)

Snare: 14" x 6½"

Zildjian Cymbals

13" K/Z Hi-Hats

14" China & 8" splash combination

18", 16" K Crash (medium thin)

20" K Custom Ride

22" China Boy Low Platinum (inverted)

8" & 16" splash combination

TRIS IMBODEN, current drummer with Chicago, talked about how he developed his studio chops at a very early age. To this day, Tris is still very active in the studio with Kenny Loggins, Steve Vai and countless other artists.



“When I graduated from high school, I joined a band called Honk. They had a record deal already, so I got a lot of studio experience at a very early age. We had three different record deals. We were big in southern California and Hawaii, we toured with The Beach Boys, Loggins & Messina and Chicago.

It’s kind of ironic that I ended up playing with Chicago and Kenny Loggins. That was a big break for me. We got a lot of attention from producers and we were critically-acclaimed.

When the band broke up, I moved to L.A. and on the reputation

of the band, producers started calling me to do their albums. In 1977, I auditioned for Kenny Loggins and was a bit ambivalent about it because I had just recorded with an English artist, Ian Matthews, and was getting ready to go on the road and open for Little Feat. That was going to happen in two weeks. I auditioned for Kenny thinking I wasn’t going to get it, but if I did, it was going to be rough telling Ian that he had a week to find another drummer. As it turned out, they did choose me. That was definitely the turning point in my career.

TRIS IMBODEN PLAYS:

DW (Drum Workshop) Drums

Bass: 18x22 (2)

Toms: 8x8, 9x10, 10x12, 12x14, 14x16

Snare: 6x14, 5x13

Zildjian Cymbals

20" K Custom Ride

16", 18" Oriental China Crash

17" K Dark Crash Medium Thin - Brilliant

16" Medium Crash - Brilliant

12" EFX Piggyback

10", 12" K Splash - Brilliant Finish

13" K/Z Hi-Hats

These days, it’s just not enough to be just a drummer, you have to learn to develop entrepreneurial skills as well, and there is nobody better at it than rock legend, **CARMINE APPICE**, who’s played with Rod Stewart, Blue Murder and Edgar Winter. A clinic and seminar veteran, he’s just exploded onto the instructional video market with some new drum videos. Here’s what he had to say about that.

CA: We’ve got Tris Imboden (Chicago), who demonstrates Latin; and Slim Jim Phantom (Stray Cats), who demonstrates rock-a-billy. Fred Couray (Cinderella), who teaches rock basics; and Mike Boyko (Scatterbrain), who demonstrates speed and double bass drums. I directed all the videos through my company, Power Rock Drum Systems, and they’re doing great on the market right now. All in all, we’ve got a lot of good things that have to do with playing and creativity. In the last few months, I’ve been co-writing with Edgar Winter. We’ve written eight songs together and hopefully, those tunes will turn into an Edgar / Carmine record.



RG: A major concern in the drumming community is how do you stay on top of the scene, stylistically?

CA: For me, I always try to stay contemporary. I’ve been around since the late sixties and drumming has changed a lot. Look at what (Terry) Bozzio and (Vinne) Colaiuta are doing. They’re pretty unbelievable guys. Back in those days, there was nobody playing like that. It was either rock or jazz. There was no combinations. I’ve always tried to stay modern. When Mahavishnu Orchestra came out with (Billy) Cobham, I got into that stuff. I got into reggae when Stewart Copeland came out. Today, I still try to stay modern, learning ostinatus, linear rudiments and applying them to a rock context. I think that’s the key to staying on top. I am always trying to change with the times. Practice... that’s basically it. The key to everything is practicing it. If there is something you want to learn, take the time to practice it or else it will never come. You’d be surprised at how many guys think it’s going to come and yet they never want to practice it.

CARMINE APPICE PLAYS:

Mapex Orion Studio Birch Drums

Bass: MPL8 24x15 Custom Bass (2)

Floor Toms: MPLF18, MPLF16

Rack Toms: MPLT 8x8 (2), 10x6, 12x8,

13x9 Custom Toms

Snare: B450 DH Brass, MS465 DH Maple

Sabian Cymbals

22" HH Heavy Ride

20", 18" HH Medium Crash

18" Carmine Appice Chinese (2)

12" HH Chinese (2)

10" HH Splash

14" HH Hi-Hats

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TUESDAY
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7 ONIGHT SHOW
6 PM - ROCK STYLES
7 PM - GROOVE CLASS
AM PRACTICE!

WEDNESDAY
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"PROMO PACKAGE"
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7 PM - SINGLE STRING TECHNIQUE
10 PM - HANG AT THE RAINBOW ON SUNSET
AM PRACTICE!

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WEEKLY CONCERT!
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AND STEVE BAILEY
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FRIDAY
BEACH !!
9 PM - MARK BONILLA + ROBBERFORD
AT THE PALOMING
AM PRACTICE !!

SATURDAY
11 AM - PRIVATE LESSON
1 PM - REVIEW OF LAST WEEKS LPW
4 PM - STEVE MORSE GUITAR SEMINAR
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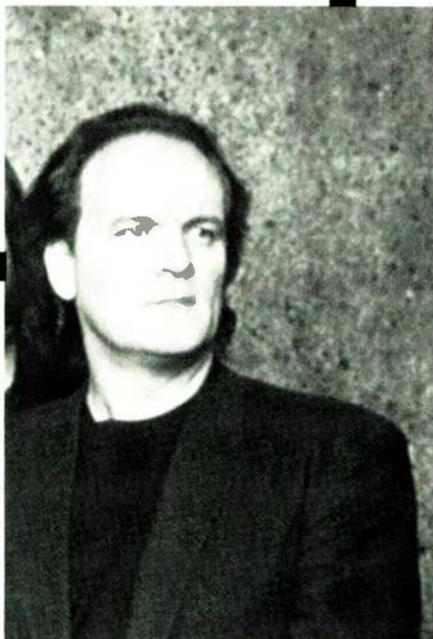


FOCUS ON PERCUSSION



Last but not least, I wanted to get a producer's perspective on what they look for in a drummer. What better person to ask than **IAN THOMAS**, singer/songwriter, musician and producer. Here's what Ian had to say:

I: It's changed. It used to be kind of a 'perfect time' scenario. The problem sometimes with perfect time is that there is no fluidity, particularly when you are going through transitions. If you are rigidly wired to a metronome and you're trying to fill over a section, drummers can be really stiff when they're going around the top of a kit. You lose the groove. You can sense it coming, even before it comes. The guys I like are when it feels really fluid . . . I guess fluidity would be a key thing for me. Also, a sense of creativity. Some drummers who are really good players, usually don't serve the song. They serve themselves too much. That's a subjective judgment, but I really like smart drummers who don't sound really smart. Somebody who has really good skill and knowledge of what they are doing and can put all that on the back burner and just play. It works for me.



Rick Gratton is currently "drum teacher to the stars" and a very active studio session player. You can currently catch Rick playing with The Boomers and John James and Big Hand. Rick has performed with Rough Trade, The Mamas & the Papas and Marc Jordan.

Well, there you have it! Much of the savvy required to be successful as a percussion player can't be found in instructional books. Common sense, networking, seeking out opportunities and diligent practice will give any drummer an edge in the competitive music circles of today. Take the time to check out a lot of the up-and-coming drummers who have appeared on the music scene in the last few years — one I have a lot of respect for is Dave Patel, currently with Funkasaurus. I hope this has been as enlightening for you to read as it has been for me to write about. 'Til the next time, **STICK WITH IT!**

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"Constant Craving"

k.d. lang, Ben Mink
Bunstead Publishing/Zavion Publishing/
PolyGram Music Publishing Inc. (Sub-publisher)

"Do I Have To Say The Words"

Jim Vallance
(Bryan Adams, ASCAP, Mutt Lange, PRS, co-writers)
Almo Music Of Canada (Sub-publisher)

"Great Big Love"

Bruce Cockburn
Golden Mountain Music

"I Fall All Over Again"

Dan Hill
(Doug James, BMI, co-writer)
If Dreams Had Wings Music Inc./EMI Blackwood
Music (Canada) Ltd. (Sub-publisher)

"Lost Together"

Jim Cuddy, Greg Keelor
Home Cooked Music Ltd./MCA Music Canada

"Lovers In A Dangerous Time"

Bruce Cockburn
Golden Mountain Music

"No Regrets"

Tom Cochrane
Falling Sky Publishing/BMG Sunbury Music (Administrator)

"Rescued By The Arms Of Love"

Alan Frew, Wayne Parker,
Rick Washbrook
EMI April Music Canada Ltd.

