

WIN AN ENTIRE RUSH CD COLLECTION! DETAILS INSIDE.

CANADIAN

MUSICIAN

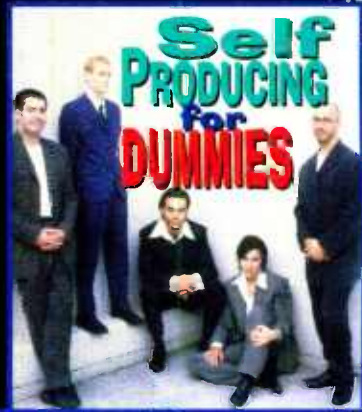


RUSH

*LIFESON, PEART & LEE
SPEAK CANDIDLY WITH CM*

Also in this issue:

CRASH TEST DUMMIES



COREY HARRIS

"WRITE STUFF"

I MOTHER

ground

THE PASSION OF WORLD PERCUSSION

Volume XVIII • Number 6
\$2.95



Printed in Canada

World Radio History



Expand your career opportunities

In less than one year
earn a diploma in either:

Audio Engineering

Recorded Music Production

Music Business Administration

Computer-Assisted Sound Design

Interactive Multimedia

-
- Multimedia Facilities
 - Recording Studios & MIDI Labs
 - Financial Assistance to Qualified Students
 - Job Placement Assistance
 - Limited Enrollment



**TREBAS
INSTITUTE**

305-112 East 3rd Ave.,
Vancouver, B.C.,
Canada V5T 1C8
(604) 872-2666

410 Dundas St. East,
Toronto, Ontario,
Canada M5A 2A8
(416) 966-3066

451 St-Jean St.
Montreal, Quebec,
Canada H2Y 2R5
(514) 845-4141

"developing people for the music industry through training since 1979"

World Radio History

WOULDN'T IT BE GREAT IF TASCAM MADE A PORTABLE DAT RECORDER WITH THE SAME DURABILITY AND SOUND QUALITY AS THEIR STUDIO DECKS?

It's here. The TASCAM DA-P1. The ideal portable DAT for field recording and post-production.

When it comes time to go out into the field to capture that sound effect you need for a project you're working on, you need a durable, high quality portable DAT recorder. And you want specific features and great value. That's why TASCAM makes the DA-P1. Because we know what you're looking for.

It's the perfect DAT to take in the field and then digitally transfer the audio to a DA-88 or digital audio workstation.

It has the features demanded by production professionals. Things like



DOCUMENT #2150

XLR-type MIC/LINE inputs with phantom power, a 20dB pad, and a versatile, easy-to-read display. An extended life 2-hour battery that recharges in just an



hour and a half means no worries about running out of power.

The DA-P1 performs outstanding in the studio, too. **DA-P1 PORTABLE DAT** With a built-in S/PDIF direct digital I/O, it integrates with DAWs, and other digital gear. Also, it supports multiple sample rates (48, 44.1 and 32 kHz) and utilizes next generation A/D and D/A converters delivering studio DAT quality sound.

Standard accessories include a shoulder belt, AC adapter and battery — carrying case is optional. So if you're torn between a new recorder for the field, or a new DAT for the "B" suite, think no more. Pick up a DA-P1. You get the best of both worlds. So get to your dealer today and order your new portable DAT from TASCAM.

TASCAM
Take advantage of our experience

M5RP \$1,899. For complete specs and information via TASCAM FaxBack, call 800-827-2268 document #2150.

© 1995 TEAC America, Inc. 7733 Telegraph Road, Montebello, CA 90640 (213) 726-0303. TEAC CANADA LTD., 340 Brunel Road, Mississauga, Ontario L4Z 2C2 Canada (905) 890-8008

SURPRISE!



David Iannone began building guitars in 1981. His apprenticeship carried on guitar lineage that dates back to the very birth of the modern classic guitar. David has built virtually every traditional body style and his instruments have been played on stages and recordings around the world. Morgan Guitars, named for his first son, is Welsh for "working by the sea". Which he does.



MORGAN GUITARS

Exclusive Canadian Distribution
WES-CAN MUSIC SUPPLIES LTD.
Unit 3, 8333-130th Street,
Surrey, B.C. V3W 7X4
Tel. 1-800-661-9960
Fax 1-800-600-6646

Morgan Guitars are available at select music stores.

Departments

- 9 FEEDBACK
- 10 BREAKS
- 15 EVENTS
- 16 SOUNDCHECK
- 19 MUSIC ON-LINE
- 20 ROAD TEST
- 66 HOTGEAR
- 76 MARKETPLACE
- 78 SHOWCASE

Columns

- 22 GUITAR
Kim Mitchell
- 25 KEYBOARDS
Jamie Shields
- 26 BASS
Peter Murray
- 27 PERCUSSION
Jeffery MacPherson
- 28 BRASS
Chase Sanborn
- 29 WOODWINDS
Bill McBirnie
- 32 DIGITAL MUSIC
Jim Burgess
- 59 VOCAL
Brian Vollmer
- 60 WRITING
Corey Hart
- 61 LIVE SOUND
Steve Parton
- 62 RECORDING
Kevin Doyle
- 65 BUSINESS
Paul Corbin



DECEMBER 1996 • VOLUME XVIII NUMBER 6

RUSH

by Paul Myers

PAGE 34



I MOTHER EARTH

by Karen Bliss

PAGE 46

CRASH TEST DUMMIES

by Paul Myers

PAGE 40

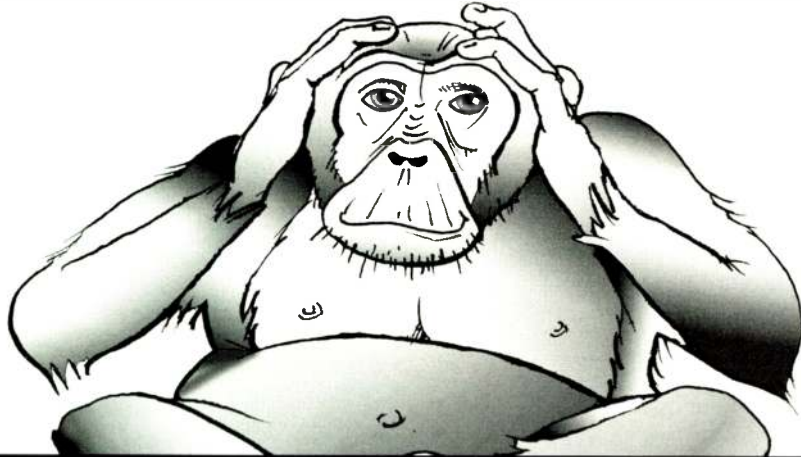


THE PASSION OF PERCUSSION

by Doug Sole

PAGE 52

Hear No Evil.



All features at Lydian Sound have been designed for the musician. With our new *Custom Headphone Cue System*, each artist has full control of their own headphone cue mix. Voilà! What you hear is what you want.



THE RECORDING STUDIO BUILT FOR MUSICIANS

Lydian Sound Inc.
60 West Wilmot St., Unit #21 Tel: (905) 709-0141
Richmond Hill, Ont. L4B 1M6 Fax: (905) 709-0143



International Marketplace
Showcase
For The Performing Arts

December 4 to 7, 1996

Queen Elizabeth Hotel
Montreal

CINARS

Your window to the world of international
performing arts touring

- More than 500 participants from over 25 countries
- Dynamic and thriving market place / contact room
- Over 60 productions from Canada, Japan, Australia, Sweden, Portugal, and the United States
- Specialized workshops on touring to Japan, Australia, Germany, Austria and Switzerland and much more...

REGISTER NOW!

To register:
CINARS
Sylvie Michaud
3575, boul. Saint-Laurent
Suite 216
Montreal (Quebec)
Canada H2X 2T7
Ph.: (514) 842-5866
Fax: (514) 843-3168
e-mail: cinars@vir.com

CANADIAN MUSICIAN

EDITOR

SHAUNA KENNEDY
shauna.kennedy@nor.com

EDITORIAL ASSISTANT

CAROLYN HEINZE
carolyn.heinze@nor.com

CONTRIBUTING WRITERS

JOHN ALBANI, KAREN BLISS, JIM BURGESS,
PAUL CORBIN, PAUL COWAN, KEVIN DOYLE,
COREY HART, JEFFERY MACPHERSON,
BILL MCBIRNIE, KIM MITCHELL, PETER MURRAY,
PAUL MYERS, JIM NORRIS, STEVE PARTON,
CHASE SANBORN, JAMIE SHIELDS, DOUG SOLE,
BRIAN VOLLMER

CREATIVE DIRECTOR

GORDON BATE
gordon.bate@nor.com

PRODUCTION COORDINATOR

DANTE DAMIANI
dante.damiani@nor.com

PUBLISHER

JIM NORRIS
jim.norris@nor.com

CONSUMER SERVICES DIRECTOR

MAUREEN JACK
maureen.jack@nor.com

CONSUMER SERVICES COORDINATOR

TANYA RADEMAKER
tanya.rademake@nor.com

BUSINESS SERVICES MANAGER

JAN SMITH
jan.smith@nor.com

BUSINESS SERVICES COORDINATOR

CINDY SAMKO
cindy.samko@nor.com

BUSINESS MANAGER

LIZ BLACK
liz.black@nor.com

COMPUTER SERVICES COORDINATOR

JENNIFER RUSSELL
jennifer.russell@nor.com

FREE PRODUCT INFO

For more information on products advertised in Canadian Musician, please use the reader service card located opposite page 16

Canadian Musician is published bi-monthly by Norris-Whitney Communications, Inc. All rights reserved. Contents may not be reprinted without written permission from the publisher. Subscription rates: Canada: 1 year \$16.00, 2 years \$28.00, 3 years \$38.00, 5 years \$56.00. Outside Canada: 1 year \$21.00, 2 years \$38.00, 3 years \$53.00, 5 years \$81.00. Single copies \$2.95. Canadian residents add 7% GST. To change your subscription address, please send your new address with your old address (including former postal code) to Subscription Dept., Canadian Musician, at least six weeks before moving. Back issues of Canadian Musician are available in Microform from Micromedia Limited, 20 Victoria St., Toronto, ON M5C 2N8. Please do not send unsolicited manuscripts, artwork, photos. Query only in writing. Canadian Musician takes no responsibility for return of any unsolicited material. Printed in Canada. Publications Mail Registration No. 4666. Postage paid at Toronto, ON.

ISSN 0708-9635

INDEXED IN THE CANADIAN PERIODICAL INDEX.

HEAD OFFICE

23 Hannover Dr., #7, St. Catharines, ON L2W 1A3
(905) 641-3471, FAX (905) 641-1648 Internet:
mail@nor.com. http://nor.com/nwc

U.S. MAILING ADDRESS

2315 Whirlpool St., #132, Niagara Falls, NY 14305

MŌJO WORKING

Rane Corporation is shipping brand new technology at brand new prices. For over 15 years Rane has been producing the world's finest signal processing. Yet many of you have been asking for Rane quality that's even



more affordable. We give you Mojo. The new Mojo SERIES™ is American made, inexpensive, and built to outperform "bargain" brands in every respect. Why wait?... Get your Mojo working now!

WORKING FOR YOU

MQ302 *Mojo Filters*

A fresh twist utilizing our Constant Q technology. The MQ302 is a stereo 1/3rd octave equalizer which features a single set of faders that controls both left and right channels! A ground breaking idea which fills a void in true stereo applications. **Get hip to the MQ302.**



MC 22 *Mojo Squeeze*

In a word..... innovative! Rane's own **Acousticlear** technology will help improve your system's overall performance. No compressor/ limiter can compete with the MC 22's superior design and sonic qualities. Destined to be the number one choice of our music industry. **The MC 22, at a Rane dealer near you.**

MX 22 *Mojo Divider*

You'll love this easy-to-operate, extremely accurate stereo 2-way, 24 dB per octave crossover. It incorporates an additional mono sub output. The MX 22 out-performs other brands that cost much more! **The MX 22 will work for you.**



MX 23 *Mojo Divider*

You'll find no other brand of stereo 3-way crossover that can outperform this gem. Like the MX 22, the MX 23 offers a mono sub output, and uses Rane's popular 24dB per octave technology to assure that your system remains in phase! **Cross over to the MX 23.**

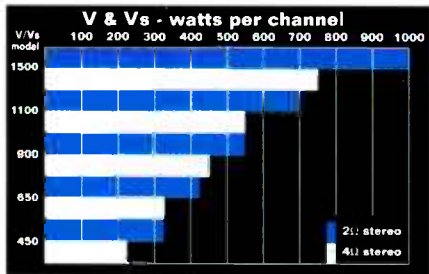


MH 4 *Mojo Cans Amp*

You won't believe the performance you'll get from the MH 4, designed by the company that pioneered headphone amplifier technology. You will agree that this is the finest 4-channel cans amp out there. Play it loud! **Hear the MH 4 now.**

MORE THAN MUSIC... IT'S AN ATTITUDE!

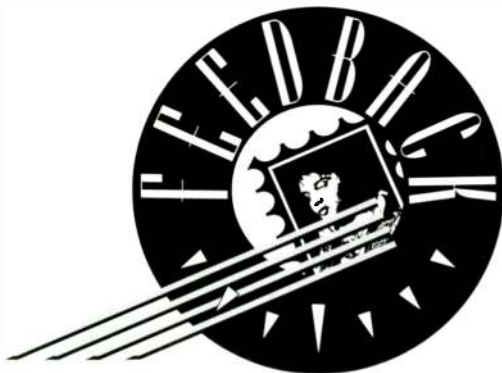
for those about to rock



Crest Audio presents the V & Vs series. Amplifiers designed to deliver all your music - always. Earth-shaking bass and effortless mids & high come from generous power reserves. Fail-safe protection & road-tested reliability keep you in business, night after night, year after year. All created by the maker of the world's leading concert sound amplifiers. About to rock? Power up at your local Crest Audio dealer.



Canadian Distributor: White Radio Limited
 940 Gateway Drive, Burlington Ontario L7L 5K7
 Tel 905.632.6894 Fax 905.632.6981
 Toll Free 800.263.0733



QUESTIONS ABOUT GEAR?

Much of the mail we get here at Feedback pertains to specific concerns our readers have about their instruments and gear; and we relay many of those on to our columnists and our network of product specialists, who can provide the best answers and will often contact you directly. Be sure to provide all pertinent contact information with your Feedback e-mail or letters (your full mailing address, phone, fax and e-mail address if possible) so we can get you an answer quickly or put you in touch with a particular source.

Don't forget to take advantage of CM's on-line resources to help answer your questions (to get to our Web page, just type <http://nor.com/cm>). You'll find many sources of information through our home base, The Music and Audio Connection, where there's handy links to many product suppliers with sites full of information and specifications on new products (you can even ask specific questions directly to the manufacturers). You'll also have easy access to selected past articles from *Canadian Musician* (not to mention a handy on-line FEEDBACK form you can fill out while visiting!) and the ability to order a huge selection of informative music and audio-related book, video and CD-ROM titles through Music Books Plus! Keep reading our "Music On-Line" department for updates on the latest Internet sites and resources.

CABLE COMEBACK

Referring to the article written by Mr. Rivera regarding the use of 'coaxial' cable and suggestions for connectors ("The Cable Guy", August, '96 CM), Paul is absolutely right except for a couple of very important facts:

#1) The Corona or Surface effect

It is well-documented that high frequencies tend to migrate to the outer stratum of the cable conductors. The more surface area, the better the high frequency content. Typical 14 AWG cable has a strand count of about 40 pieces of copper, while Mogami studio speaker cable has 228 strands! More strands = better highs!

#2) Coaxial design is actually very good

Unbeknown to most is the fact that coaxial cable can provide two benefits for speaker applications. First, coaxial cable is used in video exclusively because of its ability to transmit high frequencies (10 MHz to 20 MHz is not uncommon). This supports the fact that you will get more harmonic information from amplifier to speakers. Secondly, coaxial cable is extremely good at containing and resisting magnetic field contamination and noise. For low-level signal cable it keeps noise out, while for high-level speaker cable, it keeps noise in! The reason that you can use Mogami 3082 coaxial speaker cable is that Mogami have matched the size of the inner conductor with the outer shield and use an expanded urethane insulation to provide an acceptable capacitance level.

#3) Capacitance

In the article, Mr. Rivera is correct in stating that capacitance is one of the 'key' ingredients to great sound. We should, however, note that although Canare and Belden make excellent cables, the fact remains that Mogami 2524 has a capacitance of 129pF/meter, while the Canare GS6 shows 160pF/meter or almost 20% higher capacitance! If you divide 160 by 3.28 to convert into feet, you get 49pF/ft. The 20pF/ft noted in the article appears to be unattainable (?). For balanced signals, no problem, Mogami 2549 shows 11pF/meter, or about 4pF/foot!

#4) Connectors - Off shore

There are lots of connectors today that are better than what once was. In fact, many of the products 'marketed' by major brands are made off-shore. We certainly agree that one should be careful with off-shore products, but the casting, however, is not really the problem — the dielectric is. In connectors like Deltron, Neutrik and Switchcraft, the dielectric is able to withstand high temperatures without melting, while cheaper connectors tend to melt as soon as solder is applied. Senior connectors are made in China but use 'phenolics' as insulators. Our records show less than .006 percent rejection rate! That's as good as we have seen from anyone!

Regards,

Peter Janis
Director of Sales & Marketing
Cabletek Electronics Ltd., Port Coquitlam, BC

Write To Us!

Address your letters to
FEEDBACK
c/o Canadian Musician,
23 Hannover Dr., #7,
St. Catharines, ON L2W 1A3.
FEEDBACK FAX: (905) 641-1648
Contacting us by modem?
INTERNET: info@nor.com
WWW- <http://nor.com/cm>

BREAKS

OPPORTUNITIES FOR MUSICIANS



(L to R) Wayne Webster, Mix 99.9
Music Director; Emm Gryner, 1st
Place & Jeff "Skunk" Baxter

Standing:(L to R) Jeff "Skunk"
Baxter, Emm Gryner, Beverly Elliott,
Michaela Foster, Jeff Hennessy,
Barry Canning, Paul Wood.
Bottom:(L to R) Cathy Brown per
Lianne Fournier, Xylon Cozens,
Christopher Pennington, Blair
Comrie, Paul Lamb



...Enter you band now for the opportunity to showcase at **Canadian Music Week '97**, being held in Toronto March 3-9, 1997.

Applications are now being accepted for showcase acts — don't miss this chance to be one of 350 acts from around the world that will be featured in Toronto clubs and concert halls over the course of the Export "A" Plugged New Music Festival. Selected acts also receive free V.I.P. access to the Music & Multimedia Show — the largest trade show of its kind in Canada, featuring 130 exhibitors, three days of seminars, A&R workshops, musician clinics and product demonstrations — as well as all festival showcases.

This year, Canadian Music Week '97 presents "The Rising Star" award, an event which will invite leading Canadian music critics to vote for those bands they consider to be the hottest up and coming acts. Winners of "The Rising Star" will be presented with an assortment of prizes as well as GOLD, SILVER and BRONZE awards.

Artists of all musical genres and cultures including Rock, Alternative, Heavy Metal, Dance, Hip Hop, Jazz, Country, R&B, Reggae, Pop, Latin, African and Aboriginal are invited to enter.

Showcase applications are now available through the CMW office, and must be submitted along with your act's tape or CD, photo and bio, and a \$20.00 non-refundable processing fee (money order payable to Canadian Music Week). All elements must accompany your application to be considered, and CMW will listen to a maximum of three track selections, so list titles accordingly. The deadline for showcase submissions is December 15, 1996.

For more information, contact: Canadian

Music Week International, PO Box 91015, 666 Burnhamthorpe Rd., Etobicoke, ON M9C 2Z0 (416) 695-9236, FAX (416) 695-9239. Visit the CMW web site at <http://cmw.com/cmw>.