"Sinking Like A Sunset"

Annette Ducharme
Sold For A Song

COUNTRY MUSIC AWARDS

"Diamonds"

Erica Ehm, Tim Thorney
BEI Music/Ehmusic

"It Comes Back To You"

Erica Ehm, Tim Thorney
Sony Songs

"One Precious Love"

Joan Besen
BMG Sunbury Music (Sub-publisher)

"Orangedale Whistle"

Jimmy Rankin

MOST-PERFORMED INTERNATIONAL SONG

"Tears In Heaven"

Eric Clapton (PRS), Will Jennings (BMI)
Almo Irving Music of Canada Ltd. (Sub-publisher)/Blue Sky Rider
Songs (BMI)/Canadiana Music (Sub-publisher)/E C Music Ltd.
(PRS)/Irving Music Inc. (BMI)/Warner Chappell Music Group UK
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"These Eyes"

Rich Dodson

"Carry Me"/"Sweet City Woman"

Terry Jacks

"That's Where I Went Wrong"

Gordon Lightfoot

"Anything for Love" (David Foster, BMI, co-writer)/"Beautiful"/
"Carefree Highway"/"The Circle is Small"/"Cotton Jenny"/
"Daylight Katy"/"Early Morning Rain"/"If You Could Read
My Mind"/"Rainy Day People"/"Same Old Obsession"/
"Sundown"/"Wreck of the Edmund Fitzgerald"

Galt MacDermot

"Aquarius/Let The Sunshine In" (James Rado, ASCAP,
Gerome Ragni, ASCAP, co-writers)/"Good Morning
Starshine" (James Rado, ASCAP, Gerome Ragni, ASCAP, co-writers)

Gene MacLellan

"The Call"/"Put Your Hand in the Hand"/"Snowbird"

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"Love Me Love Me Love"/"Music Box Dancer"

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Danny Taylor

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PERCUSSION

PRODUCTS



SABIAN FINGER CYMBALS

Sabian has announced the addition of Finger Cymbals to its new Personal Series of cymbal-related percussion items.

Created to meet the increasing demand for quality sound effects in the percussion setups of orchestras, schools, Latin percussionists, acoustic and other bands, these small, pure bronze effects cymbals are available in two weights: Light and Heavy. Each is equipped with finger elastics and can be played by direct contact between cymbals, by striking together — their rough surface providing yet another sound



alternative opportunity.

For more information, contact: Sabian Ltd., Meductic, NB E0H 1L0 (506) 272-219, FAX (506) 328-9697.

EASTON AHEAD LIMITED EDITION STICKS

To celebrate an explosive first year on the market and to show appreciation to drumming superstar Matt Sorum of Guns 'N' Roses, Easton has manufactured a limited edition, signature series AHEAD drumstick model.

Featuring a gold anodized handle, each of the 5,000 pairs of the anniversary sticks come with a signed and numbered certificate of authenticity.

For more information, contact: Easton, 7800 Haskell Ave., Van Nuys, CA 91406-1999 (818) 782-6445, FAX (818) 782-3864.

NEW CALATO TIMBALE STICKS



Calato Manufacturing Inc. has introduced the new nylon-sleeved Timbale Sticks (model 276NT).

The 276NT is 15 1/2" long by 7/16" in diameter and based on Calato's traditional hickory 3/8" (No. 238), 1/2" (No. 212) and 7/16" (No. 276) diameter Timbale sticks with the addition of an exclusive nylon sleeve at one end. The nylon-sleeved Timbale sticks provide a harder playing surface for a bright, cutting cymbal sound as well as increased durability without affecting the stick's balance, feel or response.

For more information, contact: Calato / Regal Tip, 4501 Hyde Park Blvd., Niagara Falls, NY 14305 (716) 285-3546, FAX (716) 285-8760.

SLINGERLAND PQUERTIP DRUMSTICKS

Slingerland's new maple drumsticks — hand-crafted with wooden tips and patented PQuertip ribs and taper — are now available for drummers worldwide.

Six models are available to appeal to everyone from the classic jazz drummer to the fusion drummer. Models are as follows: SDS-A Classic Jazz; SDS-A405 Extended Jazz; SDS-B Medium Rock; SDS-CC Heavy Rock; SDS-AA New Fusion; and the SDS-5A Fusion.

The Slingerland sticks are made from Canadian rock maple. Each pair is labelled in red with the Slingerland logo and model number, and packaged in individual bags.

For more information, contact: Calato Distribution, 4501 Hyde Park Blvd., Niagara Falls, NY 14305 (716) 285-6903, FAX (716) 285-8760.



SAPPHIRE KICK DRUM

Sapphire Percussions has introduced the free-standing Kick Drum.

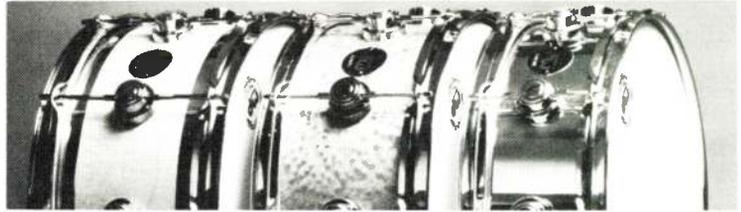
Machined from aluminum, the Kick Drum contains no wood or plastic. Only the finest parts, including Switchcraft and Gibraltar, are used in the manufacturing. The entire unit is hard black anodized to resist scuffs and scrapes.

The base-plate is also machined from aluminum and hard black anodized. Spikes screwed from the top prevent slippage and the stainless steel shaft allows for height adjustment.

The drum head is made from a sponge-like rubber — an extremely durable material that will withstand the rigours of constant playing as well as provide a comfortable and natural feel.

The Kick Drum is available in five colours: red, black, blue, white and chrome.

For more information, contact: Sapphire Percussions, 272 Main St., #5B, Acton, MA 01720 Ph/ FAX (508) 263-8677.



DW CUSTOM SNARE DRUM COLLECTION

Drum Workshop's new Custom Snare Drum Collection has been created to offer drummers a series of snare drums that have been specially selected for their unique sound and appearance characteristics. Available in a wide selection of brass, wood and brass/wood models, the drums in DW's Custom Collection are recommended for use as either primary or accessory snares.

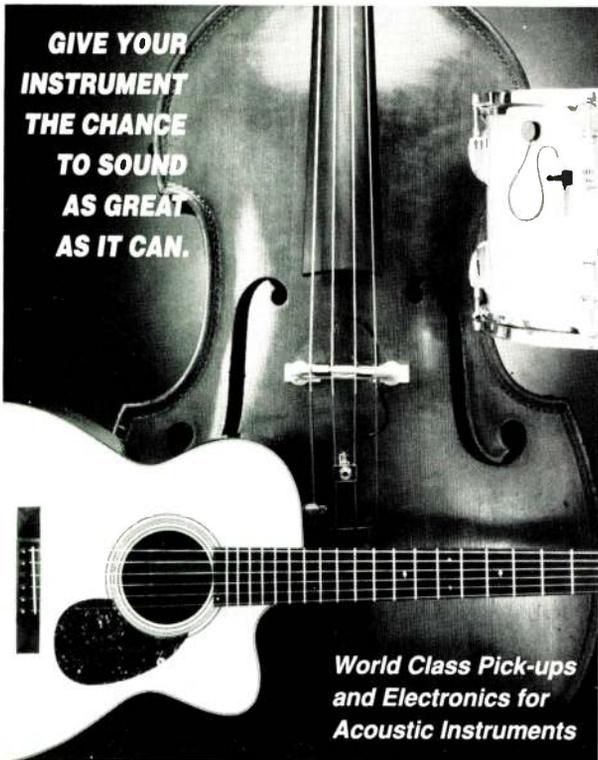
DW's Vintage Brass snares come in a lacquered Natural Brass finish with brass-plated hardware in 4.0, 5.0 and 6.5 by 14 inch sizes. Due to their high-grade, vintage brass alloy shells, Vintage Brass Snare Drums have a mellow-edged brightness.

Collector's Series Wood drums feature DW's exclusive 10+6 all-Maple shell with precision bearing edges to create a sound with an unsurpassed balance of crack, definition and body. Custom Collection Wood Snares are available in a choice of 5 x 12, 5 x 13, 4 x 14, 5 x 14, 6 x 14 or 5 x 15 inch sizes with brass-plated hardware in specially developed "Dyed Bird's Eye" Natural, Dark Grey, Pure White, Ultra Violet or Hawaiian Blue finishes.

DW's revolutionary Edge Brass/Wood Snare Drums combine the brightness of brass and warmth of wood into one exceptional sounding drum. Offered in 5 x 14, 6 x 14 and 7 x 14 inch sizes, the Edge features clear lacquer-finished brass top and bottom sections and Flame Maple centre section with brass-plated hardware; creating a drum that looks as unique as it sounds.

For more information, contact: Drum Workshop, 101 Bernoulli Circle, Oxnard, CA 93030 (805) 485-6999, FAX (805) 485-1334.

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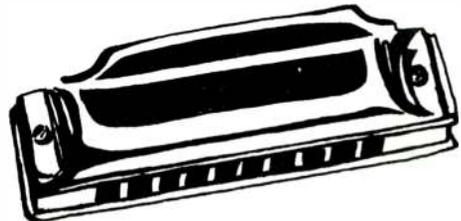


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DrumTrax, a drum pattern library for MIDI sequencers, offers users a unique blend of natural-sounding patterns in a range of stylistic interpretations that can be easily tested, edited and moulded into musical compositions.

With DrumTrax, a drum kit bed can be created by loading stylized patterns into music software and selecting and using the patterns as desired, when embellishing existing compositions or creating new songs. Individual patterns, measures and notes can be customized as specific arrangements develop.

The basic DrumTrax library includes over 4800 measures of drum patterns in seven different categories: rock, R&B, dance, ballad, Latin, jazz blues and drum fills. Each category provides several sequences containing an average of 150 measures of patterns, many of which are organized into song formats.

Itemized markers give users the ability to audition a variety of grooves and drum fills by measure number. The markers appear in the manual and in detailed window displays provided by most sequencers.

Other DrumTrax features include individual tracks and a drum note map. Twelve separate tracks of drums are provided for easy editing. The drum note map, containing 21 note assignments, supports general MIDI for optimum use.

When using the Performer and Vision programs, transposing maps appear, giving users additional drum note default settings. Users working in Performer also receive humanization maps, which provide a variety of ways to further enhance the "feel" of the drum patterns.

The DrumTrax drum pattern library can be used on Macintosh, IBM and compatible computers and is available in MIDI file and Macintosh programs including Performer, Vision and Mastertracks Pro. It includes a disk set, instructor demo and manual.

For more information, contact: DrumTrax, 51 Pleasant St., #218, Malden, MA 02148 (617) 387-7581.



ADAMS CONCERT BASS DRUMS

The new series of Adams Concert Bass Drums have a laminated mahogany shell and are available in three sizes: 32 x 18, 36 x 18 and 40 x 18. The bass drums are equipped with specially-selected Remo Fiberskyn heads. All models include Adams' "free suspended" stand that allows maximum resonance and can be tilted to any playing angle.

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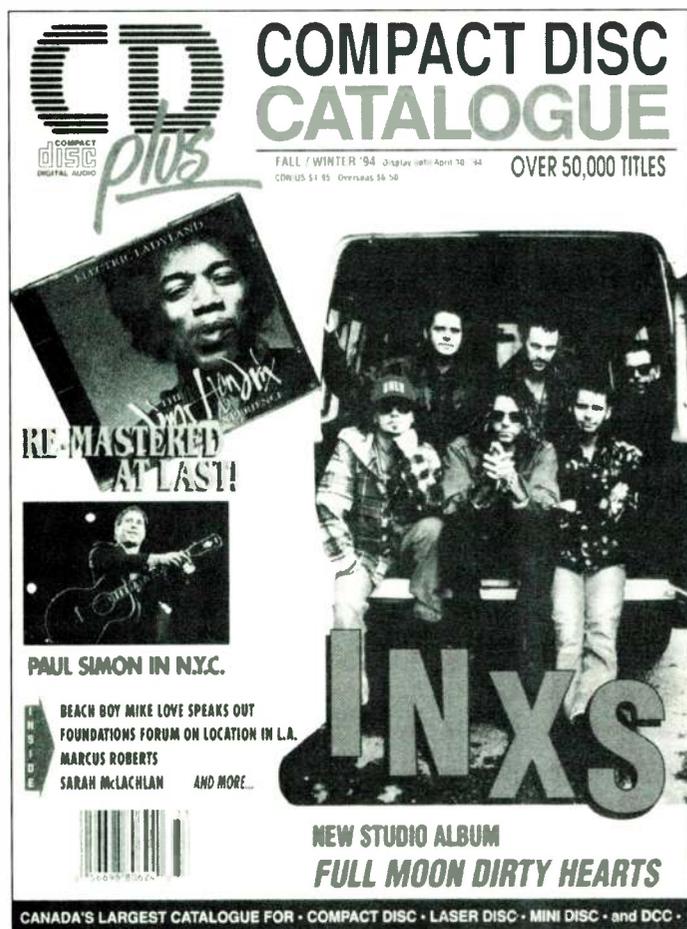
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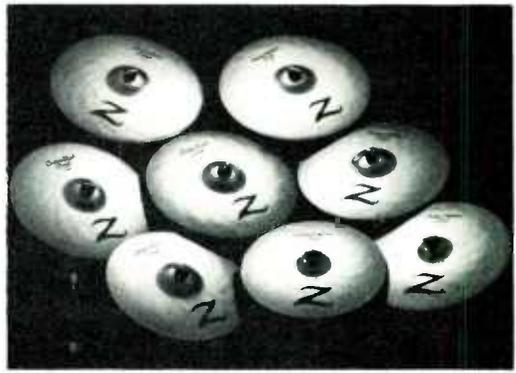
ZILDJIAN Z SERIES CUSTOM CRASH CYMBALS

The Avedis Zildjian Company has announced the introduction of its new Z Custom Crash cymbals. An addition to their exclusive computer-hammered Z

Series line, the new Z Custom Crash cymbals are available in Rock and Medium weights, in sizes 16", 17", 18" and 19".

Zildjian originally launched the Z Series cymbals in 1985. With the introduction of the Z Custom Crashes, a full line of Crash cymbals are now available that truly offer Z Series characteristics in an alive, musical, more playable crash cymbal. The Z Custom Rock Crashes are slightly heavier cymbals with a larger bell. They have a higher pitch with more overtones and more volume than the Z Series.

For more information, contact: Avedis Zildjian Co., 22 Longwater Dr., Norwell, MA 02061 (617) 871-2200, FAX (617) 871-3984.



DW COATED/CLEAR DRUM HEADS

Drum Workshop has announced a new series of custom-designed Coated/Clear drum heads. Available in 8" to 18" tom-tom and 18" to 24" bass drum sizes, Coated/Clear heads are now available as replacement heads for all drums.

Manufactured exclusively for Drum Workshop by Remo, Coated/Clear tom-tom and bass drum heads are clear Ambassador heads with the unique addition of a proportionately sized ring of coating at the outer edge of the head, adding a noticeable warmth and clarity to the Ambassador's normally bright, wide-open tone. When used on tom-toms, Coated/Clear heads provide a fat, round yet well-defined tom-tom sound, while on bass drums the Coated/Clear bass drum batter head can be used to achieve a bass drum sound with plenty of punch and power.

For snare drums, DW offers the PSS, a special version of the Remo PowerStroke 3. A coated Ambassador with a thin-gauge tone control ring underneath the head, DW's PSS heads feature a smaller ring than the standard PowerStroke 3 to attain a more subtle degree of muffling on all types of snare drums. In addition, DW's PSS heads include the recommended tensioning sequence imprinted on the head with models available for 10-lug 14" and 15" drums as well as 8-lug 12" and 13" drums.

For more information, contact: Drum Workshop, 101 Bernoulli Circle, Oxnard, CA 93030 (805) 485-6999, FAX (805) 485-1334.

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Cac-Sac Custom Cymbal Bags are made in the U.S. from 100% quality leather featuring double stitching with rivets for extra strength at stress points and extended, no fail 'YKK' zippers.

The Custom Cymbal Bag has a large, zippered outside pouch and a padded shoulder strap, and can be carried 'back-pack style'. The bag also features a foam-padded fabric lined interior with a reinforced bottom.

Also available from Cac-Sac is a Stick Bag with a large, gusset-type pocket for accesso-



ries and a 1-1/2" shoulder strap. Both items are available in custom colours.

For more information, contact: Cac-Sac, 35 Ashford Place, Yonkers, NY 10701 (914) 949-4661.

BILL COBHAM SIGNATURE STICKS

Vic Firth's Bill Cobham Signature Sticks come packaged in two pair sets. His first model is 16-1/4" long, crafted in hickory, and features a full round tip for excellent rebound and cymbal response. It also sports a most unique feature — a prominent groove at the butt end of the stick for the placement of the little finger. This groove provides extra security for gripping and facilitates positioning the hand for balance. This stick is designed for strong, aggressive, exciting playing (just like Bill's).

The second model is 17-1/4" shorter, turned from rock maple, and also features the grooved finger grip. This slightly smaller, lighter stick is great for lighter, more airy playing or when backing a singer or soloist. This unique combination of sticks provides the artist a wide spectrum of versatility for all playing situations.

For more information, contact: Coast Music Products, 620 McCaffrey, St. Laurent, PQ H4T 1N1 (514) 738-3000, FAX (514) 737-5069.

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SIMMONS HEXAHEAD SERIES

Dave Simmons, inventor of the electronic drum kit, has launched the Simmons HexaHead drum series. HexaHead is the first full electronic kit to utilize normal playing heads and will drive all popular drum sample replay units and trigger MIDI converters.

Comprising HexaHead-Tom, HexaHead-Snare and HexaHead-Bass, the HexaHead family of drums offer variable tension and are fitted with sensitivity controls for 'real feel' response. Both snare and bass drums also benefit from a balance control for instant control of dynamic range and volume, direct from the pad. The HexaHead-Tom has a CAD CAM 11" head while the HexaHead-Snare features a live playable rim to facilitate classic snare and cross-stick styles. Newest member of the family, the free-standing or rack-mounting HexaHead-Bass has an 11" beater area offering variable tension. A 'Rapid Bass' playing area on the top of the drum enables players to trigger the bass drum or other effects to produce effortless, super-fast double bass drum patterns. Previously available with black or white pads, Simmons HexaHead drums are now sold in a large variety of colours.

For more information, contact: Artep Canada Inc., 1435 St. Alexandre, #1160, Montreal, PQ H3A 2G4 (514) 842-1649, FAX (514) 842-7325.