...The **4th International String Quartet Competition, "Premio Paolo Borciani"** will be held from June 15-22, 1997 at Teatro Municipale Valli in Reggio Emilia (Italy). The competition is dedicated to the memory of Paolo Borciani, founder and first violin of the Quartetto Italiano, who died in 1985, and has become one of the most prestigious competitions at a world level.

A number of prizes will be awarded, and board and lodging expenses are offered to all quartets. The application deadline is January 31, 1997.

For more information on this world class competition, contact: Premio Paolo Borciani, Secretariat, Teatro Municipale Valli, Piazza Martiri del 7 Luglio, 42100 Reggio Emilia, Italy (39) 522 458811 - 458908, FAX (39) 522 458822.

...The new **Winter/Spring '97 Music Books Plus Catalogue** will be available December 1, 1996. A one-stop source for books and videos covering all aspects of music and audio, the catalogue offers comprehensive information on titles that span areas of interest including: the music business, composition and publishing, guitar, electronic music, recording, multimedia and a variety of interesting reading. Check out ALL the titles available at: <http://nor.com/mbp>. For a Free Catalogue contact: Music Books Plus, 23 Hannover Dr., #7, St. Catharines, ON L2W 1A3 (800) 265-8481, FAX (905) 641-1648.

CANADIAN | O M U S I C I A N

World Radio History

...Emm Gryner of Toronto was the \$5,000 Grand Prize winner in the **4th Annual National Songwriting Competition**, presented by Standard Radio in association with *Canadian Musician* magazine and the Songwriters Association of Canada. She will have her song, "Wisdom Bus" produced by Paul Northfield (Rush, I Mother Earth, Moist) and released nationally on Sony Music Canada.

The first runner-up was **Paul Wood** of Calgary for his song "Wild Child" (\$3,000), and the 2nd runner-up award of \$2,000 went to **Michaela Foster** of Ottawa for "Naked in the Water".

Major radio stations in ten key markets participated in the selection of ten regional semi-finalists, each winning an all-expense paid weekend at the Crowne Plaza Toronto Centre and an Epiphone Jeff "Skunk" Baxter Signature model guitar. The semi-finalists also participated in a songwriting workshop courtesy of the Songwriters Association of Canada. Start preparing now for next year's competition!

...the **Leonard Bernstein Jerusalem International Composing Competition 1997** is open to composers aged 25-50. Orchestral and Chamber works that are based on the Bible, other Holy Books and/or secular poetry and literature written in, inspired by or otherwise connected with Jerusalem are eligible for a number of Composer Laureate cash awards of \$20,000 (U.S.). The deadline for application is March 1, 1997.

For full details and information, contact: The Secretariat, 11 Rivka St., POB 10185, Jerusalem 91101, Israel (972-2) 735032, FAX (972-2) 716380.

...The **Toronto Blues Society** has moved to the following new address: 910 Queen St. W., #B04, Toronto, ON M6J 1G6. The society publishes an informative newsletter for its membership, and now has a web site at <http://www.io.org/~tbs/>. E-mail the Toronto Blues Society at tbs@io.org. Anyone interested in blues, folk or roots music should check it out!

...speaking of roots music, for the first time in five years, the **9th Annual Folk Alliance Conference** will be coming to Canada February 13-15, 1997. The event will be held at Toronto's Westin Harbour Castle, and will feature roots musicians from across Canada, the United States, Europe and Mexico. The event will also feature a "FolKrawl", with several downtown clubs participating in the event. For more information on the conference, call (202) 835-3655, FAX (202) 835-3656, or e-mail fa@folk.org.

continued...

Communicate, Create, Play, Print,
Enjoy & Publish Your Music to

A Worldwide Audience!

The only product
that combines your computer with
music & the internet.
Share your musical ideas
with the world.

Introducing
music@passport



music@passport is the first product in the next generation of music software! Now everyone who loves music can play, write and print music on their Windows™ 95 computer. **music@passport** expands with one click, directly into its own site on the Worldwide Web. Gain exposure for yourself and your music without an agent or a publisher.

Get Yours Today at a fine computer or music store near you
Get More Information Now at <http://www.passportdesigns.com>



WE WROTE THE BOOK

CUSTOM CD's & CASSETTES

The Complete Guide to Manufacturing Packaging Mastering Compact Discs Cassettes

MAJOR RELEASE
QUALITY SINCE 1969

Hassle Free
Money Back
Guarantee

Priority
Service

1-800-463-9493

E Mail
wrcusa@aol.com

24 Hours



Music Directory Canada, 7th Edition has added extra sections, and is now scheduled for release at the end of November. This is the most comprehensive directory of the Canadian Music Industry on the market. Listing includes company, phone/fax, e-mail, and covers areas such as: record companies, radio stations, agents, managers, recording studios, clubs, associations, music education, artist contacts... and much, much more. This edition is also available on CD-ROM format at the end of January (See ad this issue). To order contact: Music Directory Canada, 23 Hannover Dr., #7, St. Catharines, ON L2W 1A3 (800) 265-8481, FAX (905) 641-1648, e-mail: order@nor.com

**DEDICATED TO EXCELLENCE IN
MUSIC INDUSTRY EDUCATION**

118 SHERBOURNE STREET, TORONTO, CANADA M5A 2R2
TEL (416) 367-0178 FAX (416) 367-5534

FACTOR Update

FACTOR has announced the following 1996/97 program deadlines:

New Talent Demo Award

Dec. 20

Independent Artists Recording Loan:

Nov. 29

FACTOR Loan Program:

Dec. 20

Video Grant Program:

Dec. 20, Jan. 31 ('97)

Direct Board Approval:

Nov. 29, Dec. 20, Jan. 31 ('97)

Showcase Program:

Dec. 20, Jan. 31 ('97)

Tour Program:

Dec. 20, Jan. 31 ('97)

Radio Syndication:

Nov. 29, Dec. 20, Jan. 31 ('97)

International Marketing Program:

Nov. 29

Business Development Program:

Nov. 29

Application forms for these programs are available through the FACTOR office.

For more information, contact: FACTOR, 125 George St., 2nd Floor, Toronto, ON M5A 2N4 (416) 368-8678.

SABIAN. Right for ROCK

The best cymbals for Rock deliver more than just sheer power. They've got the cut that gets you heard. The durability of pure bronze that resists breaking. The balance of tone and definition for your very own sound. And they've got volume. They're SABIAN AA, AAX, Hand Hammered, PRO and B8 Pro...
All the right cymbals for Rock.

Visit us on the net.
<http://www.sabian.com>

Vinnie Paul
plays AA, AAX and Hand Hammered with Pantera

Mike Portnoy
plays AA, AAX, B8 Pro, Hand Hammered and Thundersheets with Dream Theater

Sean Kinney
plays AA and AAX with Alice in Chains

Chad Smith
plays AA, AAX and Signature models with the Red Hot Chili Peppers

Rob Affuso
plays PRO, AA and AAX with Skid Row

David Abbruzzese
plays AA, AAX and Hand Hammered with the Green Romance Orchestra

Playing Rock with SABIAN:

Ben Gillies
Silverchair

Alan White
Oasis

Deen Castronovo
Ozzy Osbourne

Peter Criss
KISS

Jimmy Chamberlin
The Smashing Pumpkins

Charlie Grover
Sponge

Vinny Appice
Dio

Carmine Appice
Guitar Zeus

Toss Panos
Steve Vai, Glenn Hughes

Simon Gilbert
UK Suede

Steve Clarke
Necropolis



SABIAN



Cymbal Makers

HEAR THE DIFFERENCE.

FREE!
This year's NewsBeat catalog.
Contact:
SABIAN Ltd.
Meductic
New Brunswick
Canada E0H 1L0
Tel.: (506) 272-2019
Fax: (506) 272-2081





Dynamic vocal microphones: D 3700/D 3800/D 3900



Condenser vocal microphone: C 5900



Instrument microphones: D 3600/D 3500/C 5600



TRI-POWER, THE PERFORMER'S CHOICE

Regardless of the sophistication of your sound system, the best and most cost-effective way to improve your sound is to upgrade your microphones. AKG's Tri-Power Series of vocal and instrument microphones offer the performance you've been looking for, delivering ultra-high output that is both clear and full.

The Tri-Power transducer element with its high-flux NdFeB magnet enables vocals and instruments to maintain high resolution and excellent transient response. Patented InterSpider™ three point elastomer suspension all but eliminates handling noise, while superb gain-before-feedback provides unparalleled headroom.

Visit your local AKG dealer, listen to the competition, then plug-in Tri-Power. You'll be startled by the difference. Tri-Power, the performer's choice.



New exclusive Canadian distributor:
Erikson Pro Audio

620 McCaffrey • St-Laurent, QC • H4T 1N1
Phone: (514) 738-3000 • Fax: (514) 737-5069

EVENTS

WHAT • WHERE • WHEN

CINARS '96
Montreal, PQ
December 4-7, 1996
(514) 842-5866

Mid-West International Band Clinic
Chicago, IL
December 17-21, 1996
(708) 729-4629

MIDEM '97
Cannes, France
January 19-23, 1997
(416) 593-1665, ext. 27

East Coast Music Awards
Moncton, NB
February 13-16, 1997
(506) 384-ECMA

9th Annual Folk Alliance Conference
Toronto, ON
February 13-15, 1997
(202) 835-3655

Extravaganza '97
Nashville, TN
February 19-22, 1997
(615) 327-4308

**Canadian Music Week
International '97**
Toronto, ON
March 3-9, 1997
(416) 695-9236

Canadian Music Industry Conference
Toronto, ON
March 6-9, 1997
(416) 695-9236

Music & Multimedia Show '97
Toronto, ON
March 7-9, 1997
(416) 695-9236

The Juno Awards
Hamilton, ON
March 9, 1997
(416) 485-3135

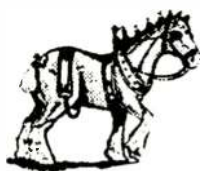
**Songwriters Association of
Canada - Songwriters
"Seminar at Sea"**
Aboard Costa Cruise Lines'
Cost a Victoria
March 23-30, 1997
(615) 356-0702, (888) 711-SHIP

Multimedia '97
Toronto, ON
May 6-9, 1997
(905) 660-2491

South Pacific Song Contest
Surfers Paradise, Queensland,
Australia
May 8-11, 1997
07 55 922318

**7th Annual Midwest Custom and
Vintage Drum Show**
St. Charles, IL
May 17-18, 1997
(517) 463-4757

**International Society of Bassists
Convention**
Houston, TX
June 2, 1997
(214) 233-9107



Clydesdale

INSURANCE BROKERAGE LIMITED

2473 Ouellette Avenue, Windsor, Ontario N8X 1L5



**PROFESSIONAL MUSICIANS
NEED PROFESSIONAL INSURANCE
FOR THEIR INSTRUMENTS**



Sponsored by the A.E. of M.



Musician's insurance acquired through
Wellington Insurance Company

**Other Coverages Available In Ontario:
HOMEOWNERS • TENANTS
AUTOMOBILE • RECORDING STUDIOS**

Telephone: (519) 966-2600

Watts: 1-800-563-9441

FAX: (519) 966-6177

Fire Garden

Steve Vai
(Epic/Sony)



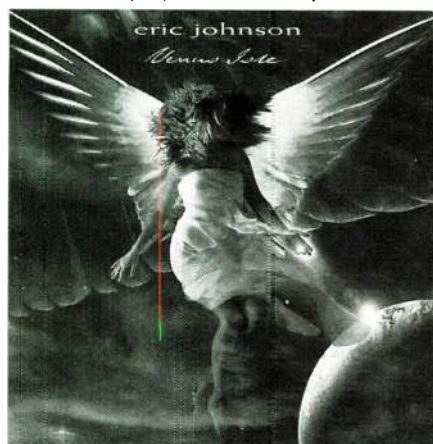
A master of "impossible guitar parts", Steve Vai came into the spotlight in the mid-'80s as guitarist for Frank Zappa's tightly disciplined ensemble, and went on to perform with "Diamond" David Lee Roth, Alcatrazz and Whitesnake. Three previous solo efforts — *Passion And Warfare*, *Sex & Religion* and the Grammy-nominated *EP Alien Love Secrets* — have fuelled the fire of this modern-day guitar hero, who consistently tops guitar polls but has remained largely unrecognized to those outside guitar-wanker circles. (Save for a cameo appearance in the film *Crossroads* as the cock-sure guitarist who 'cut heads' down in Hell with players who had sold their souls to the devil in exchange for their virtuosity.)

Steve Vai's explosive and virtuosic guitar technique is showcased in his latest solo effort, *Fire Garden*, marking not only his debut on the Epic label, but the first Vai album that features him as a lyricist and vocalist! Vai has always crafted intelligent compositions (it seems that most Zappa alumni have extremely advanced abilities in this area), and it's interesting to hear how he weaves in vocals and lyrics on this first effort. Vai states, "I'm just starting to explore that particular brain muscle. I just feel totally dwarfed on an expression level when I listen to some of the people I find effective in that area. But you know, you've got to start somewhere." Vai's vocals are certainly not as strong or as developed as those of, say, Roth or a number of other 'hard rock' vocal frontmen, and this is *Fire Garden's* weakest point. Heavy guitar like this demands large, booming vocals, but kudos to Steve Vai for exploring new musical territories!

On a more technical note, *Fire Garden* was recorded in Vai's own studio in Hollywood. Musical guests include former Roth bandmate Greg Bissonnette on "The Crying Machine", and bassist Stu Hamm, who plays on the tune "Dyin' Day" (originally written for Ozzy Osbourne).

Venus Isle

Eric Johnson
(Capitol/EMI Music)



From the legendary Stevie Ray Vaughan to hot newcomers like Ian Moore, there must be something in the Austin air that breeds sensitive guitarists of particularly excellent calibre. Add Eric Johnson to that list — although he's hardly a newcomer. Before his explosion onto the guitar scene as a solo artist, Eric was highly regarded in the Texas region as a sensitive and tasty studio guitarist (you can check out his early work on Christopher Cross' acclaimed debut album). I can vividly remember back to the buzz surrounding Eric's 1986 debut album, *Tones* (and the frustration myself and several friends had obtaining a copy). Eric's mature and tasteful style, tinged by a fusion of rock, jazz and blues, was like a warm breeze amid the metal-thrashing guitar gods we listened to at the time. Most intriguing was the fact that Eric could also *sing*, and his incredibly clear, subtle and melodic voice is the perfect foil for his fine guitar work.

Eric's 1990 follow-up album, *Ah Via Musicom*, solidified his position as an artist to be reckoned with; and the Grammy Award winning single "Cliffs of Dover" from that album became the first instrumental track to settle into the Top 5 on *Billboard's* rock radio chart. Since then, he's won *Guitar Player* magazine's coveted "Best Overall Guitarist" award (being named in four consecutive years!), and was included in the *Musician* magazine story "100 Greatest Guitarists of the 20th Century".

Johnson's latest, *Venus Isle*, is a well-rounded album of vocal and instrumental songs sure to delight any guitarist. Johnson tips his hat to late jazz guitarist Wes Montgomery on the track "Manhattan", and pays tribute to Austin legend Stevie Ray Vaughan on "S.R.V." (both Johnson and Vaughan were born in 1954). Other stand-out songs include the vocal track "When the Sun Meets the Sky", and the Beck-inspired "Camel's Night Out" (a great solo!). For fans, this album was definitely worth the wait — Johnson's vocals are strong and pure and through it all, his awe-inspiring playing is full of the intense passion, fire and subtle grace that has garnered him such admiration from his peers.

Hemi-Vision

Big Sugar
(A&M)



Big Sugar is back and badder than ever on their latest release, *Hemi-Vision*.

Throughout the album there's scorching guitars, wailin' harps and an interesting production treatment that lends a real vintage, dirty, raw feel to the album. Tonemeisters will definitely get off on Gordie's sexy guitar sounds — from the swampy slide blues of "Tired All the Time" to the downright nasty rock of "Skull Ring" to the burlesque burning of "Rolling Pin" — and his gravelly vocals just get better and better as time goes by. The core of Big Sugar — Gordie Johnson, vocals & guitars; Garry Lowe, bass; new drummer Paul Brennan (ex of the Odds and Mae Moore's band); and Kelly Hoppe on harps & sax — are joined by several guest musicians on *Hemi-Vision*, including Ashley MacIsaac (fiddle) and drummer Matt DeMatteo who lend their talents to the raunchy dub "Tobacco Hand". Caution: you may want to loosen any restrictive clothing before listening to this album.

New and Notable

...friends of the late, great Stevie Ray unite for *A Tribute to Stevie Ray Vaughan* (Epic/Sony). Fabulous just for the liner notes alone (penned by *Guitar World's* Alan Paul), this album chronicles a May 11th, 1995 tribute concert in Austin, Texas featuring brother Jimmie Vaughan, Eric Clapton, Buddy Guy and Robert Cray (who shared the stage with Stevie on August 26, 1990 in Alpine Valley, Wisconsin — his last concert and his final night on earth). They're joined by the Double Trouble Band, the Tilt-A-Whirl Band and other guest artists including guitarists B.B. King and Bonnie Raitt and keyboardists Art Neville and Dr. John. If you're a true fan, you'll also want to pick up the accompanying video.

WIN THE COMPLETE

RUSH

CD COLLECTION!

ENTER TO WIN!
Contest ends
January 15, 1997

Here's your chance to win the complete RUSH collection on compact disc, including their latest release - **Test For Echo**.

Plus a Bonus Prize of **VISIONS** - The official RUSH biography!



Subscribe to **Canadian Musician** today and save!

call 1 • **800 • 265 • 8481**

Yes!

- Enter my name into the **RUSH CD COLLECTION** contest.
- I would also like to take advantage of the special 2 year subscription offer to get 12 issues of **Canadian Musician** magazine for only \$16 plus GST.
- No. I do not wish to subscribe to **Canadian Musician** magazine at this time.

Name _____

Address _____

City _____ Prov/State _____ Code _____

Tel () _____ Fax () _____ Email: _____

To be completed by subscribers to **Canadian Musician** magazine only.



Card Number _____ Expiry Date _____

Signature _____

Payment enclosed (\$17.12) Cheque Money Order

Mail payment to:

Canadian Musician, 23 Hannover Dr., #7, St. Catharines, ON L2W 1A3

Price shown in Canadian funds. Add GST. Outside Canada: 2 years \$21 Cdn pre-paid.

World Radio History

CANADIAN
MUSICIAN



BONUS PRIZE

VISIONS

The official RUSH biography

Still Rackin' and Rollin'!

Recognized as the world leader in guitar rack technology. Fourteen years of putting more product in professional rack systems and serving more pro players than anyone. Players choose our product line for high-end results and the best in service and support.

ROCKTRON RACKS the PROs



NEW! Piranha Guitar Preamp -

Hot new high-voltage tube preamp slamming two 12AX7s. Incredible distortion sounds, even hotter clean sounds. Very easy to use!



NEW! Tsunami™ Chorus Pedal -

A new addition to our pedal lineup. The best in vintage chorus sound. Great package.



NEW! Intellifex® LTD -

Hot new look. Same fantastic sound. Incredible price! Put one in your rack!

HOT! Replifex™ -

The best in vintage effects in a single rack package. Hot leslie sounds, great retro vibe, chorus, pitch shift and much more!



HOT! Velocity® Guitar Power Amps -

A best seller for Rocktron. Use the best in rack guitar power amps.



HOT! Velocity® Guitar Cabinets -

We're going gangbusters with these Velocity guitar cabinets. Amazing sound in a lightweight box. Unique shape for the 90's player.



HOT! VooDoo Valve™ Combo -

We offer the best in rack combos. Easy-to-use package ships complete from our factory.

ROCKTRON

GUITAR RACK TECHNOLOGY

2870 Technology Drive, Rochester Hills, Michigan 48309 • telephone 810/853-3055 • facsimile 810/853-5937 • E-Mail: rocktron@eaglequest.com

HUSH®, Intellifex® and Velocity® are registered trademarks of Rocktron Corporation.