MAPEX PICCOLO SNARES

Mapex Percussion's full line of piccolo snares are available in solid steel, maple or brass.

The 3-1/2" x 13" or 3-1/2" x 14" snares are designed to provide drummers with a tight, treble sound for a crisp backbeat. The snares have sleek, tubular lugs which touch the shell at only one point, a smooth action throw-off with fine tuner for easy adjustment and reinforced power hoops for added durability.

For more information, contact: Power Music Group Ltd., 55 Administration Rd., #39, Concord, ON L4K 4G9 (905) 669-6760, (905) 669-6708.

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 I WAS KINDA BORED. JUST DRIFTING. GOING NOWHERE. I STUCK OUT MY THUMB TWO TRUCKS AND AN OLDSMOBILE PASSED. THEN THIS **BIG 727** SCREAMS IN BLASTING THE LIZARDS OFF THE ROAD. "WHERE TO?" I **GET IN** INQUIRED. **GET IN** YOU'LL KNOW WHEN WE GET THERE." INSIDE THAT JETLINER IT WAS **ROCK 'N ROLL** AND **AT 30,000 FEET.** WHEN WE LANDED WE WERE IN ORLANDO, FLORIDA AT A PLACE **FULL SAIL** CALLED **FULL SAIL**

10 am: We saw how recording sessions are done. 11 am: Hey, I'm working the camera in a film studio! 12 pm: Time for lunch. 1 pm: Now I'm beginning to get it: Full Sail is one of the best schools in the world for learning how to record music, make movies and television shows! 2 pm: Wow! I just saw how interactive media is created by merging audio and video onto a CD! This is the future of communications, the stuff Time Magazine calls "The Information Highway."

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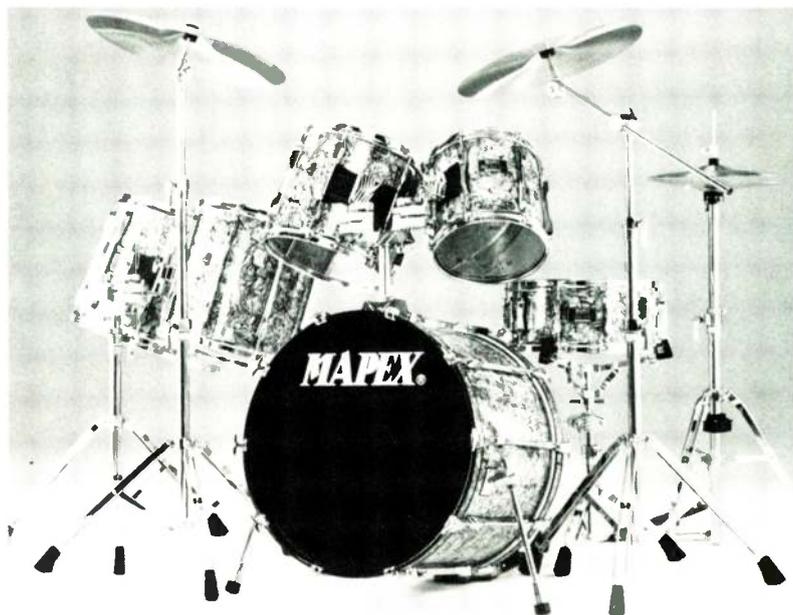
NEW FINISHES ON MAPEX ORION BIRCH DRUMS

Mapex Percussion is launching three new unique colour finishes on select Orion Studio Birch series drums. The three new coverings, abstract blue, white marine abalone and aqua abalone, were presented recently in response to the growing demand for a distinctive, semi-custom drum set-up.

The new finishes are offered on the BHL5 five-piece set-up or one of two six-piece set-ups, the BHL602 or the BHL622. The BHL5 has a 16 x 22 bass drum, 10 x 12 and 11 x 13 rack toms, a 16 x 16 floor tom and a 6½ x 14 Birch snare. The BHL602 is ideal for drummers who like smaller sizes. The set includes a 16 x 20 bass drum, 9 x 10 and 10 x 12 rack toms, 12 x 14 and 14 x 16 aero toms and a 6½ x 14 Birch snare. The BHL622 has a 16 x 22 bass drum, 10 x 10 and 10 x 12 rack toms 14 x 14 and 14 x 16 aero toms, and a 6½ x 14 Birch snare.

All shells are six-ply Birch and carry Mapex's reputable six-year warranty. Drums feature Mapex's minimum contact hardware system which isolates the lugs and tom holders from the shells, allowing them to resonate fully. Mapex 700 Series hardware includes adjustable tension hi-hat and bass pedal, sturdy double braced tom, boom and cymbal stands and a tight locking snare stand.

For more information, contact: Power Music Group Ltd., 55 Administration Rd., #39, Concord, ON L4K 4G9 (905) 669-6760, (905) 669-6708.



A VISION FOR GREAT SOUND.

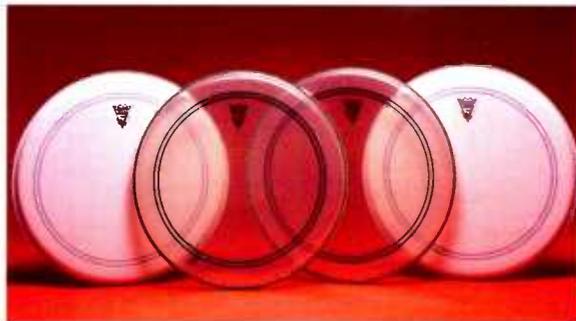
REMO

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NETWORK

DRUM HEADS

Innovation requires vision. At Remo, we have a vision for great sound. As one of the innovators of the synthetic drumhead, we pioneered today's drumhead technology. Since 1957, we've given drummers the choices that let them create their own sounds. And today, we're bringing drummers even more choices, unsurpassed sound, and the latest technology in the industry. If you have a vision for great sound, look to the biggest name in drumheads worldwide—Remo.



PowerStroke 3 is Remo's newest advancement in drumheads designed specifically for drum set use. A unique, sound-enhancing underlay retains the tonal clarity and brightness of traditional Ambassador sound, but with added resonance control. PowerStroke 3 is offered Coated or Clear in 13" and 14" batter sizes with or without CS Dot, as well as in four bass drum batter sizes with optional Falam Slam reinforcement patch. An Ebony front bass drumhead with Dynamo hole template is also available. Remo PowerStroke 3—the best just got better.



Legacy drumheads are made of Reemlar™, a unique, proprietary lamination that produces spectacular tonal depth and resonance, combined with excellent response and the feel of a coated brush surface. Legacy is ideal for general drum set use and orchestral percussion. Choose between two head styles—LD Thin and LA Medium—available in a full range of sizes. The Legacy drumheads—superior sound and superior feel for all your drumming needs.



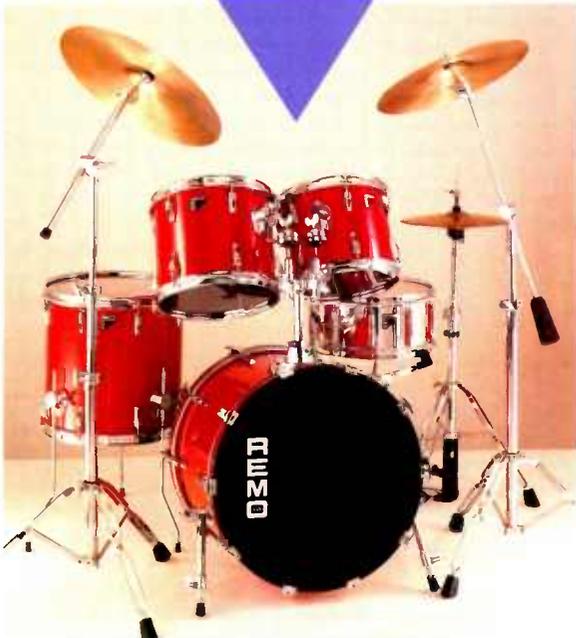
PinStripe® has been the most popular drumhead for the last decade, widely used in heavy metal, rock, country, and other music. PinStripe features two-ply, Diplomat-weight DuPont Mylar® bonded at the collar only with a special coating applied to provide additional control. Clear and Coated white heads are available. PinStripe makes a great batter head for rock, fusion, and marching multiteams. Other Remo drumheads offering PinStripe construction include Ebony and PTS.

LEGERO



Legero is a strong, full-sounding drum set, featuring Acousticon 220, designed for incredible portability. This single-headed drum set nests together to fit into one carrying case. Combined with optional hardware (as pictured), the Legero fits into two cases and weighs less than 80 pounds. Real drums, all in one trip.

MASTERTOUCH



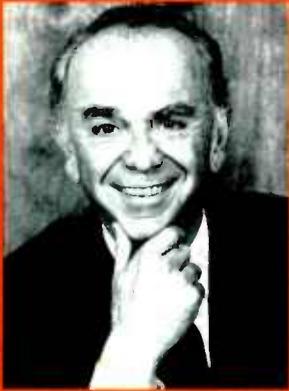
The MasterTouch drum set constructed from Acousticon 516 is the choice of many top performing and recording artists. MasterTouch features precise bearing edges (individually inspected on a marble light table) and a wide tuning range. It is available in several standard or "Custom" configurations to meet your performing requirements. Custom quality, affordable price.