World Radio History



Welcome to Music On-Line, a regular department of CM, featuring news and highlights of music on-line including the Internet, the major on-line services and music related BBSs. If you have questions, comments, news or suggestions, please e-mail them to jim.norris@nor.com, FAX (905) 641-1648 or mail them to our St.Catharines office. This feature also appears on the *Canadian Musician* web site at <http://nor.com/cm>.

THE MAGIC OF

On the Internet, The World Wide Web gets the most attention, but don't overlook all the benefits that the use of e-mail can bring you. If you don't have Internet access yet, using e-mail alone can easily pay for the investment in an Internet account.

With e-mail, you can send text messages to anyone with an Internet account or an account on any of the On-line services such as AOL or CompuServe worldwide for no cost above your monthly fees. Every day, more and more of your clients, friends and fellow musicians are getting e-mail addresses. You can place existing text files in your messages and cut and paste from different documents. It is simple to save and organize incoming messages into folders and place the information into various types of files with no re-keying required. Organize all your regular e-mail recipients into an

address book for instant access and reply to incoming messages with one mouse click or forward them to one or several addresses. You can use a dedicated mail package such as Eudora or the mail capabilities of many Web browsers such as Netscape Navigator. This software is usually available from your Internet provider at no extra charge.

As well as sending text messages, you can attach to your message any type of binary file. This means that you can send and receive spreadsheets, databases, graphics files, images, MIDI files, sequencer files or sound files of limited size. Both the sender and recipient need software capable of reading the sent files and if each one are different platforms (Mac or IBM), the files have to

be platform compatible. This means that, for instance, you can send a music file to a friend anywhere in the world at no charge in a format that they can use on their computer.

You can also establish an electronic newsletter for your clients or fans that can go out in an instant at no cost. For a larger list, it is best to use mailing list software such as Listserv or Majordomo. The software will automatically handle all subscribes and unsubscribes and you can mail to the list as easily as sending a single message. You can also have the software return individual documents in response to certain e-mail message commands. The software required is free and if your provider is not currently offering it, he can help you get it running for you.

ELECTRONIC MAIL

RESOURCES

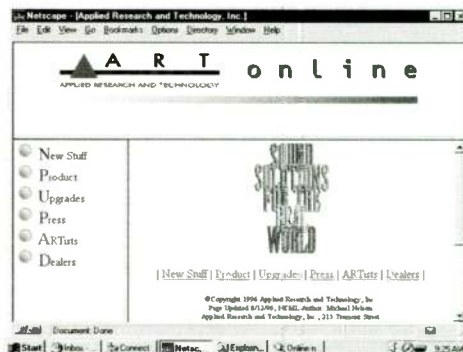
... If you deal in foreign currencies, try the **Currency Converter** provided by Olsten and Associates at <http://www.olsen.ch/cgi-bin/exmenu>. It will convert 164 different currencies effective any date back to 1990.

... **Internet Canada**, one of Canada's largest national Internet providers, and Norris-Whitney Communications have teamed up to provide an Internet access package for only \$24.95 plus \$4.00 shipping and handling plus GST. The package includes one month's access, a comprehensive manual and complete installation-friendly Internet software for Mac or PC including Netscape and Explorer. Unlimited monthly access is then \$24.95 and includes 24 hour no-charge telephone support toll-free. For more information, contact: Norris-Whitney Communications Inc. at (800) 265-8481, FAX (905) 641-1648 or e-mail info@nor.com.

... Tired of paying for directory assistance? At **Canada411** (<http://canada411.sympatico.ca/>) a search for a Canadian individual or company will give you not only their phone number but their address and postal code.

... **Yorkville Sound** has added a Factory Tour to its website at <http://www.yorkville.com>. Step through the pictorial tour of their manufacturing facilities or go right to areas of interest from the opening menu.

... If you are on the road in Calgary and need to get on-line, check out **Wired - The Cybercafe** at 1032 17 Ave. S.W., (403) 244-7070, root@wired-cafe.com, <http://wired-cafe.com/>. They feature state-of-the-art equipment on an ISDN line amidst beautiful relaxing surroundings, knowledgeable staff, great music and copious food and drink. For a listing of Cybercafes worldwide try <http://www.cyberiacafe.net/cyberia/guide/ccafe.htm>.

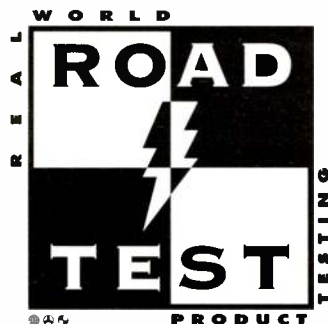


... **ART** has opened its new web site at <http://www.artroch.com>. Featured are sections on new products, their complete product line, upgrades, press releases, artists and dealer information.

... **Alfred Publishing's** new web site features information on their band, choral, new media, guitar and piano products as well as dealer listings and order information. Visit at <http://www.alfredpub.com>

... **QSC** has established a web presence at <http://www.qscaudio.com>. Their site includes company information, product profiles and technical support including a variety of FAQs related to their products.

... Norris-Whitney Communications operates **The Music & Audio Connection**, the international on-line resource for music-enthusiasts, musicians, music and audio professionals. Included are artist listings, free classified ads, products for sale, company showcases, music and audio resources, career information, music humour, discussion forums and file libraries. Two new additions to the Company Showcase are Levy's Leathers and MediaForum.. Drop by at <http://maac.com/music>.



Sonic Foundry Sound Forge 4.0

BY PAUL COWAN

Sonic Foundry is finally preparing to release its long-awaited Sound Forge 4.0. This wave editor, which is the latest release of this award-winning product, will handle mono or stereo files, and thus serves as a powerful multimedia development tool and/or a great companion to a multitrack system. The new release sports a vastly improved reverb algorithm, along with several other new processes, including paragraphic EQ, improved time compression/expansion, improved pitch shifting, graphic dithered/noise shaped fades and phase/wha-wha. The new version also sports improved processing speed, and a preview function. This will prove a major reason to upgrade for those previous owners who are used to the extended processing times in version 3. The new version also locks to SMPTE while recording, synchs frame by frame to AVI video, and supports JAVA and Real Audio file formats.

With all of these features, I'm sure that you had the same reaction that I did. Surprisingly though, all of this stuff does actually work well in one package. I did my testing on two computers. The first was a 486 DX2x50 with 12 megs of RAM and a Sound Blaster card. The second computer was a Pentium 133 with 32 megs of RAM and a Digidesign Session 8 system. I wound up with comparable results off both machines. The Pentium handled everything with ease, and the 486 only disliked the Spectrum Analysis plug-in.

The plug-in architecture is one of my favourite aspects of this program. It lends you the ability to pick and choose which aspects of the program are necessary for you. The plug-ins available from Sonic Foundry are Spectrum Analysis, Noise Reduction and a Batch Converter. The architecture of the base program also supports the Waves L-1 Sonic Ultramaximizer and a QTools plug-in for stereo imaging. Now, down to business...

The base program of Sound Forge really is an improvement over previous versions, in that they have much improved the speed and the preview function. However, the program does not process in real time, so you're still left making your best guess and then processing. This means valuable time lost to some, but if you don't mind working this way, it sounds really good. This program locks to AVI in a really cool way that lets you look at example frames placed along the waveform representation. This is the first time that I've seen it done

this way, but I think that you'll see more of this in the future.

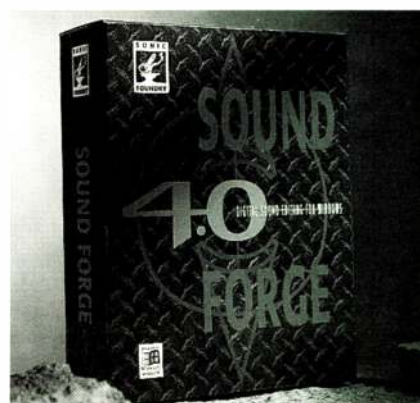
The Spectrum Analysis plug-in contains some neat aspects, like the ability to have your readout in notes rather than frequencies (for those of you who aren't yet sound gurus) and does make for a very readable FFT. However, given the added cost of this plug-in, I think I might hesitate before picking it up.

The Noise reduction plug-in is, however, a must for this program. This thing does a fantastic job of interpolation, and even includes a set of vinyl restoration tools. This is the most expensive of Sonic Foundry's plug-ins, but if you compare the price to a similar product such as Digidesign's DINR, you will probably agree with me and check this thing out.

The other plug-in from Sonic Foundry is the Batch Converter. This plug-in includes some neat little twists, like the ability to add processing while converting, and supports a number of useful formats. However, after comparing it to Wave Convert by Waves, I am more inclined to go in that direction, even though it means leaving Sound Forge to do it. Both programs are good, and this could be an example of me having feet of clay, so I would check them both out to figure out which aspects are most in tune with what you're doing. If you're an internet developer, then the Sonic Foundry converter will probably serve you best. However, the Waves is excellent at transfers between PC and Mac.

The most important aspect for audio mastering on Sound Forge is that it supports the Waves L-1 Sonic Ultramaximizer. This is a look ahead peak limiter/compressor and re-quantizer. If you haven't heard this thing then you should. It started out as a module for Sound Designer II and a TDM for Pro Tools, and makes its PC debut as a plug-in for Sound Forge. It is the single most powerful tool I know of for maximizing audio performance on a computer. If you are mastering with Sound Forge, then this is the plug-in that you need.

The QTools plug-in is actually a bundle of three plug-ins that allows you to do everything from making a mono file into a stereo image, to taking your stereo files into the full 180 degree stereo plane. QTools is a company that has been doing this stuff on Macs for a long time, and they know how to do it right. Their stereo imager does the trick, putting you "there" in the audio picture.



The ultimate decision on whether or not Sound Forge is for you though, is what you do with audio. If you mainly deal with mono or stereo files, this is currently the best suite on the market to satisfy your needs. It sports more plug-in possibilities and more powerful algorithms than any of its competitors. However, this is an expensive program once you add up all of the plug-ins. The trick in this instance, I think, is to figure out which ones you need in order to keep your budget low. If you are looking at this as a companion to a multitrack system such as Digidesign's Session 8, you will find that this makes an extremely cheap alternative to racks of outboard gear, and it also supports Session 8 file format. If though, like I've hinted, you're coming at this from the point of view of a strictly hardware user looking for a powerful mastering tool to hybrid your studio, you will find the price tag of the entire package very easy to swallow. Ultimately, these guys are doing more than most to make life much easier for those of us in love with the PC format.

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

PAUL COWAN HAS WORKED IN MANY AREAS OF THE ENTERTAINMENT INDUSTRY INCLUDING LIVE AUDIO MIXING IN THEATRES AND IN THE STUDIO, LIGHTING FOR MUSIC AND THEATRE, BEING A CAMERA MAN, BUILDING RECORDING STUDIOS AND OCCASIONALLY HAVING TIME TO PLAY GUITAR AND BASS. PAUL IS CURRENTLY CO-OWNER OF SONIC CRUCIBLE RECORDING STUDIO IN TORONTO, ONTARIO.



Hafler Trans-Nova 9505 DIABLO Power Amp

BY JOHN ALBANI

When I was asked to review the Hafler 9505 power amp, my initial thought was, "It's just going to be another power amp, and I'm not going to notice any real difference over anything else." Well, after taking both feet and arms out of my mouth, I must report that this week will go down as one of my most depressing. It will be known as the week I gave back that Hafler amp.

Truly a sonic masterpiece . . . (tears and sobbing...) chem, sorry!

The Hafler Trans-Nova 9505 DIABLO power amp is the latest development of Hafler's chief engineer and guru, Jim Strickland. Jim is a physicist and the creator of Acoustat electrostatic speakers, and was looking for a better amp than was available at the time, to go with his speakers. He found David Hafler's amps to be better than most, but not quite up to his expectations. So Jim studied David's lateral MOSFET circuits and started building his own amps. Eventually, Jim's company joined with Hafler and, in 1987, Rockford Corp. bought out both companies. Jim was later hired as V.P. of engineering.

The 9505 is not just another MOSFET amp. It incorporates three new design features never before tried. First, the lateral MOSFETs are mounted in a grounded cathode connection, just like that of a tube. Lateral MOSFETs are self protecting, in that they don't overheat. They also produce as much as ten times the voltage gain (the latest Trans-Nova circuitry; TRANSeconductance NODal Voltage Amplifier). This yields even-order harmonics (not odd-order), which are much more pleasing to the ear. With this new Trans-Nova design, voltage and current gain both come from the same MOSFET and require only three gain stages to increase the voltage to achieve the required level. Most other amps use protection circuitry to monitor and protect their devices that can degrade the sound quality, and they typically require more gain stages to achieve the same output level.

Second, on the front end of the 9505, Hafler uses their patented JFET buffers on the (+) and (-) inputs of both left and right channels to allow direct access to the differential amplifier without converting to an unbalanced form. This provides amazing headroom and low noise, and eliminates intermodulation. Other "balanced" amplifiers are really unbalanced, using balanced-to-unbalanced converters which, once again, degrade sonic performance. However, a switch at the back of the 9505 grounds the (-) balanced inputs so



you can run in unbalanced mode.

The third newly-developed technology is named DIABLO (Dynamically Invariant A-B Linear Operation). According to George Stasky, in tech support at Hafler, "Technicians usually go through a balancing act such that you give up something to gain something else; but for the first time, they got to have their cake and eat it too! The DIABLO design is the driver stage of the 9505, which gives you the benefits of Class A (linearity and low distortion) and Class B (good headroom), without the penalties of either — being poor headroom in Class A, and high distortion in Class B." The technical version of how this works is described in the extremely well-written and informative owner's manual, which states that in order to achieve both of these requirements, "the DIABLO driver system smoothly and continuously varies the current transfer ratios of the two transconductance paths, under the control of the signal current itself. The result is a dramatic reduction in high-frequency distortion combined with higher ultrasonic stability -- the Holy Grail of amplifier design".

Following the manual, I let the 9505 warm up for a little over an hour before listening; again, like a tube amp. First apparent was the clarity and deep bass this amp produces. Even when I cranked it up I noticed no change in the sound; it just got louder and louder. In fact, I

couldn't seem to get the amp to distort — I was afraid I would blow up the speakers before doing so. The imaging of my speakers was also improved at every level. Usually at high SPLs, everything starts to compress and gets a little mushy. I used the 9505 every day for about ten days while mixing a record. I always end up referencing each mix on a blaster and in the car; however, after the first reference with the 9505, I realized I was hearing things more accurately than with the other amps in the studio and felt there was no need to go to the car to check out any other mixes. The band, however, continued to do their own referencing and every time, came back in liking what they heard. Also, probably because of the even harmonics produced, I seemed to be able to mix without as much fatigue as I was used to.

Several times during my ten days of sonic ecstacy, I switched to different amplifiers to see if there would be any noticeable difference after getting used to the Hafler. What a joke! I feel like I've previously had a sock over the speakers or something, because the difference was now incredibly apparent. The other MOSFET amps I used (some almost twice the power) didn't come close to the 9505 in sound quality and output before distortion. Even though it has a power rating of 250 watts into 8 ohms, which may be conservative, this amp kicks as if it were double the rating.

At the rear of the 9505, you have a choice of balanced Neutrik 1/4" XLR connections or unbalanced RCA plugs and a mono bridging switch. The Canadian price of the 9505 is around \$2900, to which I can only comment: you most certainly get what you pay for. I would say it costs three to five times the price to find its equal! The 9505 also comes with a seven-year warranty.

For more information, contact: CableTek Electronics Ltd., 1585 Broadway, #114, Port Coquitlam, BC V3C 2M7 (604) 942-1001, FAX (604) 942-1010.

CM

Technical Specifications:

Power Rating: 250 wpc @ 8 ohms, 375 wpc @ 4 ohms, 750 Watts mono @ 8 ohms
Distortion: 0.1% THD 20~20Hz. Typically 0.005% THD 1kHz at rated power into 8 ohms
Damping Factor: 1000 (to 1 kHz); 100 (to 20 kHz); 20 (to 100 kHz) into 8 ohms
Input Sensitivity Range: 1.58 Vrms for 250W into 8 ohms, 1.37 Vrms for 375W into 4 ohms
Dimensions: 19" W x 12-1/2" D x 5-1/4" H (excluding feet)
Weight: 50 lbs. (22.7 kg)
Power Consumption: Quiescent. 132 VA: at rated power; 1020 VA (250W into 8 ohms, both channels driven)



BY KIM MITCHELL

CALFING NEW SONGS



Seeing as how I'm currently in the middle of writing, here's my process for "calfing" new tunes — mental ramblings I have with myself, insecure comparisons, choices and angst-filled moments.

I have a list of parts, and once I think I'm onto something, I usually take the time to write a piece of music for each part, for each item on my list. I'll string them together, changing them up, around and sometimes throwing them out the door — or, saving them for another tune. I'll take weeks to go through this process, and sometimes I'll go through the whole process in under an hour.

Writing is fun stuff, and when I finish a new tune, as much as I might be high on it, I try to keep my distance 'cause I know real soon there'll be a whole lot of people talking about this tune — musicians, record companies, producers, etc. Half the time, I don't know what the hell they're talking to me about.

Take my manager of ten years, for example. I can't count the number of times he's sat in his office and said to me, "Listen to this artist — he has great rock sensibilities." To this day,

I don't have a clue what he means by this. Does he mean that this guy is sensible and rocks? Or that his music makes sense? Or, does he mean that this guy knows how to make a lot of dollars and cents?

Anyway, here's my list of parts, and usually what I'm thinking while I'm dwelling on these parts of a tune:

Verse 1 (V1)

This is usually the last thing to come around when I'm writing. I don't get too upset if there's not a whole lot going on here for some reason, just as long as there's some tension-building. Yes, it's nice if I have a great melody, great lyrics, everyone playing real groovy parts and an infectious groove happening — but one or two of these things will usually do as far as I'm concerned for the verse.

The B-Verse or Pre-Chorus

Thank you Rik Emmett for saying to me years back, "Do you ever use B-verses in your writing, and do you know what they are?"

Now, I take the time for every tune to try and come up with a couple of B-verse ideas. Why? Because a very pompous producer once, who did have a few hits under his belt, said to me, "A hit record is just a good chorus, that's all it is." And while I agree with him to a certain extent, I wonder, why don't radio stations just play the chorus and then go to a commercial break, because I feel the rest of the song is just setting up a great chorus, and a B-verse can be a real good tool for that.

Sometimes, obviously, I choose not to use one because I don't think the tune needs it, but I always try to take the time to come up with a couple of ideas.

I believe that B-verses announce that the chorus is coming. I mean, after all, isn't it nice when you're making love to your partner that once in awhile you say, "I'm going to come," as opposed to "Bang — there you go!"

Examples of songs without B-verses that I have are "Go For a Soda" off *Akimbo Alogo*, and "I Am a Wild Party" off the live album; songs with B-verses include "Lick Your Finger" and "Lemon Wedge" off of *Itch*.

The Chorus

Not much explaining here to do. For me, if I'm not being haunted throughout the day or night by this part — it waking me up in the middle of the night and such — I know it probably sucks and needs more attention. I also try to remember about the chorus that, as much as everything has to be exploding, it's all here; this is the part of the tune. Also, I try to remember that my public's attention span is going to be about three to five words — that's the sad truth. So much to say, and so little time.

The Tag

I'm not talking about a watch here — if my chorus is too long, sometimes I'll ponder over a tag, simply looping part of the chorus, vamping out and jamming.

The Fade or Ending

Sometimes I'll come up with endings, but you say tom-ah-toe and I say tom-ay-toe — I don't really worry about it too much; it usually comes along with the band working on the tune.

The Head

The head can be a fun part. I'll pick up on a new riff, as in the case of "Lick Your Finger" off of *Itch*, or pick up on a chorus line.

I only think about one thing here; if I think there's going to be some airplay on this tune or if I think we have a chance with it, I'll try to leave some time off the top so that the announcer can "Walk Your Song" — that's what it's called in the industry, because he or she is going to say a whole bunch of shit before you start to sing — testimonials to what a great radio station you're listening to. This used to piss me off, but it's sort of bittersweet, because I realize that after that little tune in the modest little writing room became an idea, went through all the maze of musicians and producers and record companies and finally, the last and biggest Monday morning music meeting — there it is on the airwaves... scary thought.