DRUM SETS

It's only natural that Remo, the leader in drumheads, is also a leader in drum sets. Our patented Acousticon series uses the latest resin-fiber technology. Acousticon is made entirely of natural wood fibers impregnated with specially formulated resins. It eliminates air pockets and structural weaknesses found in traditional construction, while retaining sound quality of the highest caliber. Acousticon drum sets deliver unequalled sound, strength, and durability. It's just another example of the innovation of Remo—built on sound technology.



REMO[®] USA



Remo Belli

When Remo Belli founded Remo, Inc., he set out to explore new ways of drumming.

This immediately led to the development of one of the first synthetic drumheads. Next, Remo innovated drum set manufacturing with Acousticon technology. And now, Remo is moving into new sounds with the introduction of World Percussion, a unique line of drums inspired by cultures from around the world.



McKinnon



Bellson

This commitment to drumming has earned the respect of top drummers everywhere. Jazz, rock, country, and many other types of drummers have come to depend on Remo products. And they know they can count on Remo for



Romaine



Weckl



Bissonette



Bozzio

the latest innovations. Remo is proud to be the choice of the artists on this page and the many others who are not pictured.

Continuing to listen to our artists and you, a fellow drummer, we at Remo remain committed to looking for new ways of drumming, with a

vision for the sounds of the future.



Bayers



Colaiuta



Thompson



Lawson



ORLICH GLASS DRUMS

Glass artist John Orlich created his first glass drum shell in 1988, and is now in the process of fabricating one-of-a-kind custom-made drum sets out of beautiful clear bevelled glass and shiny brass. He started experimenting with glass as an art form and was influenced a lot by experimental percussion effects.

"I knew from my acoustical studies of glass, that glass was nearly a perfect resonator," says Orlich. "It will not flatten the sound in a lifeless manner, indicative of the see-thru acrylic drums, but it could also ring too much with unwanted overtones if not dampened by just enough structural ma-

terial holding the components together. It is important that the sound pattern movement within the shell be completely unencumbered. What is **not** needed are screws and washers protruding into the drum shell, or mounting systems which allow holders to pass into the resounding area of the shell.

"The spun tuning lugs are not attached directly to the shell. There are no screws passing through the shell to loosen up from vibration or interfere with proper sound deflection." Constructed solidly of 3/16" bevelled glass and brass, Orlich assures that his drums are strong and will not beak from normal musical use.

Each drum will be individually signed and numbered and will come with documentation as to authenticity. It is very important to Orlich that a close artist/client relationship exist with each musician ordering their drums to assure that individual demands, such as drum size and drum head selection are met.

"To incorporate tonality into an otherwise visually appealing art piece is my ultimate synthesis."

For more information, contact: Orlich Percussion Systems, 105 N. Loudoun St., Winchester, VA 22601 (703) 665-0915.

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Takes you behind the scenes as top sound professionals reveal how dialogue, sound effects and musical scores are recorded, edited and assembled into seamless sound tracks. Exclusive case studies on *Terminator 2*, *Malcolm X*, *The Simpsons* and *The Doors* are included. This book is ideal for audio engineers and operators.

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This book examines the form and technical standards of time and control codes for videotape applications in both EBU and SMPTE versions. Applications covered include all recording formats, RDAT, MIDI, video and audio post-production, 35mm and 16mm film, transmissions of timecode, NTSC and PAL standards.

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Stay on top of technology with this new resource from the product editors of *Mix* and *Electronic Musician* magazines. In addition to all standard definitions, this new dictionary covers the latest terms you need to understand digital audio, work stations, computer music and home recording technologies.

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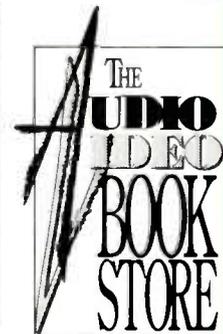
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Monitor Madness



Previously, it was decided that we would run our monitors from our front-of-house console and dedicate two of our auxiliaries for our two monitor sends. By doing this, we can avoid the additional cost of another console for a separate monitor system as well as the cost of a signal splitting snake, extra equalizers and cabling.

The first thing we should do is put together a shopping list and do a budget breakdown.

In keeping with our original budget, it was determined that we'd allocate \$10,000 for our monitor system. With the following breakdown, we should end with a pretty happy system.

1) \$5,000 – 6 Wedge Monitors

By purchasing six monitors we can usually accommodate most acts, provided two separate mixes will suffice. If we use a standard set-up of one monitor for each side of the stage and double up two for the lead vocalist, it will leave us one for the drummer and one more for an additional player such as a back-up vocalist or keyboard player.

For cost purposes we will go with a passive type monitor (an enclosure where the low frequency driver and high frequency horn are frequency-divided by an internal x-over). A monitor consisting of a 15" driver and a horn has given me reasonably good results. Each monitor should be capable of handling a minimum of 350 watts. Purchasing monitors with an impedance of 4 ohms will allow the amplifiers to provide most of their output power and facilitate the pairing up of two monitors on half of an amplifier while still being able to safely load the amplifier down to 2 ohms.

Yorkville Sound offers two models, the 401M and the new EX350M (a low profile wedge monitor), both falling well within our budget and Yamaha offers the S2115HIII low profile wedge monitor at an equally affordable price.

Both Electro-Voice and JBL have had many years of reputable success in providing reliable high-efficiency monitors, with various models priced reasonably.

2) \$3,000 – 2 Power Amplifiers

When purchasing power amps, it's extremely important to make sure the manufacturer has a history of reliability and offers many years of worry-free service under adverse conditions. Take the time and call a few pro audio companies and see what they use. Be sure the amplifiers are capable of safely handling a 2 ohm load in stereo mode. If we use one amplifier for each mix, and each amp is capable of supplying a minimum of 800 watts per channel at 2 ohms, we should have plenty of power to safely run our monitors. Remember, more speaker damage occurs from underpowering than from overpowering. BGW, Carver, Bryston, OSC and Yorkville all offer a high-quality professional amplifier in keeping with this budget.

3) \$750 – Stereo Equalizer

For monitors, a 1/3 octave, 27- or 31-band equalizer will provide us with the most flexibility when dealing with bad stage acoustics and several open microphones. Ashly, Rane, Yamaha, dbx and EV all offer a decent 1/3 octave EQ priced well within our range. I've had a great deal of success with Ashly through the years. Stay away from cheap equalizers priced around the \$300 mark. As time goes on, you'll thank yourself for it.

4) \$1,250 – Rack and Cabling

Your monitor rack itself will probably run you about \$300 for a good quality, well-built unit. Neutrik Speakon connectors have become much of an industry standard for speaker connectors. I'd recommend going this route rather than with a standard 1.4" jack for wear and tear purposes. As well, this particular connector provides a much better contact between two points. One small downside to this connector is that the screws fastening the cable to the connector are an Allen Key style, and that particular key is a little difficult to locate in a hurry. I'd advise you also to use Lock Tite on all the screws to avoid loosening from handling. We'll require at least six 50' speaker cables — and it wouldn't hurt to purchase a spare. All internal input wiring inside the rack should be balanced and shielded for optimum signal and noise elimination. Each amplifier output should terminate to two Speakon connectors

Take the time and call a few pro audio companies and see what they use.

on our patchplate, wired parallel to give us the most flexibility when hooking up the monitors. We'll also need two XLR female connectors on our patchplate for the input to the two mixes.

Well, this pretty much takes care of our monitor system. Pick up the next issue of CM when we shop for microphones.

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.

CM

P R O D U C T



N E W S

Ampeg IsoVent Bass Cabinet

Ampeg's new SVT50DL IsoVent cabinet features two 15" cast frame speakers, isobarically loaded (facing each other, out of phase) in a rear ported cabinet to provide full bass frequency response down to 28 Hz. The 'constant pressure' technique produced by the opposing speakers results in greater power handling, more accurate excursion control and lower driver-induced distortion.

Two custom-designed cast frame 10" drivers and a high frequency device are housed in an angled, sealed compartment that produces a full range dispersion from 2-25 feet. The cabinet's four ohm impedance, when matched with a head, renders 600 watt RMS handling capability. Other features include 1/4" full range inputs, low and high biamp inputs, high level frequency control, 3/4" void free plywood cabinet, dual 16 gauge steel grill and removable 360 degree casters.

For more information, contact: Whitlok Marketing Inc., 111 Industrial Dr., #23, Whitby, ON L1N 5Z9 (905) 666-5115, FAX (905) 666-1038.



Washburn Steve Stevens Signature Guitar



Washburn has introduced the Steve Stevens signature model SS40, designed by one of rock's most illustrious guitarists.

The SS40 is the production version of the US Custom SS80, and features a solid alder body with custom-designed Washburn humbuckers direct-mounted for enhanced performance. A satin finish, one-piece maple neck with a rosewood inlay provides for a classic feel, while the flat mount Floyd Rose tremolo allows for 'dive-bombing' effects without sacrificing string performance. Gold hardware and a jet black finish make the SS40 a very hot looking guitar.

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



Beyerdynamic VHF Wireless Systems

Three new ranges of VHF wireless microphone systems have been introduced by Beyerdynamic.

Simply named the S150, S250 and S350, all are available with hand-held transmitter, pocket pack transmitter with MCF tie-clip mic or strap-mount transmitter for guitar.

The top-of-the-line S350 true diversity system features a TG-X 480 head in hand-held form and comes complete with rack-mountable receiver and an aluminum flight case. The S250 is also a diversity system for the more budget-conscious, and the low cost S150 features a single channel receiver. In hand-held form, both lower-priced systems sport a new cardioid microphone designed specifically for wireless use.

For more information, contact: T.C. Electronics Ltd., 540 Firing Ave., Baie D'Urfe, PQ H9X 3T2 (514) 457-4044, FAX (514) 457-5524.



Fostex 380S Multitracker

The new 380S is the most fully-featured 4-track cassette recorder/mixer Fostex has ever offered. The combination of Dolby S noise reduction and dual tape speeds makes for state-of-the-art sound quality.

The recorder section is loaded with automated features such as auto-locate (three positions), auto-punch in/out, 'rehearsal/take' mode and auto-play between two location points. Machine status is indicated on a detailed florescent display — tape counter settings, automation selections,



tape transport status and record/playback levels are all displayed simultaneously for quick and easy reference.

The flexible mixer section features ten mono and two stereo inputs, full 100 mm long stroke faders, XLR mic inputs, two aux sends with two stereo aux returns and 3-band EQ with parametric mid band.

Other significant features include sync in/out jacks on track 4, separate tape and monitor out jacks, pitch control (+/- 10%), two headphone jacks and a remote punch in/out jack.

For more information, contact: Erikson Music, 620 McCaffrey, St. Laurent, PQ H4T 1N1 (514) 738-3000, FAX (514) 737-5069.



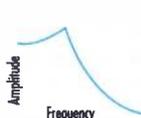
The Future. Plane and Simple.

Does the world of electronic musical instruments seem like it's stuck in an endless rut? New bells. New whistles. Same old sound...

Well, if so, take E-mu's new Morpheus™ Z-Plane™ Synthesizer for a test drive. Sure, it's got bells and whistles in abundance. But it's got something else that sets it apart from the digital crowd: new sounds and expressive control that you've never experienced in a MIDI instrument.

At the heart of Morpheus is E-mu's new Z-Plane Synthesis technology. Unlike the simple 2- or 4-pole filters of traditional synthesizers, Morpheus' 14-pole Z-Plane filters are capable of modeling virtually any resonant characteristics and then interpolating (or "morphing") between them in real time.

Imagine sending a saxophone through the body of a violin and then smoothly morphing it into a distortion guitar. Or send a piano through the resonances of the human vocal tract pronouncing a variety of vowels. Or sweep a synth pad with 32 polyphonic flangers. Or use a mod wheel to control the subtle timbral changes



Traditional Synthesis
Single, 4-pole lowpass filter with resonance.



Z-Plane Synthesis
Allows you to "morph" sounds through multi-dimensional, 14-pole filters.

that result from picking an acoustic guitar at different distances from the bridge. These are just hints of what Morpheus is all about.

And remember those bells and whistles? Morpheus gives you everything you need to harness its Z-Plane filters. Like a seriously enhanced version of our powerful MIDIPatch™ Modulation System. Like multi-segment function generators for microscopic sound-sculpting. Like a new Hyper-Preset mode that lets you split, layer and cross-switch between 16 presets at once—for sounds so thick you can swim in them.

And since Morpheus is from E-mu, all this power comes wrapped in the industry's clearest, most straightforward user interface. Add 32-voice polyphony, 16 part multi-timbral operation and dual stereo effects processors, and you've got the synthesizer to move your music into the next century.

Best of all, you won't have to wait for the next century. Check Morpheus out today at your local E-mu dealer. Where the future is now.



MORPHEUS Z-PLANE SYNTHESIZER



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A.R.T. FXR Signal Processors

A.R.T. has introduced the FXR and FXR Elite fully discrete two channel stereo digital signal processors.

The FXR offers 250 preset combinations, up to four effects simultaneously, and fully discrete two channel stereo. Because it

features on-board random access memory, it can do complex reverbs and pitch bend effects. The FXR is a one rackspace unit that can be used mono in/mono out, stereo in/stereo out, or as two completely independent processors. A wide input range allows the FXR to interface with both home and professional studio gear.

The FXR Elite is a programmable version of the FXR. The front panel includes an LED matrix, telling the user which parameter is being controlled, and an auto-store button used for saving the setting. Like the FXR, the FXR Elite is a discrete, two channel processing system.

Both the FXR and FXR Elite offer reverb, gated reverb, multiple types of delay, chorusing, flanging and other effects. Inputs and outputs are handled by electronically coupled 1/4" jacks for outstanding noise isolation. The FXR Elite is fully responsive to MIDI patch change protocol, and offers footswitching through the MIDI program table. LED indicators display which channels are active. Preset and parameter information is displayed on the unit's bright numeric display.

For more information, contact: Yorkville Sound, 550 Granite Ct., Pickering, ON L1W 3Y8 (416) 837-8481, FAX (416) 837-8746.



Fatar MP-1 MIDI Pedal Controller

Designed so that all MIDI functions can be easily executed by the player's feet, the Fatar MP-1 MIDI Pedal will be appreciated by both stage and studio musicians for the added flexibility of accessing MIDI note and program events.

Other applications of the MP-1 include triggering MIDI percussion, sound modules, MIDI-compatible synthesizers and even commands for MIDI lighting or stage effects controllers.

The MP-1 offers 13 pedals (C to C), with on-board, foot-controlled programmable octave, MIDI channel select and program change transmission.

For more information, contact: Artep Canada Inc., 1435 St. Alexandre, #1160, Montreal, PQ H3A 2G4 (514) 842-1649, FAX (514) 842-7325.

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And AHEAD sticks are made to take just about anything you can dish out — when the polyurethane covers wear out, you can easily replace them for just a few bucks. You can't say that about wood.

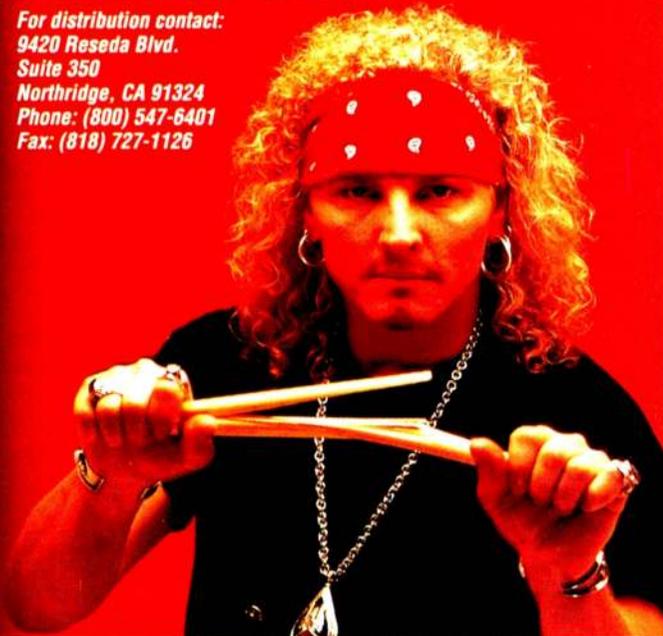
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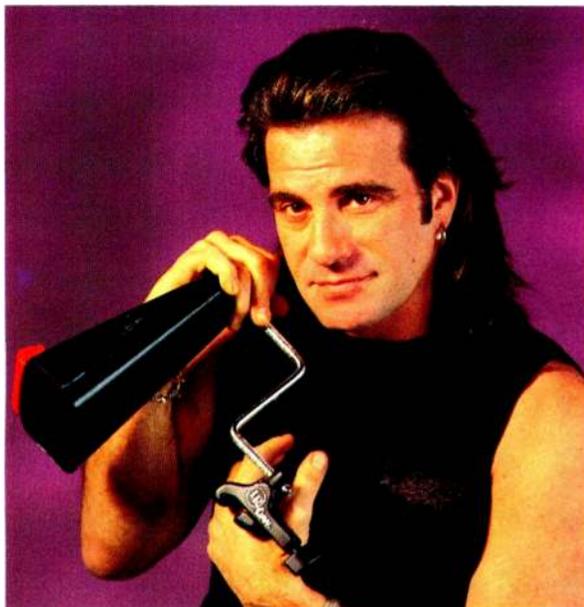
Quik Lok GS-430 Series Stands

Quik Lok has introduced the new GS-430 Series A-Frame single and double guitar stands.

The series consists of the GS-431 single electric solid body stand, the GS-432 double electric solid body stand, the GS-433 single acoustic stand and the GS-434 double acoustic guitar stand. A low center of gravity prevents the stand from tipping, and a wrap-around neck brace securely holds and prevents the guitar(s) from being knocked out of the stand.

Fully adjustable, the stand can hold Steinbergers to Strats, and its steel-welded construction with a five-year warranty insures long life.