Solo Break

Last point, because I'm guitar player, I'll talk about the middle eight or the guitar solo.

Ninety percent of my solos on records are first takes. Sometimes I'll spend a little time beforehand working out a couple of little things that I want to state in the solo, but generally it's off the top of my noggin'. I try to play it straight from the heart, as opposed to shredding.

It's nice when you get a solo that, if someone's going to cover your tune, they'll want to learn your solo in part, or, the entire thing. It's always a nice compliment when that happens, and it's the sign of a great guitar player — that's why none of my tunes have gotten covered, by the way!

So that's my process for "calfing" new tunes. It seems like it's a very methodical process, but through all this process there's many long drives in the van, too many coffees, sleepless nights, trying to come up with parts and throwing things around, as I'm sure all of us writers do from time to time.

Writing is fun, writing is challenging . . . writing is sometimes a pain in the ass, too.

Have fun!

KIM MITCHELL HAS PENNED SOME OF THE MOST MEMORABLE GUITAR ANTHEMS OF OUR TIME. HIS UNIQUE PLAYING STYLE CAN BE HEARD ON HIS SOLO ALBUMS AND HIS CATALOGUE OF PAST ALBUMS WITH MAX WEBSTER. HAVING RECENTLY COMPLETED A MAX WEBSTER REUNION TOUR, HE'S CURRENTLY IN WRITING MODE, A SURE SIGN THAT A NEW PROJECT IS IN THE WORKS — SLAY THE NED.

CM

The most comprehensive directory for the Canadian Music Industry ever released!

The seventh edition gives you all the information at your finger tips including: contact name, addresses, phone/fax, e-mail, description, and more... Areas covered include: radio stations, recording studios, music education, equipment, agents, managers, associations, festivals, sound & video production companies, artist contacts... and much more.



Now Available in Book and CD-ROM.

MAKE SURE YOU HAVE ALL THE INFO - GET THIS BOOK!

Call & order TODAY!

1-800-265-8481

FAX (905) 641-1648
E-mail: order@nor.com

Yes! I want to get my own key to Canada's music scene... the 7th Edition of the **Music Directory Canada**.
Please send me _____ (Books) at \$41.65 each (\$34.95 plus \$4.00 S&H & 7% GST)
_____ (CD-ROMs) at \$105.85 each (\$89.95 plus \$9.00 S&H & 7% GST)
_____ (BOOK/CD-ROM package) at \$129.40 each (\$109.95 plus \$11.00 S&H & 7% GST)

Name _____
 Company _____
 Address _____
 City _____ Prov/State _____ Postal Code _____
 Tel () _____ Fax () _____ E-Mail: _____
 Enclosed is my cheque/money order for \$ _____ or charge to my **VISA** **MasterCard** **AMERICAN EXPRESS**
 Card Number _____ Expiry _____
 Signature _____

Mail or FAX completed order form (& make cheque payable) to:
NorrisWhitney Communications Inc.
23 Hannover Dr., #7, St. Catharines, ON L2W 1A3

ALL OF YOUR FAVORITE BASSES IN ONE!

The Nut

Set up the way you like it. Solid brass and adjustable, the Warwick Just-a-nut™ is the only one of its kind. Never again will you have to take your bass into the shop to have the nut adjusted (and readjusted!). Want to experiment with different string gauges? No problem! Wish you could fine tune the action of your bass to suit your playing style? Go ahead!

The Body

Beautiful with nothing to hide. The Fortress MasterMan body is crafted from select flamed maple, precision cut, hand shaped, and minimally finished. No tone-killing, flaw-hiding, glutinous paint to get in the way. Stacked knobs and a single pickup reflect pure functional elegance. Well balanced, contoured, and easy on the shoulder, it feels broken-in right out of the box!

The Bridge

The spacing you want, the solidness you crave. Warwick's fully adjustable bridge allows you to fine-tune the intonation, string spacing, and action of the Fortress MasterMan to your liking. The break angle is optimally set for superior acoustic coupling to the body, resulting in maximum punch and sustain.

The Fortress MasterMan

The Frets

The right height, the right feel, the right sound. Warwick frets are forged from a bronze/silver alloy. The stiff church bells are made of (Amen!) Chosen for their superior acoustic properties, they transmit more sound to the neck and through the body.

The Neck

Rock solid, feels great, and built to stay that way. The Fortress MasterMan's three piece wenge neck is exceptionally stable and gives the bass warmth, punch and definition. Slapping, picking, popping or fingering, you'll be thrilled with the way this mystical wood delivers everything you could ever want in a fret. Add a patented truss rod system that allows you to adjust neck bow in both directions, and you'll always have your favorite setup.

The MasterMan System

All the tones you'll ever need—versatile, powerful, and easy to control. It starts with a specially designed humbucker pickup positioned in the sweet harmonic spot. Two sets of bass and treble controls (one for each coil) allow you to easily call up classic bass tones and much more. Using the blend control to adjust the balance between each of these independent systems yields endless possibilities! It's all there at your fingertips: Deep, pounding bass, growling midrange, and transparent highs. All your favorite basses in one!

Best of all, it's a

Warwick®

180 Simcoe St. S.,
Burlington, ON (905) 434-1612

1744 Midland Ave.,
Scarborough, ON (416) 751-9785

2777 Steeles Ave. W.,
North York, ON (416) 663-8612

757 Corydon Ave.,
Winnipeg, MB (204) 284-8992

437-2nd Ave. N.,
Saskatoon, SK (306) 664-1966

1505-17th Ave. S.W.,
Calgary, AB (403) 244-5555

2301 Granville St.,
Vancouver, BC (604) 734-4881

133 Markham Rd.,
Scarborough, ON (416) 439-8001

925 Bloor St. W.,
Toronto, ON (416) 588-7886

1801 Walker Rd.,
Windsor, ON (519) 252-3442

2424 Dewdney Ave.,
Regina, SK (306) 569-8501

10204-107th Ave.,
Edmonton, AB (403) 423-4448

10558 King George Hwy.,
Surrey, BC (604) 588-9421

2612 Quadra St.,
Victoria, BC (604) 384-3622

World Radio History



BY JAMIE SHIELDS

THE ORGAN MORE THAN JUST A PIECE OF FURNITURE

One of the intriguing facets of the Hammond organ is that it is one of the rare instances in the ease-of-use keyboard world where one has to actually learn the instrument before sitting down to play it. While you may be able to play your favourite song on a piano, a harpsichord or a Fender Rhodes and have it come out sounding pretty good, chances are that, when attempted on a Hammond (or any other drawbar) organ, the results would be less than satisfying. This is primarily because playing the Hammond organ proficiently requires an approach generally unfamiliar to the standard piano-style player.

While standard keyboard playing can be fundamentally reduced to a left hand comping/right hand melody relationship, proper organ playing dictates that the player utilize a wider array of performance options. Using all four limbs, the organ player can and should control and/or manipulate the keyboard's tone, volume swells, walking bass lines, chord clusters, counterpoint and principal melody lines, all while performing. It is the ability to master such endeavours that differentiates between an organ player and a keyboard player that plays organ. This column initiates a loose series on organ technique designed to outline salient points for those keyboard players wishing to become organ players.

While the following information can be attributed to a vast array of organs, I will be referring primarily to Hammond drawbar organs (B, C or M series). This is because:

- 1) Most jazz and rock organists use the Hammond or a Hammond-type organ as their primary instrument.
- 2) Being the owner of two of them, I am somewhat familiar with their particulars.

What Makes the Sound?

Equipped with two 61-key keyboards (called manuals in organ-speak), the organ's sound is derived from a mechanical tone generator inside its body. Its tone is then sculpted by the player through a series of drawbars that rest to the left of the top manual.

The presence of drawbars is one of the primary performance differences between the organ and other keyboards. Each drawbar (there are nine of them per keyboard) represents a tone related to the physical harmonic spectrum such as the fundamental (root), the second harmonic (octave higher), the third harmonic (another fifth higher), and so on. Pulling and pushing each drawbar out is the best way to hear the different tones of the drawbars. Creating different organ tones is thereby done by changing the contour of all of the drawbars. With the ability to provide the organ with muddy growls, bristling shrieks and everything in between, the drawbars offer a varied palette by which to create sounds.

How Do I Make Sound?

The first thing to do when learning organ is to familiarize yourself with the drawbars. This is crucial because, as you improve your playing technique, chances are you will want to change sounds in the middle of a song. Since there are no patches, you'll have to develop a pretty quick left hand to slide those drawbars in and out without skipping a beat. As well, when we eventually work the rotating Leslie speaker into the equation, it will be virtually impossible to play smoothly without quick, confident drawbar moves. Get a feel for different sounds, experiment with different settings and listen for where certain settings sound best. Players such as Jimmy Smith, Groove Holmes and John Medeski are all known for having specific "sounds". Find theirs and work on creating your own.



Your Left Hand: More Than Just A Piece of Furniture

Another crucial difference between organ and keyboard playing is the importance placed on the left hand in performance. In addition to manipulating drawbars, the left hand is also required to play important chordal accompaniments, counter-melody lines and upper register walking bass lines on the lower manual. As a result of all these duties, proper left hand technique is generally considered the backbone of organ performance. Consequently, it is in your best organ-playing interest to build up your left hand's stamina and technique.

Start off by learning familiar heads and melodies with your left hand while your right hand accompanies. As well, practice some standard walking bass lines in the left hand as you play chords with your right hand. Eventually, you should work up to right hand chordal melodies played over left hand comping or walking.

These ideas will take time to come to fruition, but they are definitely a worthy starting point on the path to solid organ playing. There's lots more to come, though! If you've got some time, peruse your local library or CD store for albums by such organ greats as Jimmy Smith, Groove Holmes, Jimmy McGriff, John Patton or Joey DeFrancesco. Listen to how they glide effortlessly between sounds (drawbar work) and how their bass lines jump from pedals to lower manual within the blink of an eye (left hand technique).

NEXT TIME: Bass pedals, Leslie switching, neat tips and tricks to wow your friends.

Questions? Comments? Send them to me c/o Canadian Musician.

JAMIE SHIELDS FANCIES HIMSELF AN ORGAN PLAYER, BUT HE'S PROBABLY JUST ANOTHER KEYBOARD PLAYER THAT PLAYS ORGAN. WHEN HE'S NOT PLAYING KEYBOARDS WITH ONE STEP BEYOND AND WHITE ELEPHANT, HE RUNS VINTAGE KEYBOARD INTERNATIONAL, A COMPANY SPECIALIZING IN THE REPAIRS OF OLD ORGANS, PIANOS AND SYNTHESIZERS.



BY PETER MURRAY

TAKIN' CARE OF BUSYNESS

(or, My Secrets of Excess)

It seems inevitable that young players go through a phase of overplaying. I know I sure did; one of my early bands revelled in it. At the time, we flattered ourselves by thinking we were a) progressive and b) just great musicians, but for the most part we were c) just wanking. It wasn't uncommon for two or three time signatures to be happening at once, and as the drummer soloed into oblivion, I slapped my Rotosound Funkmasters 'til my thumb almost fell off.

But that was then; now I consider myself lucky to have gone through that stage. Not only did I develop chops in the process, but I gradually learned to discern the thin line between boredom and tastelessness. Sometimes we need to 'exceed' in order to learn about excess. I crossed the line many times, but in doing so, I learned where it is and hopefully how to stand just to this side of it.

Bass players have a long-standing tradition grappling with this line. If you run down the list of our influential bass heroes, most were quite busy players — John Entwistle, Jack Bruce, James Jamerson, Jaco Pastorius, Stanley Clarke, Geddy Lee, Mark King, Billy Sheehan and so on. Is it any wonder our instincts tempt us to play busy? Most of our most prominent role models attracted the world's attention with busy parts. It seems that if we want recognition, we have to step into the spotlight with our fingers flailing. Then, and only then, are we noticed to be capable players. When we do our job well, without breaking the taste barrier, we tend to go unnoticed.

First of all, we should make a distinction between overplaying and busyness. It's entirely possible to have a busy playing style that is musical and tasteful. Overplaying, on the other hand, can be defined as inappropriate busyness. It's not only playing more notes than necessary, it's playing too many notes, to the point where the overall music is being adversely affected.

What causes overplaying? In the case of young or new players, it's often the result of self-consciousness due to inexperience. At the start, you have so many things to think about — technique, note selection and song structure for example — that you don't have any space in your brain to listen to the other musicians enough to have a sense of whether you're playing appropriately or not. During this time, there's a stage where your chops take off and you fall in love with hearing yourself, when you're in the throes of discovering your own abilities. At that point, the last thing on your mind is whether your band is making good music.

Often the overplaying problem persists

due to a lack of self-confidence or an excessively large ego (usually both). And without launching into a Freudian analysis, let me clarify: the ego feels it has to continually show off the full extent of your abilities, because inside you feel insecure about the abilities you do have. It can take a lot of self-confidence to restrain yourself and play tastefully when you have the capability to blow the roof off.

Many players go through this overplaying phase, prove to themselves and others that they can play fast, then as a result build their self-confidence to the point where they don't need to keep on proving themselves.

Here's a test: you're on stage playing in a club. A well-known and highly-regarded local musician strolls in, gets a beer and stands in front of the stage. Does it affect your playing?

Do you play more busy (and possibly overplay) to get his or her attention and make an impression? If so, and if the musician in the audience is a seasoned player, you may very well achieve the opposite effect. If you overplay, you reveal your musical immaturity and insecurity. Furthermore, you show the musician in the crowd that you're not a good candidate to be hired for gigs, because you don't play to the song, you play to your ego.

If you fail the above test, you may want to do something about it. The first step is best looked at as building your self-confidence, not tearing down your ego. After all, a healthy ego ("healthy" meaning the right size, neither too small nor too large) is somewhat of a prerequisite in the music world — at least if you want to have any measure of success. However, self-confidence is even more valuable. You have to embrace your function as a team player and understand that you become strengthened if you strengthen the whole band. Overplaying weakens the band and in turn, yourself. The majority of your audience are not musicians and won't understand or appreciate your double sixteenth-note triplet slapped diminished arpeggio inversions. And most of the musician minority will recognize your playing for the wankery it really is. The four or five screaming fools at the front are either

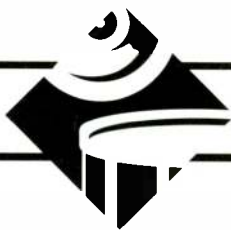
young bassists with chop envy, or just plain yahoos with too much beer in their bellies. Are they the ones you want to impress?

Prove yourself to the music and you'll connect with the audience. It's not a sport, anyways. Chops are exceedingly cool used in sparing amounts in strategic places. They're definitely worth having, but use them wisely. It's okay to show people you have them, but challenge yourself by finding ways to do it in a musical and creative way.

It's sometimes a revelation to realize that your audience is not made up of people just like you. They're people who for the most part enjoy music because it makes them feel good. They don't understand how you achieve that result — they might not even know you're the bass player. The few discriminating listeners are standing at the back of the bar, hands folded, nursing a drink and concentrating. So train yourself to subsist on small amounts of flattery and even smaller amounts of adulation. If you require it to keep your self-confidence alive, you're in trouble. You have to do what you know is best for the music, whether simple or busy; and enjoy knowing that you (as the local expert on bass playing and its role in music) made the right decisions on what to play where. Busy parts can be cool in the right context, though they're not too hip in our post-grunge world. It's important to learn that less is usually more. Good simple ideas are always stronger than average complex ones. Most importantly, always listen to your contribution in context; parts or notes that don't add to the effect of the music should simply be removed. If your style is busy, make sure everything you play is relevant, always play within your capabilities, and never, ever sacrifice the groove.

PETER MURRAY IS A BASS TEACHER, SESSION PLAYER AND PRODUCER IN TORONTO, AND IS THE AUTHOR OF ESSENTIAL BASS TECHNIQUE. HIS BAND, SURRENDER DOROTHY, HAS INKED A WORLD-WIDE DEAL WITH MCA RECORDS, AND HAVE JUST COMPLETED A LENGTHY EUROPEAN TOUR IN SUPPORT OF THEIR DEBUT ALBUM, SERUM.

CM



by Jeffrey MacPherson



A CANADIAN DRUMMER REFLECTS ON THE CONTINUING INFLUENCE OF NEIL PEART

What more could one say about Neil Peart that hasn't already been said? As musicians growing up in Canada, we all knew about Rush; and whether or not we called ourselves fans, we can't deny the influence they've had on all of us to one extent or another.

Rush's influence on my life has been immense to say the least, and as a drummer growing up in this country (the Maritimes), Neil Peart's influence on me, well, goes beyond words.

When I was about 13 years old, I bought a copy of *Moving Pictures*. At that time, I didn't know who Rush were, I had only heard the name floating around from some of my musical friends. In fact, I thought that *Mahogany Rush* and Rush were the same band! Nevertheless, I brought my copy of *Moving Pictures* home, unwrapped it, looked at the photographs on the inside sleeve and thought to myself, "Wow! What a big drumset!". I put the record on and out through my tiny General Electric speakers came "Tom Sawyer". I had never heard anything like it before.

There was so much drumming to try and absorb — yet it was all so musical — I mean all those drum parts and fills working so well within the music. And the sound of Neil's drums! I'm sure that most of us can list a few records that have greatly influenced us in our development as musicians. For me, *Moving Pictures* was, and still is, one of those records.

By this point I was hooked. I bought every Rush album I could find. Even in 1980, there were a lot of Rush records to buy. I can remember copying out Neil's lyrics and taking them to my high school english teacher so she could help me find the "deeper meaning" within them. I had developed a new-found respect for Neil, not only as a drummer but as a lyricist as well. I started to read books by authors that he admired — authors like John Dos Passos, William Faulkner, Sherwood Anderson, F. Scott Fitzgerald and Ernest Hemingway. When I went to university, I took an American literature course so I could study these writers and get the same enjoyment out of their work as Neil obviously did. Some may think I was a bit obsessive when it came to my admiration of Neil Peart; but when I look back on it, I think if someone can inspire you to read some good literature which gives you enjoyment, then being a little obsessive can't be all that bad.

When I finished university and began working professionally, I found myself doing gigs from time to time that I didn't really enjoy. But I felt had to do them in order to meet more musicians who wanted to play the same kind of music I did. Every once in awhile I would think about Neil and how great it was that he was able to make a career for himself doing what he wanted to do, playing the music he loved. Here was someone who defined his own style, carved his own niche in the drumming world and gave us a sound that was instantly recognizable. With every day that goes by, finding your own sound is something that gets increasingly difficult to do. Neil Peart has been doing it for over twenty years and is still doing it today. We should all have such good fortune.

Over the years, Rush's sound has changed a lot. And Neil, like Geddy and Alex, has helped shape that change; staying current, yet still maintaining distinctiveness. It would seem easy after over twenty years of success in the music industry to maintain the status quo, but Neil continues to forge ahead with every new Rush album that is released. I think he has been able to achieve this by listening to a lot of new and varied music, putting a great deal of thought and preparation into his contribution to every new Rush album, constantly re-assessing his drum set-up and continuing to study the instrument he knows and loves. (I heard that, as of late, he is studying jazz with a private teacher after discovering the music of Buddy Rich.)

But it's not only about playing drums in Rush. It's about being a writer, a cycling enthusiast, an archer, producing the Buddy Rich tribute album, travelling to China and Africa, collecting exotic percussion instruments, being well-read, doing clinics, and recently receiving the Order of Canada. Neil is a well-rounded individual who is able to maintain humility.

I have never had the good fortune to meet Neil Peart, but based on what I know about him as a person from the countless articles and interviews I've read over the years, I can only assume he would be slightly embarrassed if he were to read this column. That is certainly not my intention. I just wanted to say thanks to Neil for all the years of inspiration. I know there is still a lot more to come.