For more information, contact: Erikson Music, 620 McCaffrey, St. Laurent, PO H4T 1N1 (514) 738-3000, FAX (514) 737-5069.



Tico Torres with the Ridge Rider® cowbell, mounted on an LP Percussion Claw®

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"Consistency is what comes to mind when I think of LP", says Tico, "Whether you're buying a Salsa or a Cha Cha bell, in New York or London, you know you're getting the best product there is. A product you can depend on. When it comes to LP gear, I use it all. On new tracks like "Blame It On The Love of Rock & Roll" and "Fear" you can hear my LP bells at work, rockin'."

For Tico, those bells include the Ridge Rider®, the Rock cowbell and any number of our over 20 different types of bells—all with our exclusive clamping mechanism. Putting together your signature style begins with having faith in our commitment to percussion excellence, and remembering that, as Tico Torres says: "LP is something you can count on."



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P R O D U C T

N I W S

Hughes & Kettner Attax 100 Combo

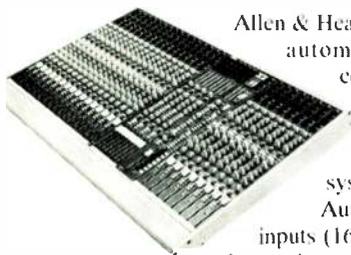
The Attax 100 Combo by Hughes & Kettner is the first model in the new Attax Series of guitar amplifiers. The Attax Series offers high-end tone, construction and reliability at a reasonable price.

Key features of the Attax 100 Combo include a three channel preamp (clean, crunch and lead), 100 watt 'current feedback' output stage, a custom-designed Rockdriver Vintage series V12 12" speaker, buffered variable effects loop, headphone jack and external speaker jack. A MIDI option allows channel, mode and effects loop switching for full control via today's modern MIDI devices.

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



Allen & Heath GS3V Mixing Console



Allen & Heath have introduced a new VCA automated, cost-effective mixing console. The GS3V is based on the original GS3 studio console and integrates a powerful fader automation system.

Automation controls all the channel inputs (16, 24 or 32 depending on frame size and configuration) as well as the master Left/Right signal path. All standard functions associated with fader automation (grouping, editing, etc.) are included.

The most important advantage of the GS3V is its internal computer. Although it can be driven from any MIDI source, its true power comes from the fact that it is its own sequencer, making it possible to offer true frame resolution on fader moves down to bit resolution on mute events. The GS3V offers a true 12-bit VCA system that is not compromised by MIDI bandwidth or MIDI resolution.

Additionally, the console features programmable function keys for control of external devices.

For more information, contact: Erikson Pro Audio, 620 McCaffrey, St. Laurent, PQ H4T 1N1 (514) 738-3000, FAX (514) 737-5069.



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PRX-902 Amp Emulator Pedal

CB Labs has introduced the PRX-902 tube amplifier emulation pedal.

With new hybrid circuitry and a digitally-controlled user interface, the PRX-902 is a stage-friendly pedal device that faithfully reproduces the natural dynamics of overdriven tube amplification.

The PRX-902 also utilizes the latest advances in Preferred Range Distortion circuitry and by specific design, preserves the unique tonal dynamics of individual guitar, pickup and player combinations. There is no heavy compression.

The PRX-902 is portable and can be programmed to deliver consistent and reliable tube amplifier tones in any environment without the need for elaborate miking, hot-rodded amps, special setups or sophisticated EQ.

In the studio, Mosfet buffering provides an incredible low noise/high gain relationship that makes the PRX-902 an ideal choice for any direct record situation.

The PRX-902 is portable, consistent and easy-to-use, and comes complete with DC power supply. The unit can also operate with 9V Alkaline battery.

For more information, contact: CB Labs, Inc., 990 Housatonic Ave., Bridgeport, CT 06606 (203) 335-1093, FAX (203) 331-9214.

Audio Centron Eclipse Micro Mixer Series

Audio Centron's newly-designed 8-, 12- and 16-channel Eclipse Series stereo mixers combine attractive styling with an ergonomically pleasing, compact, lightweight design.

Virtually indestructible polymer side panels and heat-treated aluminum top chassis are covered by a Lexan coating that makes the Eclipse mixers scratch resistant and fingerprint deterrant. The use of laminate epoxy/fiberglass circuit board material and board supports prevent flexing and top applied pressure damage.

Features include balanced 1/4" and XLR inputs and three bands of detented EQ per channel, three post EQ auxiliary sends, balanced 1/4" outputs, level-controlled stereo headphone output, level-controllable RCA stereo tape in/out and 15 volt high current phantom power.

Circuit board connectors are routed as short as possible and there are no external board connections. The result is a signal that flows through a minimal number of active devices, maintaining sonic clarity.

For more information, contact: Whitlok Marketing Inc., 111 Industrial Dr., #23, Whitby, ON L1N 5Z9 (905) 666-5115, FAX (905) 666-1038.



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DAVID ABBRUZZESE, Pearl Jam:

"Taking the rhythm within yourself and manifesting it into something to be shared with others is a beautiful thing. Drumming is within us all. Share yourself! Share your rhythm!"

PHIL COLLINS Genesis:

"Making music can be an incredibly rewarding experience. It has been my life, and I'd like to encourage anybody who ever gave it a thought to have a go!"

BILL COBHAM Jazz Artist:

"In the beginning, you want to have fun and make noise that's part of the environment and in the end, you want to have fun but make music in an environment that caters to it."

MARK DAVIS, Ugly Kid Joe:

"Basically music and drumming is my life. I'll go nuts without my tunes or drums!!"

Contact your local music retailer and find out what's going on to celebrate International Drum Month. U.S. and Canadian dealers are planning sales, clinics, workshops, competitions, drawings, special performances and much, much more.

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Altus Silkweave Micro Cloth

The Altus Silkweave Micro Cloth is an instrument cleaning cloth which uses no chemicals or abrasives, is completely washable and is lint free.

The cloth is woven from ultra micron fibers which are one tenth finer than natural Assam silk. The cloth has innumerable pores that seize oil and dirt, instead of absorbing it. Because the cloth operates more like a lint brush than a sponge, it is rewashable and is excellent for polishing the delicate finishes found on flutes, violins and other expensive items. The Altus cleaning cloths come in 12" x 12" and 16" x 16" sizes.

For more information, contact: Jupiter Band Instruments, Inc. PO Box 90249, Austin, TX 78709-0249 (512) 288-7400, FAX (512) 288-6445.



New Korg Digital Tuners

Korg has introduced the DT-3 and GT-3, a pair of new digital tuners, expanding their already extensive line. Both sport new, improved easy-to-read LED meters.

The DT-3 is a chromatic auto tuner featuring dual tuning modes including Hz tuning for precise display in 1 Hz units. Capable of a wide measurement range (from A0 to C8), the DT-3's auto reference calibration function can automatically calibrate the tuner to instruments that are not easily tuned.

The GT-3 is a compact, affordable model designed for guitar and bass, featuring full auto tuning.

For more information, contact: Korg Canada, 620 McCaffrey, St. Laurent, PQ H4T 1N1 (514) 738-3000, FAX (514) 737-5069.

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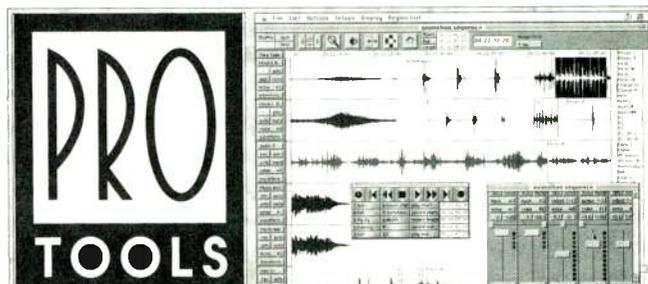
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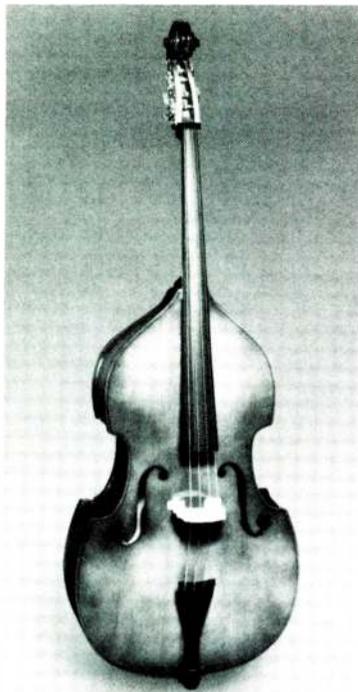
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Scherl & Roth Double Bass

United Musical Instruments has introduced the Scherl & Roth model R60 double bass and R600 bass outfit.

The double bass is available in 1/4, 1/2 and 3/4 sizes and features a laminated maple back, sides and neck with ebony fingerboard and trim. The new bass also features Tyrolean-style machine heads and inlaid perfling.

Double-lined for added strength and durability, the R60 is adjusted to meet MENC standards. The R600 outfit includes a Glasser fiberglass bow and a water-resistant nylon bag with zipper closure, three accessory pockets, one bow pocket, two carrying handles and shoulder strap rings.