And for any drummers or other musicians who may not have listened to Rush for awhile, do what I do from time to time: take out your copy of *Moving Pictures*, put it on the stereo, turn it up loud, and enjoy.

JEFFREY MACPHERSON HAS TOURED AND RECORDED WITH CHARLIE MAJOR, SUSAN AGLI KARK AND FALL DOWN GO BOOM, IN ADDITION TO LIVE AND/OR STUDIO WORK WITH ARTISTS AS DIVERSE AS MELANIE DOANE, THE DENNY CHRISTIANSON BIG BAND, UNIVERSAL HONEY AND THE IMMIGRANTS. HE ENDORSES ZILDJIAN CYMBALS AND RIMSHOI DRUMSTICKS.



PEDAL TONES: PART 2



Last issue I talked about pedal tones and their value as a practice technique. In this column, I will present a few exercises to begin developing your pedal register.

There are three identifiable ranges in the pedal register: F down to C#, pedal C down to pedal G, and then pedal G and below as far as you care to go. Each range feels distinctly different on your chops.

F-C#

The first pedals are the notes immediately below F#. We will start by playing pedal F, a half-step below low F#, to get the feel of playing below the range of the horn. To play this note initially, TAKE A HUGE BREATH, and slur down chromatically from low C to F#. While holding the F# with 1,2,3 fingering, bend the pitch down with your air one half-step to F, without changing the fingering.

When you can bend the pitch down and hold it on an F, repeat the exercise, but change to first valve for the F. The blowing and embouchure sensations should be nearly the same as when playing the note 1,2,3.

Note: You should not have to change your embouchure much to slur from the F# to the F, but there is a definite feeling in your chops when leaving the range of the horn, a sensation that you have to blow a bit harder to produce these notes.

When the F is sounding OK with first valve, try descending chromatically down to C#, using the fingerings of an octave above. Strive for the same fullness of tone that you get in the normal low register. The slots do not exist for each pitch when playing the pedal notes as they do for notes in the normal playing range, but it is possible to play them with much of the same resonance and power.

Pedal C

Things get tougher at this point. This is the elusive note that has driven so many of my students crazy. Although it is the fundamental harmonic of the trumpet, Pedal C simply resists your efforts to play it. (An interesting phenomenon is that this note sounds quite easily on the flugelhorn due to the difference in the shape of the bore.)

Nonetheless, play it you must if you are to reap maximum benefit from the pedal register. It must be played open (no valves) to get the proper feel. Don't be tempted to play it 1,2,3 as on the C# and bend the pitch down. This is easier, but does not accomplish what we want. Playing the pedal register is a case of mind-over-trumpet, using our air and lips to make the trumpet play the notes we hear. This conquering of the instrument contributes to confidence in our overall playing.

Despite valiant efforts, for many players this note still refuses to sound. The best approach to developing a reluctant pedal C is found in the Louis Maggio book. He advises you to let the pitch drop down below the C to wherever you can get a sound again. (For most people, this is somewhere around pedal G.) Play this note, and pull the pitch higher by *blowing the air faster*. Do not blow past the point where the pitch flips up, stay just below that point, but keep tugging up on the note. Have patience, it will come in time. As mentioned before, try to hear someone play this note,

in person or on a recording, so you know what you are after. (Considering the ugly sound of this note, even when played well, it is somewhat humorous to observe the excitement in students when they play their first good pedal C! The extreme registers on the trumpet are hard-won, and you are justified in feeling a sense of accomplishment when reaching a new note, high or low!)

When you can successfully pull the pitch up to the C, tongue an arpeggio from low C down to pedal C, accenting each note. Attempt to attack the pedal C several times and then hold it.

Pedal C to G

All the notes from pedal C down to pedal G are played with the same embouchure feeling as the open pedal C. (This may be good news or bad, depending on how your C is coming!) These are the hardest pedal notes to play, but they do the most good for developing your control over this register, and all the rest of your range as well. Stick with it!

And Down We Go

Below this point the notes become easier for most people to play. My routine goes down only to G below pedal C. Some methods advocate going much lower than this, and I agree that there are advantages to be gained by going lower; but in the interest of time, I feel that we can reap most of the benefits if we reach the first pedal G with good solid sound. For those with lots of time, bombs away! If you can play pedal tones with full sound, and can travel up into the regular register without resetting your chops, you may rest assured that you are building on a strong foundation. All your playing will be enhanced.

Further Study

Claude Gordon's Systematic Approach is probably the single most comprehensive system built on pedal tones, containing 52 different lessons for a full year (or ten) of study. All lessons follow the same pattern: descending into the extreme pedal register, and then ascending from the pedals as high as possible, to double C and beyond. (He also refers you to other methods, such as Arban's and Clarke's for work on tonguing, etc.) Another well-known pedals method is Louis Maggio's. This system is detailed in a book by former student Carlton MacBeth. Both of these methods have produced students with phenomenal range and power. In addition, methods by Arturo Sandoval and Clyde Hunt work on pedals and include recordings by the authors playing in the pedal register.

CHASE SANBORN IS A FREELANCE TRUMPET PLAYER IN TORONTO. HE TEACHES PRIVATELY AND AT U OF T, IN THE JAZZ DEGREE PROGRAM. HE WELCOMES QUESTIONS SENT CARE OF CM.

BY BILL MCBIRNIE



MCBIRNIE'S TOP TEN

As a youngster, I listened to all kinds of music. On account of my mother, I listened to classical music. On account of my father, I listened to jazz. On account of being a child of the sixties, I listened to a lot of rock and roll.

Ultimately, I was drawn to the improvisational aspect of jazz and, although my listening habits were indiscriminate (i.e., I listened to a lot of junk), I was fortunate enough to be exposed to some classic jazz recordings. Although I didn't understand what was going on in any of them (and wouldn't for some years), at least I was being exposed to and taking an interest in them at a relatively early age.

What I would like to present in this article is a list of ten recordings that, for me, were musically formative experiences. Of course, it is impossible to cite just ten recordings and present them as my notion of what represents the ultimate classics of all time. Moreover, imposing a numerical limit of ten does not do justice to the universe of these sounds.

In any event, whatever I might come up with, the reader will be in a position to point out glaring omissions and biases in my selections. Well, glaring omissions are apparent even to me in the following list (and I got to make all of the choices). As for biases, well... these are my choices!

What I have done to try to ensure some integrity and reliability in the selection process is to identify recordings that I heard as a youngster — recordings that made a significant impression on me, that have had a lasting impact on me and to which I find myself continually returning, even as I grow older — despite having listened to these albums more times than I can begin to count. In fact, these recordings have proven to be very relevant to me as life experiences — plain and simple. Hopefully, the reader will consider them in that light and look into them even if they do not represent his or her first choice, stylistically speaking.

Because I have narrowed the field to just ten, I trust that I will have selected at least a few timeless works. In the end, I fully recognize and accept that there are many other recordings that would also have qualified for this listing.

Here we go! [Except for perhaps the first item, this list is not necessarily in order of preference.]

John Coltrane - *A Love Supreme* (Impulse):

John Coltrane unquestionably has had and will continue to have the greatest impact on me. This tour de force is a truly overwhelming work that is not merely played but, perhaps more accurately, it is realized by Coltrane's legendary quartet consisting of Trane on tenor, McCoy Tyner on piano, Jimmy Garrison on bass and Elvin Jones on drums.

There is a depth and spirituality to this music that cannot be described. It can only be experienced...

Having said that, I will simply move on to the next selection.

Miles Davis - *Kind of Blue* (Columbia):

This is an acknowledged masterpiece which is often attributed with having set the modal idiom into motion. What is truly remarkable about this work is the range of stylists who bring their own unique approaches to this undertaking, yet who still manage to combine and blend into a powerful, coherent, single voice.

There is Miles (the economist of sound and resourceful employer of space), Coltrane (the bristling, churning and progressive adventurer), Cannonball Adderley (the consummate bopper), Wynton Kelly (the funky, bluesy swinger), Bill Evans (the rhapsodic impressionist), all of whom build on the solid and unshakeable foundation of Paul Chambers' bass and Jimmy Cobb's drums.

Despite this album's inescapable association with the modal idiom, this work is not merely a modal extravaganza. With players this diverse, the music covers an astonishing range of stylistic territory — yet the final result is absolutely seamless and fully integrated.

There is constant and ongoing magic happening on this album.

Thelonious Monk Quartet — *Monk's Dream* (Columbia):

This recording made a huge impression on me when I was young. It was my first exposure to Monk, who is certainly at his playful and quirky best on this. His compositions are truly ingenious and I have

always been especially fond of this particular combination of them.

The tenor player, Charlie Rouse, is one of the few horn players I have ever heard who can render Monk in a flawlessly apt and genuinely "Monkish" way. I have learned a lot from this album and, as a horn player, I learned a tremendous amount from Charlie Rouse, who has sometimes been dismissed — unfairly I might add — as a narrowly-scoped stylist. In my view, this is an unacceptable criticism. To wit, he played with Monk for years — and few musicians can put that in their resume!

Finally, the blend in terms of both the sound and the feel of the entire quartet (with bassist John Ore and drummer Frankie Dunlop) is perfect throughout.

Oscar Peterson - *Night Train* (Verve):

This is probably one of the first albums that really attracted my attention to jazz, probably because Oscar is such an accessible musician and, in addition, because his technique is always so impeccable. Undoubtedly, albums like this one have "kick-started" a lot of jazz listeners and players.

This particular recording set such high standards of taste, execution and swing that, after more than three decades, I still find myself unable to resist it and I keep returning to it.

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

I'm a big Horace Silver fan and have been since childhood. This recording is without a doubt my favourite Horace Silver album! Moreover, I maintain that this is a truly classic jazz recording in its own right.

Half of the album consists of quintet cuts. The other half is augmented by J.J. Johnson on trombone. It also contains some of the finest tenor work by Joe Henderson that I have ever heard on record and, with Woody Shaw on trumpet, the horn section is unstoppable. The compositions and arrangements (all by Horace except for one by Joe Henderson) are largely Latin in orientation and are truly outstanding — even by Horace's stratospheric standards. Oh, and by the way, the drummer, Roger Humphries, is fantastic.

To those of you who do not know of this recording, believe me, this is a very hot tip.

Chick Corea - *Now He Sings, Now He Sobs* (Blue Note):

This recording literally dazzled me when I first heard it. I couldn't figure out what was going on, nor could I figure out how that much music could be generated by just a piano trio (consisting of Chick on acoustic piano, Miroslav Vitous on upright bass and Roy Haynes on drums).

This album established one of the first, full, mature expressions of quartal and pentatonic approaches to playing and improvising. Indeed, to my ear, it is so complete a realization of this style that it seems to define the whole thing. Thus, it may yet prove to be the final and ultimate expression of this idiom. Any way you look at it, this is an extremely significant work.

Unfortunately, the Blue Note reissue contains a lot of "bonus" cuts that, quite frankly, I don't see as a bonus and never listen to anymore — not because they aren't any good. It's just that they're not relevant to the original concept of the album as first issued on vinyl and I find them distracting. Accordingly, I always program the sequence of tunes on the CD to correspond with the original vinyl. I'm used to this sequence and it makes sense to me. The set list is as follows: "Steps/What Was"; "Matrix"; "Now He Sings, Now He Sobs"; and "Now He Beats The Drum, Now He Stops".

I am also compelled to observe that the sound on the Blue Note reissue is patently inferior to the original vinyl. The drums and the bass (especially!) are too loud on the remastered version. It strikes me as though some rock engineer, who had never heard an acoustic piano in his life and was on drugs at the time of the remix session, manned the sound board. I don't know how Blue Note could have let this pass because the inevitable and unfortunate consequence is that much (luckily, not all!) of the ring and clarity in Chick's sound and touch has been lost. If you can find this on vinyl, grab it!

Notwithstanding what I myself will admit is a very scathing criticism

continued on page 30

...Woodwinds continued from page 29

of the sound quality (and I am generally quite forgiving on the matter of sound quality if the music is happening), the remarkable craftsmanship and the originality of Chick's playing and that of the rest of the band on this session simply cannot be lost, even in the face of the shortcomings I have catalogued in connection with the Blue Note reissue.

This is a truly brilliant work and I suspect that this one album will prove to be the recording by which Chick will best be remembered. I only hope that someone will soon reissue it again on CD and do so in keeping with the original content and sound quality.

Oliver Nelson - *Blues and the Abstract Truth* (Impulse):

This recording is a major groove. Everything about it comes off perfectly — whether it is the writing, the arranging, the ensemble work, the blowing, the pacing of the tracks, the sound, the ambience of the thing — you name it. This is totally happening — and at all times. The solos throughout — by no less than Eric Dolphy, Freddie Hubbard, Bill Evans and Oliver himself — are things to behold. Get it!

Miles Davis - *The Complete Concert 1964* (Columbia):

This album represents the second of the two classic Miles Davis quintets with Herbie Hancock, Ron Carter, Tony Williams and George Coleman, recorded shortly before Wayne Shorter joined the band. [RED ALERT: Two examples of "Serious Omissions" from McBirnie's Top Ten list have just occurred; Wayne Shorter and Miles Davis' first classic quintet with John Coltrane, Red Garland, Paul Chambers and Philly Joe Jones.]

The repertoire on the 1964 concert session consists entirely of standards, drawn from both within and without the Miles Davis book. What is extremely interesting about this particular live concert performance is hearing the quintet "push the envelope" of these standards to their utmost limits. These pieces simply cannot be pushed any further than they are on this occasion. In fact, any further pushing beyond these limits and the band would require a new idiom with a whole new repertoire to bring it off. [NOTE: That is precisely what happened when Wayne Shorter subsequently joined the band and Miles started to include Shorter compositions in the band's repertoire. Check out the following four albums for evidence of this: *E.S.P.*, *Miles Smiles*, *Sorcerer* and *Neffertiti*, all on Columbia.]

It is fascinating to hear the plasticity and fluidity with which the entire band functions at this concert and the brilliance with which all of this is accomplished. Herbie Hancock and Tony Williams in particular

strike me as operating at their technical and creative peaks. However, zeroing in on Herbie and Tony is an acutely personal observation because it is the scope and the depth of the performance by the entire quintet that is truly amazing.

Aretha Franklin - *I Never Loved A Man* (Atlantic):

Some readers may be saying to themselves, "Now just a second. I thought McBirnie said that this was going to be a compilation of jazz recordings!" Well, I'm sorry [no, I'm not!] but Aretha has everything it takes — and more — to qualify for a jazz compilation.

I used to listen to Aretha for fun when I was a child-of-the-sixties. Years later, I was rounding out my CD collection with Aretha Franklin's *30 Greatest Hits* (Atlantic) and I suddenly found myself revisiting almost all of her albums from the early to mid-sixties. I found there was simply too much substance and depth in her work to risk treating her lightly or, worse yet, ignoring her altogether. In fact, I now recommend that every student of improvisation devote a good deal of time, attention and study to Aretha Franklin. I still do because Aretha is not just fun — she warrants some serious respect!

Los Munequitos De Matanzas - *Vacunao* (Qbadisc):

The irony of this, my last choice, is that although I did not know of this band in my childhood, this group had been around since before I was born. I only learned of this band a couple of years ago. I include it in this compilation because I wish I had known about the band sooner. I came upon them as a consequence of my excursions into Cuban and Brazilian music. From the moment I first heard them two summers ago in Banff, Alberta, I knew immediately that they had that universal and timeless thing that I am always looking for in music — and especially in a band.

Los Munequitos de Matanzas is a Cuban rumba band with very strong African roots. It is a folkloric ensemble that is stripped down to the most basic of musical elements (the band consists of nothing but voice and percussion — no horns and no comping instruments). When I first heard them (and I first heard them LIVE), I thought, "Not since Trane or Aretha have I ever experienced anything that has struck me on so spiritual a plane."

This band will prove to be a revelation to anyone who is not familiar with it. The depth in their sense of time and melody are relevant to any improviser ... in any bag!

What About Some Flute Things?

People are often, and naturally enough, interested in what flute players I listen to since the flute is what I specialize in as a performer. Well, quite frankly, I tend not to listen to flute players.

Admittedly, as a youngster, I was utterly indiscriminate and listened to every flute player that I could find a recording of. I finally stopped pursuing this obsession when I realized that there was more to be learned by listening to such albums as the ones that I have cited above. (This took an embarrassing number of years to realize.) However, there are a few exceptions that I have made to this, generally speaking, "no-flute-players" policy.

One exception that I have made will be quite obvious. I have no choice but to make this exception because the player is so very ... well, *exceptional*. That exception is, of course, Hubert Laws.

I remember getting his first album, *The Laws of Jazz* (Atlantic), when I was about twelve or thirteen years old. I was at a tacky little appliance shop at the end of a strip mall near my home town of Port Colborne, Ontario, browsing through the 'New Arrivals' bin. I recall encountering this album, looking at the cover, and saying to myself, "I wonder what this sounds like ...?"

Well, when I got home and put it on the turntable, I was genuinely shocked. I had never imagined that the flute could be played with such polish and grace in an improvised setting. I then wondered how I could possibly have unearthed such a find in such an unlikely place. I had learned an important lesson — very remarkable things can occur in very unlikely contexts. This was a life-altering experience.

Hubert is a beautiful craftsman who always exhibits musicianship of the highest calibre — even in situations that are not necessarily that musical!

I was genuinely thrilled to find that both this, his first album, and his second album, *Flute By-Laws*, have been re-issued as a two-fer on the Atlantic/Rhino label. For any serious jazz flute player, this CD is a must-have and should be obtained with a view to close study.

Another exception that I have made with respect to my no-flute players policy is Frank Wess, whom unfortunately, I have only heard

in bits and pieces over the years (a bit in a big band here, a piece in a small ensemble there). He is a very extraordinary doubler. In fact, in my view, he is a very extraordinary flute player — who just happens to be a doubler! I recently came across a good album of Frank's, consisting entirely of flute work called *Opus In Blue* (Savoy). [Between you and me, although I could be wrong, I suspect that Hubert Laws listened very carefully to Frank Wess at some point — and probably a very early point — in his career.]

Finally, the last exception I have made with respect to my no-flute-players policy over the years is Eric Dolphy. His last recording, entitled *Last Date* (Emarcy), is a beautiful work that was recorded live in Holland in 1964 with a crack, Dutch rhythm section. The piano player on this date, Misja Mengelberg, is an immense surprise because he sounds strikingly like Monk without imitating him slavishly. Misja is a beautiful pianist who serves as the perfect foil for Eric who, in turn, seems genuinely pleased with the entire band on this date and is therefore playing at his best.

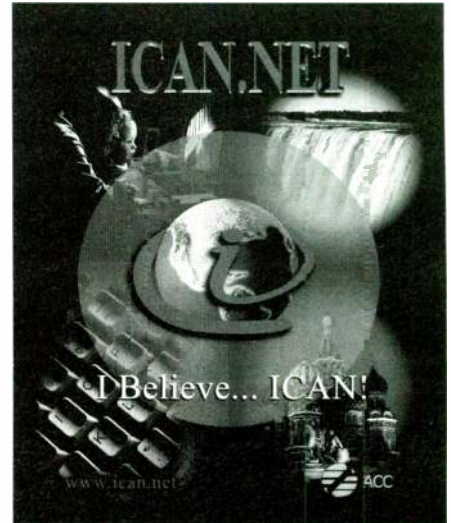
Eric performs on all three horns on this session (alto sax, bass clarinet and flute). However, every single flutist (and I mean every flutist on the planet including players of even remotely flute-like instruments) should listen to Eric's closing cadenza on "You Don't Know What Love Is". This is one of the most incredible things I have ever heard any flutist play — in any context. It is a truly phenomenal fragment of music. Whenever I listen to it, and I still do, it inspires me and humbles me all at once.

And that is what truly great music inevitably achieves. It forces us to be honest with and examine basic truths within and without ourselves. And, in a strange way, it brings out not only the listener, but also the *player* in everyone it touches.

BILL MCBIRNIE HAS PERFORMED WITH HERBIE MANN, ART BLAKEY, DIZZY GILLESPIE AND OTHER DISTINGUISHED JAZZ MUSICIANS. HIS MUSICAL CONTRIBUTIONS MAY BE HEARD ON RECORDINGS BY MEMO ACEVEDO, THE JUNIOR MANCE QUINTE AND DA.

The Internet

Now Getting On
Is Easy



Norris-Whitney Communications and Internet Canada have teamed up to offer you the best value in Internet access around. For only \$24.95 you can order the Internet starter kit which includes unlimited access for one month, Internet software which installs pain-free on your Windows or Macintosh computer, a 200 page manual on the software and the Internet and money-saving coupons. Access after your first month is only \$24.95 per month for unlimited access and includes free 24 hour telephone support. Internet Canada provides local dial-up in over 70 centres across Canada so you can connect to the Internet at home or while you're on the road.

The Internet Starter package includes:

- Netscape 3.0 Navigator
- Microsoft Explorer 3.0
- RealAudio
- FTP
- Telnet
- Newsreader
- E-mail



Norris-Whitney Communications, 23 Hannover Dr., #7 St. Catharines, ON L2W 1A3 (905) 641-3471 FAX (905) 641-1648 Email: mail@nor.com

Send Me _____ Internet Starter Kit(s) for Windows MacIntosh

NAME _____
ADDRESS _____
CITY/PROV/CODE _____
PHONE/FAX _____

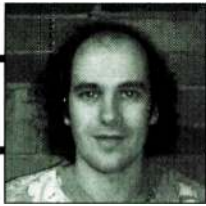
ENCLOSED IS MY PAYMENT FOR: _____
(\$24.95 plus \$4.00 postage & handling, plus 7% GST for each)

CHARGE TO MY VISA MASTERCARD AMEX

CARD NO _____ EXPIRY DATE _____

SIGNATURE _____

Fax or mail the coupon with your payment or call (800) 265-8481.



BY JIM BURGESS



SYNCHRONIZATION IN THE DIGITAL STUDIO

Synchronization between the various MIDI and digital audio components in today's computer-based production studio is a much simpler undertaking than in previous years, thanks to several key updates to the original MIDI spec and the decreased use of tape recorders in favour of hard disk recording systems.

Presented here, for your convenience, is an overview of the more common synchronization formats you're likely to encounter:

* **SMPTE Time Code** (SMPTE stands for "Society of Motion Picture & Television Engineers") is a format for recording timing information onto tape. Time is measured in hours, minutes, seconds, frames and subframes, based on a maximum 24 hours. A SMPTE location is usually specified without subframes; for example, 01:05:18:23. SMPTE is used in the studio as the universal method for locating all the tape machines and computers to a specific point in time.

There are two types of SMPTE Time Code: Longitudinal Time Code (LTC), and Vertical Interval Time Code (VITC).

LTC is audio-based SMPTE that's recorded on tape tracks linearly, usually for the entire length of the tape.

VITC is video-based SMPTE that's recorded in between frames within the video portion of video tape.

For post production audio applications, VITC offers two key advantages over LTC: it doesn't take up an audio track, and VITC locations can be read even while the VCR is parked or shuttling.

In practice, one device—usually a tape recorder or VCR—is chosen to be the "master". LTC or VITC is "striped" on the entire tape.

In a MIDI and/or hard disk recording application, a SMPTE reader/writer converts the SMPTE timecode location into MTC (MIDI Time Code).

Since audio does not pass through MIDI cables, the MIDI spec had to be updated to include MIDI Time Code so that MIDI sequencers and hard-disk recording systems could lock up to external SMPTE Time Code sources such as multitrack recorders or VCRs. Because of MIDI's limited bandwidth, MTC only specifies four subframes per frame.

There are a variety of different SMPTE "Frame Rates" in use to provide compatibility with the various video and film formats in use around the planet.

• **Word Clock:** While SMPTE-to-MTC lock is fine for MIDI sequencers, locking up digital audio components requires an additional synchronization format known as Word Clock.

In order to run in sync without drifting, all the various pieces of digital audio equipment must be referenced to Word Clock, which is a square wave equal to the sample rate frequency; for example 44.1 kHz.

Word Clock can be transmitted on its own, using BNC coaxial cable, or it can be included within an AES/EBU digital audio stream.

Word Clock is used in conjunction with SMPTE time code. The SMPTE Time Code provides the reference to a specific location, while Word Clock keeps everything running in sync.

• **House Sync:** Used primarily in video production or audio post production facilities, House Sync is basically a "dummy" video signal that provides a common clock reference to all the tape recorders, VTRs and digital audio systems in the entire facility.

A "Black Burst Generator" is a box with a crystal oscillator inside that has a steady pulse. The Black Burst Generator converts the crystal's pulse into Black Burst Video (a black video signal) or Composite Video (a colour video signal). All tape recorders, VTRs and digital audio systems are referenced to this video signal, which is distributed throughout the building.

Like Word Clock, House Sync is used in conjunction with SMPTE Time Code, which provides all location information. Once locked, House Sync provides the common reference to stay locked with "phase accuracy" between all various components.

Which sync format is right for your application?

If you're working with an analog Multi track recorder and a CPU-based MIDI sequencer, your best choice is a professional MIDI interface with a built-in SMPTE reader/writer and MTC converter. This is an economical solution and offers the best integration with MIDI and digital audio software.

If you use a digital multitrack such as an Alesis ADAT, there are a number of devices that convert the ADAT's own internal time code into MTC. This is advantageous, because you don't need to take up a valuable tape track for SMPTE.

If you use a hard disk-based digital audio system, you'll still need a device to convert SMPTE to MTC, and you may also require additional devices to allow your system to resolve to Word Clock or House Sync.

Good luck, and may your devices always lock...

JIM BURGESS IS PRESIDENT OF SAVED BY TECHNOLOGY INC., A TORONTO-BASED RETAILER OF MIDI AND DIGITAL AUDIO PRODUCTION SYSTEMS.

Awesome Tube Tone!



**From a Solid-State Amp?
Believe It!**

The TransTube[®] Bandit[®] 112

**Winner of
"Product of the Year"
1996 NAMM Music & Sound Awards**

**U.S. Patent Number 5,524,055
other patents pending**



From the technology leader.

The MONITOR Magazine is a publication filled with the latest information musicians want to know. To receive 4 issues for only \$5 (price good in U.S. only), send check or money order to: Monitor Magazine, Peavey Electronics, 711 A Street, Meridian, MS 39301 • (601) 483-5365 • Fax (601) 486-1278 • <http://www.peavey.com> • AOL Keyword: Peavey • CompuServe: Go Peavey • ©1996

RUSH

Put Themselves To The "Test"

Before the word "independent" meant grunge and before the word "alternative" became meaningless, there was Rush. The triumvirate of Alex Lifeson's kerranging guitars, Neil Peart's propulsive drumming topped off by Geddy Lee's high wailing and nimble bass work is responsible for a sound, and a career, that is unparalleled in the Canadian or International music world. They are adored around the world by musicians and non-musicians alike, while their riffs and progressions are mulled over by music students of all ages.

(and end up even closer to the heart)

by Paul Myers

And, like David Hasselhoff, Germans love them. From 1974, when the band released its eponymous indie debut, through to 1993's *Counterparts*, the band recorded and toured relentlessly, releasing 16 studio albums and three live albums. Then, after the *Counterparts* tour ended in May of 1994, Rush celebrated their 20th anniversary by giving themselves something they hadn't had in a long while, a life outside the band. They took a holiday from being Rush.

Eschewing sleeping in, the three overachievers each busied themselves during the break by making something different. Alex made a solo record called *Victor*, Neil made an album in tribute to drummer/hero Buddy Rich. Geddy and his wife made a baby girl. Last October, the dynamic trio reconvened at the Chalet Studio in Clarendon, Ontario, where they had previously written many of their records, to begin writing their 20th album, *Test For Echo*. ("Everybody needs an 'echo', some affirmation to know they're not alone," writes Peart in the official *Test For Echo* "user's manual".)

Having spent most of their adult life together, all three were happy to walk among the normal people for a year or so. But more importantly, all returned to work refreshed and more prepared than ever to work together. Among the slogans that the band posted in the studio was the curious, and grammatically challenged, phrase "INDIVIDUALLY, WE ARE A ASS BUT TOGETHER WE ARE A GENIUS". Perhaps this, more than anything, summed up the mutual feeling of confidence and true collaboration that prevails on this record. But first there was coffee.

"The first few days we didn't do any work," recalls Lifeson. "Ged and I sat outside, drank coffee and talked about where we wanted to go as people. We talked a little about the band and all of that, but mostly about ourselves and the kinds of things that we had gone through over this two-year period we had off. It was great, because we made a connection.

"I went through a whole growth period with *Victor*," continues Lifeson, "not only as a guitarist but as a songwriter. Having been in the chair behind the console directing it all, it shed a whole new light on what Rush do. I just felt much more confident about the whole process. In a lot of cases, before a record we would have just came off a three-month break; but because of *Victor*, I played all year and only had a couple of weeks off. I was in pretty good shape as a result."

Lee, on the other hand, shied away from the solo album bug.

"It's much easier to make a baby than a solo album," admits the "voice" of Rush. "But it's been 14 years since my last child, so it was a fairly big turnaround in my lifestyle. It was new, but it was nice to get away from the band. When I leave the band, I'm gone, I can leave the "rock world" pretty easily. I don't want to bring that life into my household, there's a different thing going on there. What I learned on the writing of this record, which I felt was profound, was that this time I didn't have to stay overnight at the Chalet for it to be productive. I love those guys, I see lots of them, but I didn't have to sleep in the same house with them. I commuted. The drive up let me clear my head and I got to listen to tapes of the last day, think about arrangements and stuff. I was happier because I got to sleep in my own bed, see my wife and kids and my life wasn't disrupted. By the time I got to work, I was just

so vibed up and ready."

For Peart, the new freedom meant getting back to the "traps".

"After 30 years of playing," he recalls, "I was able to step away from performing and really explore drumming, and it became a revelation for me."

On their return to the Chalet, the band felt that it would be important to find new ways of working.

"In the past," reveals Peart, "Geddy and Alex often 'built' the songs as they went, matching verses and choruses and roughing out the arrangement on a demo. At that point we would all listen to the song, and discuss what was good and what might be improved both musically and lyrically."

"The difference this time," offers Lifeson, "is that Geddy and I both were on such a roll that we didn't want to break it up. Everyday we started writing something, we started another song. So we got four or five songs into pretty good shape and then played them for Neil. Consequently, he didn't hear anything for about a week, so he was panicking a little. We were very productive but he was wondering if we had a block or something."

Peart says that although he was constantly giving his bandmates new lyrics, the waiting period left him with a lot of practice time.

"I was constantly 'feeding the machine' with more lyrics," says Peart, "and when I needed a 'left-brain break', I could go have a bash on the small practice kit in the hall outside my room."

Geddy Lee, who says that without Peart he would have nothing to sing, figures that Peart's patience is only equalled by his flexibility in collaboration.

"I think I always prefer to begin with the lyrics, to be honest," says Lee. "At the end, it becomes a finer marriage to me. Neil's great to work with because he'll write umpteen songs, and if ten of them make it he's happy with that. He never insists that we use one song over another. And of course, since I have to sing those lyrics, I've got to feel pretty positive about them. He lets

me react to them and gravitate to the songs that I feel are stronger. During the course of a writing day, even though Neil's at the far end of the house, I'm running back and forth every half hour saying, 'Okay, I've got this pad nailed, but this pad is giving me trouble; can you think of an alter-

native?' Very rarely these days will he be inflexible about changes."

Having written enough new songs for an album, it was time to capture them. To set about that task, the band once again enlisted co-producer Peter Collins, who had also assisted them on *Power Windows*, *Hold Your Fire* and *Counterparts*. The band are unanimously effusive on the subject of Mr. Collins' input.

"I think Peter is the last of a dying breed," pronounces Lee, "which is producers who are interested in nothing but producing songs. They don't want to touch the console, they are only interested in 'is this performance good? Is this song or arrangement good?' If something sounds great he doesn't feel he has to change it. No ego involved. Other times, he'll say, 'that song needs work, let's work on it', or 'you missed the point'. There may be only three or four songs on the album that he kind of tears apart totally, but it's a much better record for that."

"Perhaps Peter's greatest contribution," offers Peart, "is his instinct for pointing us in the right direction."

Lifeson concurs.

"By the time we start recording, we have a really clear idea of what we want," says the guitarist. "It's just a matter of getting in there and playing. The great thing about having Peter there is that he reminds us that the performance is the performance. We tend to get anal about getting it right, but spontaneity really is the key."

"Peter's responsible for making sure that everything's under control," asserts Lee. "That allows us to be simply the musicians. I think it's really important when you are playing to be a *player*, without always having to switch back and forth to be the guy who's judging it."

**"INDIVIDUALLY, WE ARE A ASS
BUT TOGETHER WE ARE A GENIUS".**

RUSH

For some time, Collins had suggested that Peart record his drums at Bearsville Studios, a huge wooden room in Woodstock, New York. This time he finally relented.

Lifeson, for one, was pleased.

"Peter had been bugging us to go there and do drum tracks, and we avoided it for a number of reasons. Where we usually do drums, Le Studio, in Morin Heights, Quebec, is really close to where Neil lives. But the room at Bearsville is an enormous wooden room with high ceilings. It's like a hangar, it's about three stories high — Neil's drums sounded particularly amazing in there."

Lee seconds Lifeson's enthusiasm.

"Damn if Peter wasn't right. Bearsville has this great old Neve console from Pete Townshend's old studio, so I'm like, 'It's the one they did *Quadrophobia* on, cool!' It was cool until all the knobs started breaking and everything started buzzing!"

For everything else on *Echo*, Lee and Lifeson recorded at Toronto's Reaction Studios, a cosy secluded studio whose previous clients include

Change Of Heart, Rheostatics, Barenaked Ladies and, er, Anne Murray.

"What we wanted was somewhere private," stresses Lifeson. "We had worked a lot at McClear Pathe, and they have three very busy studios, so you're sharing the lounge with everyone else that worked there. That's fine for corporate stuff and commercial works. But for us, we wanted to have a place that was all our own. And there aren't too many studios anymore that are like that, who could accommodate us, with the kind of sounds we wanted and the size of the room. So we went to Reaction. It worked out great. The people there, like Ormond Jobin, were great and everyone was really nice, so it was a great vibe."

"These days, you don't need the biggest most expensive studio to make a great record," figures Lee. "All the equipment is so standardized, it's so easy to go almost anywhere to make a record. So really, it was the vibe and the privacy factor that made Reaction work for us."

One thing long-term Rush fans will notice on *Test For Echo*, is a return to the acoustic and electric guitar as focus instrument. Gone are many of the keyboard synthesizer textures of later Rush albums.

"I wanted quite a different character to the way I approached the guitars this time," says Lifeson. "I really wanted to combine acoustics with heavy

continued on page 38

Geddy Lee

Geddy Lee

Basses: Fender Jazz basses (2), a 1972 Maple neck and "One of them has a 'Hip Shot' on it so I can detune to D, which I did on about six tracks on the record."

Direct Boxes: Demeter Tube DI
Palmer PDI-05 speaker simulator
Sans Amp (rackmounted model)

* Note: While Geddy used no amplifier on the recording of *Test For Echo*, his live rig consists of the following:

Amplifiers: Trace Elliot Quadra 4 amps, GP 12 SMX Preamp, 4x10 cabinets and a couple of 18" speakers
Strings: "I just went back to Rotosound mediums after a long time away."



Alex Lifeson

Guitars: Fender Stratocaster, Telecaster, Strat Elite
Gibson ES 335, ES 355, Les Paul Standard, Dove
PRS McCarty, Artist CE Bolt-on

Amplifiers: Marshall JCM 800 100 watt, 50 watt,
6300 Series, 1960 4x12 Vintage 25 watt cabinets
Digitech GSP 2101 Tube Preamp with
Palmer PDI-05 speaker simulator

("The Digitech has different effects and sounds in it which I ran through the Palmer. Then I just knitted that in with amp sound. The Palmer just has really warm filters.")

Effects: Roland SDE 3000 (2)
Lexicon 224, Lexicon PCM 70
TC Electronics 2290 DDL (2),
TC Electronics 1210 Spatial Expander



Neil Peart

Drums: Drum Workshop kit [22" bass drum, 8" tom, 10" tom, 12" tom, 13" tom, 15" short floor tom, 15" floor tom, 16" floor tom, 18" floor tom, (2) 18" bass drums, 14" maple snare, (2) 13" piccolo snares, double bass drum pedal,

(2) single bass drum pedals and assorted DW hardware

Heads: Remo Coated Ambassador (for toms and snare), Remo Clear Diplomat (on bottom)

Cymbals: all by Zildjian except * — (2) 8" splash, 10" splash, (2) 13" hi-hats,

14" A Custom hi-hat, (2) 16" Rock crash,

(2) 18" medium crash, 20" medium crash, (2) 22" ride, 18" China Boy low,

20" China Boy high, *Wuhan 18-3/4", assorted cowbells

Sticks: Pro-Mark 747

Electronics: KAT mallet controller

(8) ddrum electronic pads

(2) Shark electronic pedals

S/D trigger



MARK KNOPFLER:

“AS SOON AS I

When we delivered the Crate Vintage Club 5212 to Mark's studio, he was working on his

PLUGGED INTO THE

new solo album. Widely respected as a great player with a keen ear for tone, we were

CRATE VC 5212,

pleased that he was impressed enough with the Crate Vintage Club 5212 to immediately

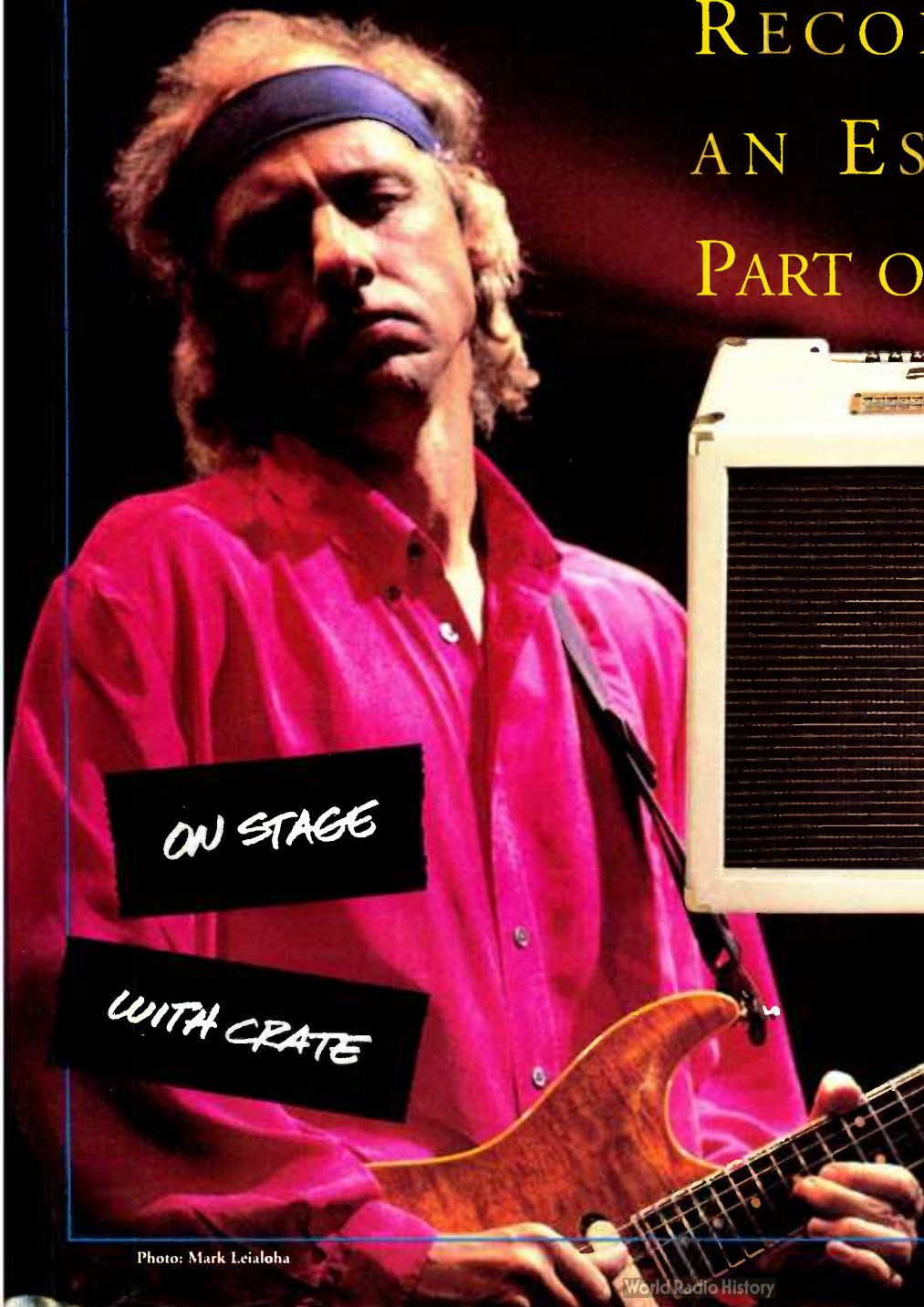
IT WAS USED TO MAKE

press this fine amp into service. Get the tone you've been missing. Get Crate Vintage Club.