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

L.A. Sax Mono-chromatic Series

The Monochromatic Series of alto and tenor saxophones from L.A. Sax are special edition instruments offered and available only in custom Black or White colour finishes.

The Mono White comes standard with a Diamond White Metallic finished body/bell/neck contrasted with all keys/key guards/rods finished in lustrous Moon White. The Mono Black comes in contrasting Impact Black Metallic and Turbo Black. Gold lacquer highlights in both models complement the sleek, striking lines of the new colour models.

As a special option, either Black or White custom designed Prestini pads with Copper tone boosters are available upon request.

For more information, contact: L.A. Sax Company, 22N159 Pepper Rd., Barrington, IL 60010 (708) 382-3210, FAX (708) 382-3250.



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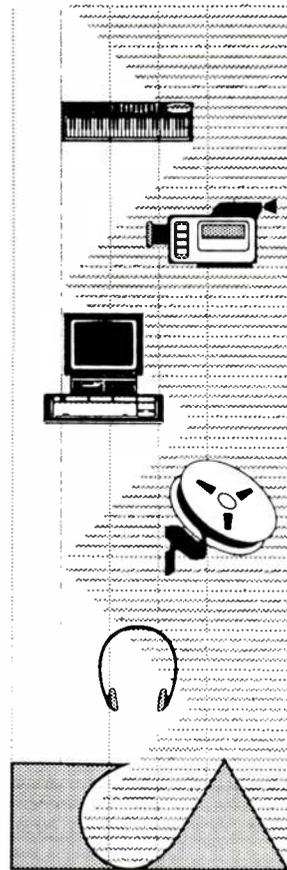
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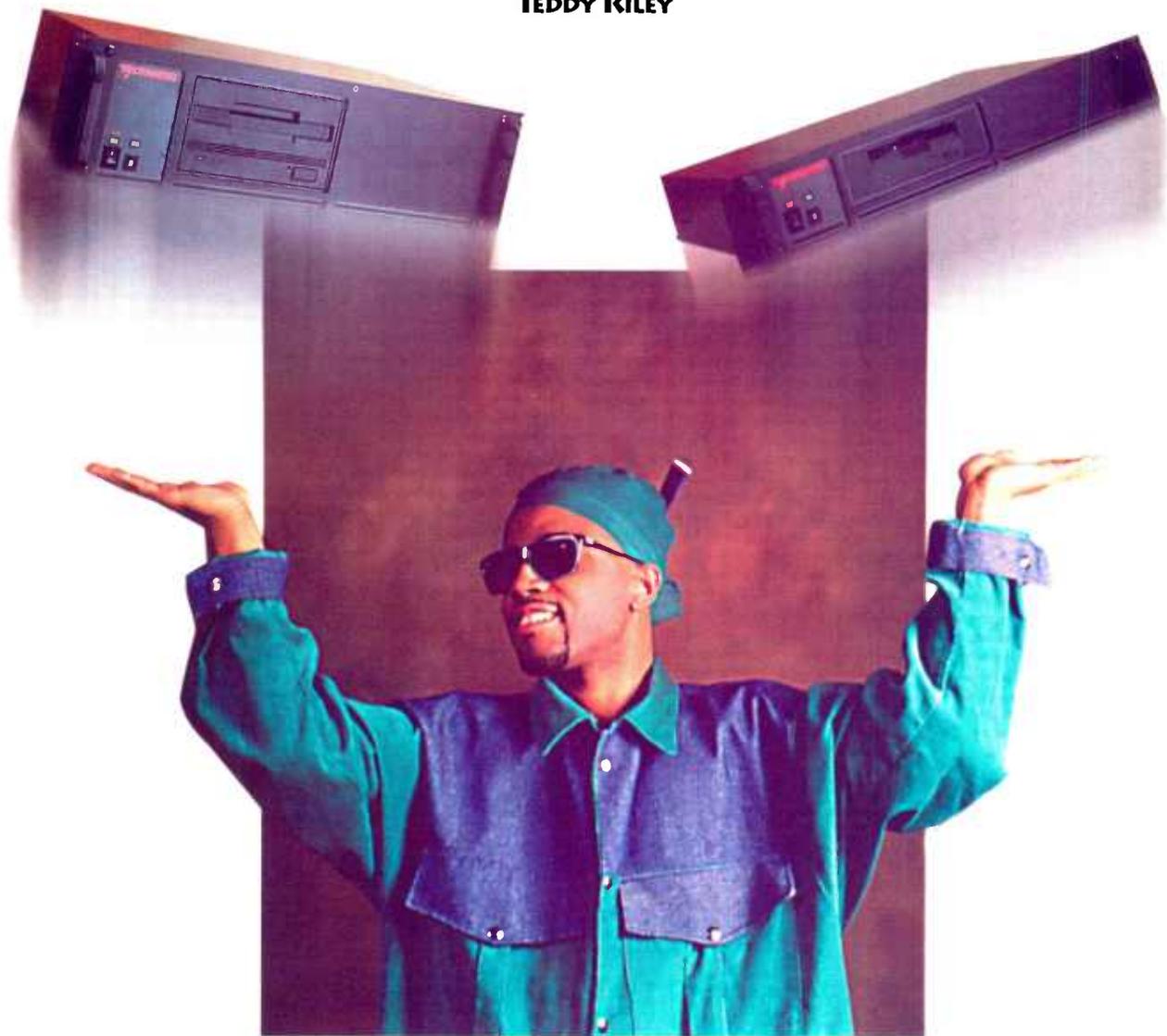
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STYLE: R&B

CONTACT: Anonymous Music, PO Box 33509, Dundurn Post Office, Hamilton, ON L8P 4X4 (905) 529-4383

I wasn't quite sure, upon first listen to this 12-track production, if Baghdad is a group, a person, or an idea. *The Dark*, is a well-crafted CD, filled with grooves, riffs and the rich, soulful voice of lead vocalist Harrison Kennedy. Its also full of great songs, courtesy of songwriter/keyboardist Mac Fallows. From the opening track "Alright With Me" to the beautiful "Truth Is The Key" to the groove-laden "That's Why I Feel This Way About You", the production is first-rate and includes a stellar cast of supporting players including guitarist Bill Dillon (Robbie Robertson, The Boomers), bassists Steve Lucas (Bruce Cockburn, Loreena McKennitt) and Matthew Gerrard (Von Groove, Dan Hill), saxophonist Earl Seymour and two stunning female vocalists, Siona Cameron and Christine Hampson. But the centerpiece is Harrison Kennedy. Frontman of seventies pop group Chairman of the Board, he had a string of top ten hits including "Give Me Just A Little More Time", and toured with a myriad of artists, from Tom Jones to Led Zeppelin. Fallows has created a story, one song leading into another. As he explains, "It is a musical, an evolution of the spirit for all those people who have grown, even a little, towards the light." Try to find this record and pick it up. It's worth the effort and the search.



JULIA PROPELLER

STYLE: Acoustic Pop

CONTACT: Julia Propeller, 405 Ferndale Ave., London, ON N6C 2Y9 (519) 438-8378.



Canada has a great tradition of acoustic-based roots rockers in their musical history. Not ones to buck tradition, Julia Propeller comes out of London, ON, with a full-length release entitled *Go On Back*. No, it's not a person, it's a band (actually, according to the bio, a "julia propeller" is a computer-generated image of mathematical formulae used by physicists working in 'chaos theory'. How cerebral!) The band (not the computer image) has garnered a lot of press and recognition in their home region, as well as live television appearances and opening slots for The Waltons, Moxy Frúvous and the Leslie Spit Treeo. The driving force of the band are singer/songwriters Sam Wells and Brenda McMorrow, who augmented their original duo format with percussionist/harmonica player Mitch Zimmer and bassist Paul Brennan, with rhythm assistance from Ted Peacock and Steven Crew on drums. The sound is reminiscent of early 10,000 Maniacs. The songs are well-crafted and the lyrics thoughtful. Nothing new, but a great kick back and listen record for a rainy day in front of a fireplace.

STYLE: Metal . . . with saxophone!

CONTACT: Gringo's Amp Management, 2497 Villeroy, Montreal, PQ H2E 1K1 (514) 729-2039, FAX (514) 729-7573.

Just when you think you've heard it all, you find something completely new and cool. Enter Thrill of it All, a metal quartet out of Montreal that redefines the genre with mind-blowing, note-bending solos . . . on the saxophone! This six-song EP is full of gut-wrenching time changes, crunching rhythm guitar and nowhere will you ever hear the saxophone pushing the envelope of musicality like this. At the core, of ToiA are the musicians, guitarist/vocalist Tean Schultz, bassist Michael Greenberg, drummer Erik Hodgson, and saxophonist Craig Hodgson, who might make the sax the newest hip instrument for young headbangers to take up. Outside of the novelty factor, the tunes are pretty good. *MusiquePlus* recently awarded the band a video grant, producing a clip for the title track "Oh Yeah". Energy, originality and intelligence. What a combination! As their bio sheet so appropriately puts it, "Metal hurts more when it's in your brain."

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