RECORDS. IT'S

AN ESSENTIAL

PART OF THE KIT.”



ON STAGE

WITH CRATE

CRATE

Musician Made in the USA

1400 Ferguson Avenue
St. Louis, Missouri 63133

Continued from page 36

electrics. I wanted the rhythmic aspect of the guitars to stand out a little bit more. I used it quite a bit as kind of a flavour for the whole record. I think there are only about three or four songs that we used keyboards in, the rest is just guitars."

Lee is happy about the shift back to acoustics. "I think Alex rediscovered just how heavy the acoustic can be," says Lee. "A really well strummed acoustic can be really heavy, it doesn't always have to be a pretty little sound. Some of my favourite Who records have these huge acoustics. Pete Townshend has always been the quintessential rock songwriter, the Paul Simon of rock."

Was it hard for Geddy to leave out the big synth pads this time out?

"We were going for more of a drier, upfront sound," affirms Lee, "a bit of a throwback to earlier albums. Guitars did the job well. We threw out the paddiness and used keyboards more for counterpoint melodies, and not to just fill up space. There's keyboards on 'Limbo' and on 'Test For Echo', but they're very subtle. I think in one sense we eliminated the textural stuff because we found that it was soaking up the guitar space."

Working with hot engineer Clif Norell, who has recorded REM, Catherine Wheel and Faith No

More among others, was particularly refreshing for Lee.

"He was the EQ guy on the record," enthuses Lee. "I know what I want to sound like, so I say, 'this is what I want, now go get it for me'. As a result, I didn't use a bass amp on this record. Clif got a really good bass sound using three different direct effects. It sounded more amp-like on record than my amp does."

"He's a Virgo," Lifeson offers, "so he's very organized and kept track of everything. He went after sonic perfection. And because he and Andy Wallace had worked together so much, it made it easier later because Andy knew what Clif had done and what he meant in his notes on the track sheets."

Wallace, a veteran mixer and producer whose talents have graced recordings by luminaries such as Rage Against The Machine and Nirvana, wins the band's respect for turning the finished recordings on their ear, so to speak.

"Andy was able to take all of that music we'd lived with for so long and weave it into new and unexpected patterns," gushes Peart.

"It's his thought process, I think, more than anything," adds Lifeson. "When he got a mix up, he brought elements out of the songs and sounds that I had never thought of before. Everyone felt that way. But he had a reason for everything. He could give you a very concise explanation for it. I was really impressed by that. Later, when I heard it all back, I couldn't believe how much air he had left around the instruments."

While Lee shares the group hug for Wallace, he made sure that one particular instrument was audible in the mixes.

"He had to adjust to a band that mixes the bass so loud," Lee says sheepishly. "we always have to break these guys in, but his first mix was surprisingly in a direction that we wanted in the first place. He's got brilliant engineer chops. He brought out a lot of extra dynamics and things that I didn't even know were there. I think the record sounds very different for us as a result."

Of the songs on *Test For Echo*, all hands are pleased to point out their personal highlights. Naturally, lyricist Neil Peart is proud of all his words, but particularly keen on 'Virtuality', 'Resist' and the title track, which was written with former Max Webster lyricist, Pye Dubois.

"The lyrics to 'Test For Echo'," explains Peart, "give a video-view of this wacky world of ours and offer this tacit response: 'Excuse me, does anybody else think this is weird? Am I weird?' While the answer to those questions may be 'Yes!', it's good to know that you're not the only one, you're not alone."

Alex Lifeson was happy with some new things he tried this time out.

"The choruses in 'Totem' are really interesting. I created a soundscape by using harmonics with a kind of Celtic melody over it that's quite distant. In the song, in terms of dynamics, it's a really beautiful shift. Listening to it in cans, there's this line, 'angels and demons inside my head' that was very visual to me, it's almost angelic. You can sort of see this imagery swirling around. 'Resist' is one of

STEVE VAI

GENIUS GUITARIST

THE EXTRAORDINARY NEW ALBUM

FIRE GARDEN

2 1/2 YEARS IN THE MAKING

***FEATURES OVER 18 TRACKS- OVER 75 MINUTES OF MUSIC**

***FEATURES VAI AS VOCALIST FOR THE FIRST TIME EVER**

epic

AVAILABLE AT

Sam the Record Man

CANADA'S LARGEST AND BEST KNOWN RECORD STORE

Discography

- | | |
|-----------------------------|--------------------------------|
| Test For Echo (1996) | Exit ... Stage Left (1981) |
| Counterparts (1993) | Moving Pictures (1981) |
| Roll The Bones (1991) | Permanent Waves (1980) |
| Chronicles (1990) | Hemispheres (1978) |
| Presto (1989) | A Farewell to Kings (1977) |
| A Show of Hands (1989) | All The World's a Stage (1976) |
| Hold Your Fire (1987) | 2112 (1976) |
| Power Windows (1985) | Caress of Steel (1975) |
| Grace Under Pressure (1984) | Fly By Night (1975) |
| Signals (1982) | Rush (1974) |

the best songs we've written. I knew from the beginning that this was a special Rush song just by the kind of energy that came from all of us when we wrote and recorded it. 'Virtuality' is a nice heavy sort of song, which I really love doing."

Geddy Lee singles out the album's first three songs as faves. He's particularly fond of the "manic quality to 'Test For Echo'— a kind of absurd thread that I like a lot. Nothing makes any sense. I like the fact that there's some nice melody and some confusion and a manic nature, and yet there's lots of space. 'Driven' just from a bass player's point of view. I wrote that song with three tracks of bass. I brought it to Alex and said, 'here's the song; I did three tracks of bass but I just did it to fill in for the guitar', and he said, 'let's keep it with the three basses'. So I said, 'I love you'. That was really nice to have the blessings of my bandmates to put three tracks of bass on it. I mean, who lets a guy do that in this day and age? 'Half The World' is one of our finest moments as songwriters as far as writing a concise song without being wimpy or syrupy. It's got a little bit of everything; nice melody, and yet it's still aggressive. It's hard for us to write that kind of song, really. You'd have to go back to 'Closer To The Heart' to find an example of that."

And so, it would seem, closer to the heart of each of Rush's individual members.

After over 20 years of playing and recording, topping countless Guitarist or Drummer or Bassist of the Year polls year after year, being named to the Order of Canada and inducted into the prestigious Harvard Lampoon, they have much to be proud of as individuals and even more as a group.

Peart says that the band have reached a new level of respect for each other that signals the beginning of a new Rush after all these years.

"After so many years of apprenticeship," says the drummer/lyricist. "I believe we're finally starting to get somewhere. Together."

"Working together," seconds Lifeson, "especially on this record more than any in the past. I feel like we've arrived as a band. There's a quality to the sound, feel and development of the songs that really sounds complete to me. I really feel like we have completed a cycle. Funnily enough, if this record's about anything, it's communication. We communicated on a level that we hadn't in a long time. We've always been very close, but on this record, we all got so much closer. It felt so unified, which is really good. After taking a long break like that, there certainly was a worry whether we still had it in us. I was on such a high after *Victor*, I really needed to do that for myself. Having that kind of control I wasn't sure if I wanted to go back to the same old thing. But then we started writing and I realized that it no longer is the same old thing."

Paul Myers is a Toronto-based songwriter, musician and freelance writer

CM

for
musicians

Whether you use a Mac® or Windows® PC, this hard-working, easy-going Software can help simplify the "business" side of your career.

Custom designed

TalentPro has been specifically designed with the music professional in mind. Intelligent contact management, invoicing, budget, work diary, expense tracking, royalty & session payments, gig tracking—all in one place!



Easy to Use

Intuitive interface, pop up fields, drop down menus, radio buttons; automatic sorts—you don't have to be an expert; just point and click!

Credit Card orders call

1-800-265-8481

Or mail your cheque or money order to:

Music Books Plus, 23 Hannover Dr., #7, St. Catharines, ON L2W 1A3
Tel: 905.641.3471 • Fax: 905.641.1648 • E-mail: order@nor.com

Crash Test Dumm

If there was a musician's "Walk Of Fame" on the corner of Winnipeg's Portage and Main streets, certain names would surely be etched forever into the frozen sidewalk. Unquestionably the walk would include Neil Young and The Guess Who (not to mention the solo accomplishments of Randy Bachman and Burton Cummings), along with emerging stars like The Watchmen. And then there would have to be a large chunk of pavement set aside for Winnipeg's newest international stars, The Crash Test Dummies.

The Dummies, led by the songwriting of Brad Roberts and complemented by bassist/brother Dan Roberts, keyboardist/backing vocalist Ellen Reid, drummer Mitch Dorge and harmonica player Benjamin Darvil, have shifted major units in all four corners of the world, let alone Portage and Main.

Roberts' lyrical bent is just that, bent. No one else in the history of popular music, save for Beck, could get away with such offbeat lyrical preoccupations as children whose hair suddenly turns white, kids who pull their teeth out for pleasure, a funeral for a superhero or God arriving on earth to field mortal complaints. And certainly no one else has ever had a number one single with a title consisting entirely of the letter "m" twelve times (count them: "Mmm, Mmm, Mmm, Mmm"). Roberts' gravelly bass baritone voice, which he attributes to chronic asthma, finds its foil in the distinctive layered harmonies of Reid, who often overdubs as many as twelve separate tracks to make a choir-like sound on recordings such as "Superman's Song" and "God Shuffled His Feet". After working with some of the most respected producers and engineers in the world, Steve Berlin/Bob Doidge on *The Ghosts That Haunt Me* (1991) and Jerry Harrison/Tom Lord Alge on *God Shuffled His Feet* (1993), the band made the bold decision to produce themselves. *A Worm's Life*, produced by the Roberts brothers and drummer Dorge, engineered by Terry Manning (ZZ Top) and mixed by Ed Thacker (XTC), is the result of three and a half months at Compass Point Studios in the Bahamas. With crunchier guitars and an even more skewed lyrical sense, *A Worm's Life* is the Crash Test Dummies' most jagged sounding record yet. We got Brad Roberts to let us in on the self-production process, and to try and justify spending three sunny months in the Bahamas.

"I'm totally impaired by my asthma," pleads Roberts, "and one of the reasons we went to Compass Point was because there's no pollen and there's no pollution. I could sing like a bird there, comparatively."

Make that one very heavy, low-voiced bird. Is Roberts' low range a direct result of chronic asthma?

"It doesn't change your range, it just changes the quality of your voice and makes it more rough," Roberts says by way of understatement. "At the end of



Self-Pro

an hour-and-a-half show, my voice is so tired that I have to stop talking and go to sleep. I only sing one song at a time in the studio and I never sing for more than two hours straight."

The road to the new album was methodically and meticulously mapped out. But first, Roberts had to write some new songs. In April of 1995, the entire band took a much needed rest after conquering the globe for the previous 18 months. Roberts took his notebook to Prague in search of inspiration.

"I had a friend in Prague," he recalls, "who was not going to be in town,

by Paul Myers



lucing For Dummies

and he said I could stay at his place. I also had another friend who spoke Czech, as well as English, who wanted to go. So I thought, 'nice set of conditions to just go and do a writing trip.' It was very productive. This time around, I had actually taken a few notes while I was on the road, as ideas would come to me. Diaries. I didn't stitch them together into entire songs until much later. I would get fragments of conversations and little bits from books and magazines — ideas that would maybe be less than a verse worth of an idea. But once you've got five of them, then you start toying with them and they become full songs."

helped them to focus.

"When you play live, it just has to come together," asserts Roberts, "If it doesn't, you're in trouble. So we put ourselves into that kind of self-imposed pressure to crystallize the arrangements so that by the time we went into the studio, we'd be sure. From live show to live show, certain fills would change or the guitars would get heavier. We advertised the gig as a 'Live Rehearsal', because we wanted the audience to be aware that we were playing new material. We played half old material and half new, which kept energy levels up in the room. It's hard to play 100% new material to a crowd that's only heard

Roberts says that his "cut and paste" style of assembling ideas resulted in a scattered focus within each song.

"The trick," he reckons, "was stitching them together with the choruses. Often I'd have completely disparate ideas, and I'd think of how could they be related. What would the choruses do to tie them together? Then I'd realize that there was a relation that I hadn't planned on when I'd jotted the fragments down. That was a very nice way to work. It's much easier than sitting down and going, 'okay, time to write a song about...'. That is a challenge. I've done it that way before, too. As a matter of fact, I even had to do it on this record because I'd run out of ideas from my notebooks!"

In developing Roberts' nascent songs, the Dummies employed a kind of production line approach not unlike that of an automotive plant — where one person puts on the chassis, another the mirrors and so on.

"When I write a song," Roberts reveals, "I come up with the lyrics and the chord changes and then I do a simple demo of it. A basic beat on a drum machine, for metronomic time and kind of a flavour, a couple of guitar overdubs and a vocal. No keyboards, just keep it bare. Because the rhythm section is fundamental to every song, ultimately, Dan and Mitch are the first to listen to it and work on it together. Once they've got some kind of rhythm section ideas, then I'll further develop the guitars in response to how they've interpreted what I've written. It goes back and forth and then we get Ellen's input. Ellen adds keyboards but she also has a gift for harmonies. They just pour out of her, it's unreal."

After the success of "Superman's Song", Roberts was financially able to build a home studio back in the 'Peg. A fully portable studio, God Of Thunder (named after a Kiss song) is where the Dummies recorded their not one, but two XTC covers: "The Ballad Of Peter Pumpkinhead" (from the *Dumb And Dumber* movie soundtrack) and "All You Pretty Girls" (from the XTC tribute album *A Testimonial Dinner*). This time out though, the band exploited the portability factor of the studio in preproduction.

"It's all in cases and racks," say Roberts of his gear (*see sidebar), "the cases assemble into a desk. So we recorded multitrack demos in rehearsal."

When they had settled on what the songs were, and what they should sound like, The Dummies road-tested them over five shows in Dublin, a trial-by-fire that Roberts says

Crash Test Dummies

your last successful record."

That "last successful record", *God Shuffled His Feet*, has so far shuffled over 5-1/2 million units worldwide. So the pressure must have been on as the band headed off to the Bahamas to begin recording their follow-up.

Roberts describes the process from the bed tracks to final overdubs:

"We had made two records before, so we knew how we liked to work. At the beginning, Dan, Mitch and I just sat together as a threesome working on drums and bass," says Roberts. "I played 'guide' guitar and vocal, we didn't keep any of that, though. There'd be drums leaking into them and stuff. There was a little bit of baffling, but no iso-booth as such. Terry Manning made decisions about microphones and getting good sounds.

He's also got a wonderful collection of vintage guitars and amplifiers. We'd solicit his opinion from time to time on feel questions, but he was basically there as an engineer."

It's written somewhere that "a doctor who operates on himself has a fool for a patient". So when Brad Roberts came to do his lead vocals, he deferred, to Ellen Reid, the job of choosing which vocal takes to use or throw out.

"Ellen sings a lot more on the records than I do, she puts down six tracks on most of the songs, and she's got really good pitch. It's just good to help each other out with things. The reason that you get a producer is so you can have an outsider help you determine what you're thinking. If you've done the vocal take, on the one hand you're going to be so inside it that you know what has to be done, but you want input from someone outside yourself. As for her own backing vocals, she can double herself like 'boom!'. She sings it, then sings it again exactly the same way. Because of my asthma, there's no way I can even begin to do that."

Brad Roberts has been very vocal about his admiration for the British pop group XTC. (XTC's Andy Partridge has written two of only three Crash Test Dummies recordings not written by Roberts).

So it should come as no surprise that the group brought in Ed Thacker, who had mixed XTC's biggest-selling album, *Oranges And Lemons*, to do the final mix of *A Worm's Life*.

"He was given some really nice raw data to work with and I was very pleased with what he did. This album is much less processed. I hesitate to say 'natural-sounding', because I'm not quite sure what that means, but there's organs and strings and drums in a room. The processing is

album, because I would just fall into the cliches of my youth and all the loud rock I listened to then. But the drums on this record are pretty big too, the whole rhythm section sounds bigger than ever before, and the vocals are mixed more at rock levels. Sort of tucked in with the band rather than leading the band. It's funny, singers do like to pull their vocals down in the mix. So that's probably what happened."

Self-Producing For Dummies. Only their third album and already they are studio self-sufficient. Any notes about the course that took them there?

"*The Ghosts That Haunt Me* was our very first record. It was pretty folkie-sounding, that's what [producer] Steve Berlin was into. At that point, I had no idea how to make a record, so clearly we needed somebody to help us. Looking back now, I would probably do the whole record over because I think it stinks. I had a lung infection, I didn't know I had asthma at the time, so I sang poorly and the whole feel of the record is just, well, it was our first effort. I think we've developed quite a bit since then. Steve was just working with what he had, these dumb hooligans from Winnipeg. Well we thought 'we gotta get a producer for the next record', which was *God Shuffled His Feet*. We had different material, so we wanted to move on and do something different. Frankly, a lot of it had to do with the fact that Jerry Harrison was in a cool band (Talking Heads). You don't want some bozo telling you what to do. And we figured, he's got a sense of what's going on and what it's like to be in that situation and how you approach a band. I thought we had some pretty solid ideas about the direction we wanted to head in. I wanted it to be a keyboard-laden



more conservative, but it's in a way that suits the songs and makes them sound very tailored and precise, and not reliant upon a lot of 'whooshy-whoosh' effects. Tom Lord-Alge did a tremendous job mixing our last record, but we were going for a different personality on this record. More crunch guitars, but used more as an ingredient. I couldn't imagine just making a full-blown guitar

record, and Jerry's a keyboard player and had a great collection of sounds. He knew how to work the gear. I was into doing these layering things and we'd craft sounds. He facilitated that whole process that we wanted. And he's a guy who's been in a band and not some producer asshole. Not to say that all producers are assholes, in fact, they're integral to many artists' records in terms of making them sound

continued on page 45

Brad Roberts' God Of Thunder Studio: Have gear, will travel!

Mackie 32x8 console

(2) Alesis ADAT multitrack recorders

4-channel Pro Tools system and Macintosh 7100 running Logic sequencing program

Outboard Gear:

Lexicon PCM 80, Yamaha SPX 900, Drawmer 1960 Compressor, Aneek 9198 mic preamp, dbx 172 Supergate, dbx 266 compressors

Microphones:

a selection of Shure and AKG mic

Monitors:

Yamaha NS 10s

**Each component of Brad's studio has its own road case and can be shipped wherever he wants.*

Are you an
ALTERNARTISTECHNOPHILE

Looking to get a bit more
MULTIMEDIACTIONALIZED?

or even into some
CYBERTRIBALONLINEBUSINESSWAVES?



PHOTO: ÉRIC NOËL

No problem! There's a place for you...

MUSITECHNIC

Creators of the College program «COMPUTER ASSISTED SOUND DESIGN»

Recognized by the Ministry of Education - permit #749841 • Loans & bursaries • U.I.C. extension • Sprint

(514) 521-2060

1-800-824-2060

FAX: (514) 521-5153

1717 Rene Levesque East, Suite 440, Montreal, Quebec, Canada H2L 4T3

Member of
SPARS


SPARS Québec
Society of Professional Audio
Recording Services

Member of

Consortium
Multimédia

CESAM


World Radio History

Brad Roberts

discusses such time honoured pop song inspirations as old scabs, loose teeth and the Australian jellyfish problem.

"'An Old Scab' is me writing a song about how hard it is to write a song. I talk about eating my own liver and all that stuff. It was a fun one to write because it was so self-indulgent. I knew it would never be a single, but I was thinking, 'I'm gonna get some mileage out of my writers block', and talk about the process of writing as a way of getting some narrative together. It's only two verses in a row, not really a chorus, then there's this instrumental part two, with a flugelhorn solo, it's in 7/8 time, then there's a guitar solo, a Strat through a Mesa Boogie. 'The Overachievers' is a classic example of the 'cut and paste' process, where I had three fragments and they made up the content of each of the three verses. The idea of over-achievers was never a theme I ever thought I'd explore. It's just that these three characters happened to have that in common, so I made a little joke about them. 'He Liked To Feel It' is about a boy who enjoys concocting gruesome scenarios in which to pull his teeth out. After I wrote the song, my brother reminded me that, when I was a kid, I used to really like whirring away at my baby teeth, and pulling them because I got attention. Of course I see now that the only reason I liked it is because I got attention, and I was an attention-guzzling little bugger. One night in particular, I got two teeth and pulled them both out, two in a row. I'd tie a piece of string from my tooth to a doorknob and slam the door. When I wrote the song, I made it so the kid is foiled when his father, who comes home, pins him down and pulls out the tooth with pliers, to reprimand him. There's kind of joke in the chorus, he liked to feel the way they came out, but in the last chorus, that's not the way he likes to feel it. It gets turned against him.

"'Our Driver Gestures' is like a 'road song'. You know how there's a genre of 'road songs' that usually involve cheesy things like leaving that girl behind and hittin' the highway and all that stuff. Truck stops and bad food. Well I thought, 'I'll write a song about the road but I'll just avoid all of those cliches, utterly and methodically, and think of the most obscure weird things that have ever happened to me on the road and write a song about them. So the verses are all about different things that have happened. The second verse is about the plumbing in Europe and the bidets and washing your groin, and trying a soufflé — I actually rhymed bidet with soufflé! — and the last verse is actually a story from Australia. Years ago a few of us took this little van tour, with this guide who drove us around. He told us how, when the first English colonists came to Australia, they brought pigs over to raise and eat; some of these pigs would escape into the forest and become wild. They'd mosey on down to the beach and eat the turtle eggs for protein. But turtles, in the ecosystem of the ocean, eat jellyfish. So now you actually can't go swimming during some seasons because it's just choked with jellyfish. So I packed that little anecdote down into the last verse."



Remo Drumheads: now you can play a part of drumming history.

Swing, Pop, Alternative— for three generations history's most progressive drummers have generated history's most progressive drumming on Remo Drumheads. That's because for 40 years, from the original Weatherkings™ to today's advanced Fiberskyn 3™, Remo's unrivaled commitment and experience has made Remo heads as legendary as the drummers who play them. And since Remo is dedicated to remaining the Drumhead Specialist no matter how the future of drumming progresses, when you play Remo Drumheads you'll be playing a part of history, too.



Remo, Inc.

28101 Industry Dr. • Valencia, CA 91355

Gearing Up For A Worm's Life

Brad Roberts:

Guitars: Custom-made Lowden acoustic guitars, Fender Stratocasters, Jerry Jones Baritone Guitar
 Amplifier: Mesa Boogie Triple Rectifier, with two Mesa Boogie 2x12 cabinets.
 Pedals: Voodoo Vibe tremolo pedal, Carl Martin compressor pedals, a Fender reverb unit (used in effects loop on the Triple Rectifier)

Dan Roberts:

Basses: Dan Roberts uses Warwick basses exclusively - Streamer 5-string bass, Corvette 5-string bass, Thumb fretless bass
 Amplifiers: Ampeg SVT II with an Ampeg SVT cabinet
 Pedals: Boss OC 2 octave pedal

Ellen Reid:

Kurzweil PC88 piano/controller and Kurzweil K2000 sampler keyboard
 King MG 20 accordion
 Quik Lok two-tier keyboard stand

Benjamin Darvil:

Harmonicas: Various Lee Oskar harmonicas, Hohner Bass harmonica and harmonetta.
 Percussion: Assorted Rhythm Tech and LP percussion
 Amplifier: Fender Super for "dirty harmonica sound"
 Guitar: Gibson JT 45 acoustic
 Mandolin: Aida mandolin
 Pedals: Fishman Pro EQ, DOD FX 10 pre-amp, DOD 270 pedals, Ibanez VL10 volume pedal, Korg DT 2 tuners.

Mitch Dorge:

Drums: Pearl Masters Series Maple Custom kit — 24x18 bass drum, 12x10 tenor tom, 14x14 floor tom, 8x12 snare drum. Kit mounted in Pearl DR 110 rack.
 Cymbals: various Sabians

Tour guitarist Murray Pulver:

Guitars: Fender Elite Series Stratocaster, Larrivee acoustic
 Amplifier: Mesa Boogie DC 5 with Marshall 1922 2x12 extension cabinet
 Pedals: Nobles tremolo, DOD Octo plus, Ibanez Tube Screamer, Boss compressor/sustainer, Boss Chromatic Tuner

Crash Test Dummies

continued from page 42

good, because lots of bands don't have any kind of vision about what they're doing, but they have some creative spark that needs to be developed. Tom Lord-Alge spends a lot of time on the drums. He wasn't afraid to use effects. There's nothing raw about that record. It's processed, but in a way that I think is really cool."

A Worm's Life is the culmination of all of the steps the band has taken thus far. It's a title that reflects some of the humility of the band. Was there something about the mighty worm that held any special significance to the band?

"Well actually," Roberts admits, "out of all the song titles on the album, 'A Worm's Life' was the only one that sounded like it could be an album title. It had a nice general feeling, a lifetime, yet it's the lifetime of this one little worm. So it gets undercut with this little bit of humour. I have a hard time thinking of album titles. The problem is that, somehow, it has to feel like it belongs to the whole collection, without neatly summarizing the whole thing. It ends up being too pat, so I avoid that by taking a title of one of the songs, I suppose that's the easy way out."

Paul Myers is a Toronto-based songwriter, musician and freelance writer.

CM

<i>Ricky Lawson</i>	<i>Stephen Perkins</i>	<i>Louie Bellson</i>
Ricky Lawson	Stephen Perkins	Louie Bellson
Snare: Falam Coated/Ambassador Snare	Ambassador Coated/Ambassador Snare	Fiberskyn 3 FD/Ambassador Snare
Bass: Powerstroke 3 Clear/Ebony w/hole	Powerstroke 3 Clear/Ambassador Clear	Fiberskyn 3 FA/Ambassador Smooth White
Toms: Emperor Clear/Ambassador Clear	Ambassador & Emperor Clear/Ambassador Clear	Fiberskyn 3 FD/Ambassador Clear



One more astronaut, one giant step for I Mother Earth.

The Toronto band's latest album, *Scenery And Fish*, has taken off like a space shuttle. Launched with the single "One More Astronaut", it went gold after just seven weeks; and the second single, "Another Sunday" should push it to platinum. Their 1993 debut, *Dig*, earned a gold certification in Canada after ten months, amid media hype that called for nothing short of world domination.

Often pigeonholed as a cross between Jane's Addiction and Santana, because of Edwin's scorching and poetic vocal delivery and the band's trippy, percussive base, those who had witnessed the Mother's first gigs at the now defunct Rock 'N' Roll Heaven knew these guys were onto something. They were signed to a split deal with Capitol U.S. and EMI Music Canada after a mere 13 gigs in February of 1992, just a year after they'd formed.

Expectations were high alright, what with Mike Clink of Guns 'N' Roses fame producing their debut in Los Angeles, and the exorbitant dollar figures rumoured to be plowed into this band with virtually no history. But with a road warrior attitude, I Mother Earth improved mega-fold on tour. Three of the songs from their demo tape, "Not Quite Sonic", "So Gently We Go" and "Rain Will Fall", became singles. But live, the band was tighter, and yet more trippy and free-form. Edwin has learned how to better utilize his voice, and abandoned the idea of maintaining a mystique as a frontman. He became much more natural, charismatic and giving.

When all was said and done, I Mother Earth had grown into a world-class band, worthy, if they weren't then, of the bidding war, the accolades, the vision. *Dig* sold precisely 70,000 units in Canada and over 100,000 in the U.S., a fine base from which to build on.

After coming off the road for *Dig*, the band — Edwin, guitarist Jagori Tanna, bassist Bruce Gordon and drummer/lyricist Christian Tanna — took a week off at Christmas, did two New Year's shows, then a few days later started writing for the new album, eventually titled *Scenery And Fish*.

"Basically, January 2nd, I was starting to get the grooves together," recalls Chris. "After two years of playing, we didn't take a break. We just started right away."

Adds Jag, "It meant we got into a pattern of writing. That wasn't so bad, but it was a lot of work. It was like a job, getting up at eight in the morning and working until eleven."

The new material, which retains the rock mayhem, psychedelic mystique and penchant for Latin rhythms, is far more melodic than *Dig*. From the straight-up hard rock of "Like A Girl" to the sonic pop of "Another Sunday" to the psychedelic "Three Days Old", the songwriting on *Scenery And Fish* is much more accomplished.

"We paid more attention to song and structure," says Jag. "That was one of the areas that we wanted to really push forward. I had a bug up my ass about making this record, that it was definitely not going to be what we did on the first one. The next album had to be more melodic."

The two are seated at Volo Cafe Ristorante, a favourite spot of theirs in close proximity to their rehearsal space. Although they leave on tour for the States the next day, they practice like fiends, right up to the minute.

Jag recently opened his own studio named Mothership Studio, equipped

with a 24-track Tascam DA-88, 3208 Mackie board, fully automated, and "tons of everything". He will leave it in the hands of friend and co-owner Stefano Delmidico while he's on the road. "For bigger bands, it'd be an awesome overdub studio; for smaller bands it'd be an awesome everything studio," Jag says.

Chris just comments on the soft toilet paper, real china plates and proper salt & pepper shakes, the amenities of the studio if you will. "You gotta feel comfortable."

Unfortunately, the place wasn't open when I Mother Earth was recording *Scenery And Fish*, but Jag is looking forward to doing number three there.

"Every band has a gear-head," says Chris of his brother. "I'll read a comic book and he'll read gear books."

"He can't even work his VCR," quips Jag. "He calls me, 'I fucked up my VCR. I can't change the clock.' God, and we're related!?"

Not wanting to rack up the costs of recording again, the Mothers wanted to record on home soil this time, and not surprisingly, Jag wanted to co-produce.

"It took me a while to convince these guy to do it. I was like, 'This is how it can be done, we'll save money, we'll be comfortable.' They had their questions. It's like renting an apartment verses buying it. Now we own all this equip-



by Karen Bliss

ment. We could sell it and get all the money for the record back. So it's just a smart business decision. Then you have to prove that technically it can be done. And once we started collecting the equipment, they could see it could be done. And I knew, off the bat, I'm not going to work with another 'name' producer."

"Do you know how much those guys get paid?" mutters Chris.

don't want to say a babysitter, but a good engineer/producer guy who's willing to go this route, not be in the comfy chair."

They chose Paul Northfield, whose credits included everything from engineering early Rush albums to mixing Infectious Grooves and producing Suicidal Tendencies. "The music is going to be what the music is. It doesn't matter who does it," claims Jag. "What we needed was a great engi-

overdubs at Huff's Place in Toronto.

At Huff's Place — just a room "where we could make noise and it wouldn't bother the neighbours" — they carted in Tascam DA-88s (eight track digital recorders), a 24-channel Mackie board, Neve strips and various EQs and compressors "instead of using the serious gear," says Jag. "The technology wasn't available to do it this way when we did the first

recording vocals, and little bits and pieces, right into the mixing process. "I was in the room next to Paul while he's mixing 'Earth, Sky & C'. I'm running back and forth between the two rooms. I had my own little studio set up next to him because I had all our gear in another room. As soon as I was done, we'd lock up all the machines in the studio and run everything through tie lines into the mix, so it was crazy.

I Mother Earth

Jag: "Basically, even when we go into the studio, we don't listen to anybody anyhow, so why pay someone? But what I needed was somebody to sit there and either keep me working, or keep me focused and everybody doing what we were supposed to. I

neer, so we picked Paul. We could ask him for a certain sound and he knew how to get it immediately."

The album was recorded at a variety of studios — the drums at Studio Morin Heights in Quebec, the bass and rhythm guitar at Arnyard and the vocals and

record. We had to go to a big studio. But this way, instead of paying X-hundred dollars a day while the singer tries to do his parts or the guitar player noodles, trying different things, we didn't worry about time or money."

Jag says he was still

"We had a lot of problems of course," he adds. "The record company came up (to the studio) a bit late so it really took a big chunk out of us. We didn't know that everyone was unhappy with the mixes until seven days in, at \$2000 a day, so ..."

continued on page 49

Midnight Blues



A new way to get **The Blues.**

Introducing the MB4000C cardioid condenser microphone.

The new Midnight Blues® MB4000C combines the clean, smooth sound and versatile performance that only a good condenser mic can deliver.

With a sweet high end and fast attack, the MB4000C is ideal for solo and group vocals, piano, stringed instruments, guitar and overheads.

Plus, you get low handling noise, great pop protection and the tough-matte Midnight Blues finish – at a price that'll leave you in the green.

So get "the blues" today.
Midnight Blues.
You'll be glad you did.

Audio-Technica U.S., Inc.
1221 Commerce Drive, Stow,
Ohio 44224 (330) 686-2600
Fax: (330) 686-0719
E-mail: pro@atus.com

Audio-Technica Limited
Old Lane, Leeds LS11 8AG
England 0113 277 1441
Fax: 0113 270 4836

Midnight Blues®

loud and clear



audio-technica®

VOX ON!

Whether his delivery is raging, gentle or psychedelic, lead vocalist Edwin hasn't taken his voice for granted, caring for it as you would any instrument. Signed after 13 shows, it's no wonder he sounds more effortless and melodic now, after notching a couple of hundred live dates under his belt.

Edwin: Touring definitely makes your voice stronger because you're exercising your muscles. But technique-wise, I've really focused on learning to relax — I haven't mastered it yet, I'm still working on it basically — I had some training from an opera coach in L.A. (Ron Anderson) two and a half years ago when we were recording down there, and he taught me a lot of things to make my life a little simpler.

CM: Such as?

Edwin: Certain exercises to warm up the voice and warm down the voice after singing, and certain ways of projecting without actually using your throat muscles, just using the diaphragm, and to keep the throat open, keep your tongue down and concave — those types of things. I made a lot of tapes of the lessons and those are the tapes that I've used over the past couple of years. I keep playing them over and over and over and I'm slowly getting better I think."

CM: Did you find you were losing your voice when you first started touring behind *Dig*?

Edwin: Initially, yes. It was a struggle. It's still a struggle because the stuff I have to sing is very taxing. As I take care of myself and I get enough sleep and I don't socialize the wee hours, my voice is usually pretty good. I don't drink or smoke on the road at all. I can't. It's kind of a drag watching everybody else do it and I have to behave.

CM: For *Scenery And Fish*, did you sing with the band or using the headphone?

Edwin: We did a bit of both. Mostly with the headphones going.

CM: Are you comfortable with that?

Edwin: This time around it was a lot easier. I've started to develop a certain style of comfort using the headphones, when at first it was totally foreign to me. It was very awkward. I think it is for any singer, first album in the studio. But now I'm starting to get comfortable with it. It comes easier."

CM: Any tricks?

Edwin: Yeah, I got my little tricks. Sometimes, I use speakers as opposed to headphones, but I put the speakers out of phase so that the microphone doesn't pick them up. That way you feel more like you're singing in a room, as opposed to with headphones, where it's hard to hear the room around your voice, which is very important. Another trick is just to use one headphone as opposed to two. I found these little things work best for me.

CM: Were these Jag's or Paul Northfield's suggestions?

Edwin: Mostly mine. I usually talk with other singers and pick their brains on what works for them. I'm open to try anything.

CM: Did you use any original demo takes?

Edwin: We thought about it because some of the stuff on the original demos was actually pretty good, but we decided to go ahead with everything fresh, just for the recording quality. When we recorded the demos, it wasn't the greatest quality recording. The performance was pretty good. So we just redid it.

CM: Is it easy for you to recreate the vibe each

time on tape?

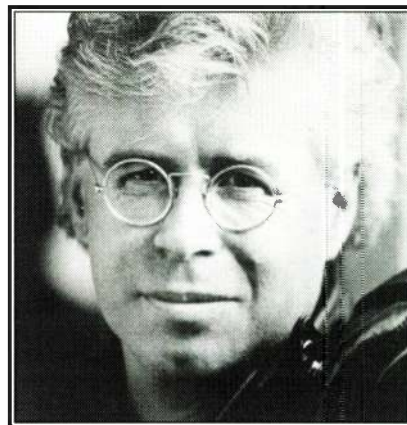
Edwin: It's funny because sometimes, the first time you sing a song on tape, it's usually the best result performance-wise because it's still new and exciting and not at all stale. So sometimes by the time you get around to making the record, you are a little bit worn out on the song. But I try and keep a fresh attitude and I just put myself in the mindset where people will be listening to this and it's their first impressions, so I try and give them the best first impressions that I can.

CM: How does this recording process compare to *Dig*'s?

Edwin: First of all, the album with Mike Clink was my first album so I was really green, and also at

that time I was taking the vocal lessons — and when you're learning a new technique you get worse before you get better. The muscle memory wasn't intact yet, so the muscles I was supposed to be using weren't really grooving yet. It was a struggle on that album, to be honest. But since then, thanks to a lot of hard work, it's come a lot easier and I feel a lot more comfortable singing in the studio and hearing my voice on tape. It's always awkward hearing your voice on tape at first because it never sounds the way you hear it in your head. But I'm starting to get really comfortable with it and starting to learn how to manipulate my voice to do the things I want it to do, to create certain atmospheres and such.

GIGS RECORDINGS HEADLINES RECOGNITION SUCCESS RESPECT



Bruce Cockburn is a member of Ottawa Local 180.

MEMBERSHIP



Call the American Federation of Musicians of the United States and Canada at 1-800-INFO-FED for more information.

Bassist Bruce Gordon played for years in Toronto's Rocktopus, which rehearsed next door to I Mother Earth. In need of a new bass player, the Mothers showed up at Rocktopus' final show and within a week, Gordon landed the gig. A proficient player who learned more from the musicians he met during his one year at Humber College than from the actual classes, he doesn't just hold down a groove in I Mother Earth. He often reinforces the guitar as well as drums, and is capable of melodic, heavy and funky styles.

Bruce: It depends on the song and on the part. For some parts, it's obvious it's going to be guitar and bass playing together, if it's a riff-oriented thing. But a lot of the stuff that Jag does is almost free-floating, so I'll have to anchor it in certain ways. But often, it's not very obvious, so there can be a hundred different things that I can play. It's just a matter of choosing what's best. I love Chris' playing, especially on the new record. It's very musical, not just a rhythm. There's some cases where the drum pattern dictates how I'm going to play something. It just seems obvious.

CM: Did you try any new techniques?

Bruce: Not really any new techniques. I tried to learn a lot more about how to shape bass lines and how to fit them into a song. That's what I'm really trying to do, trying to come up with the best possible bass line that fits a particular song or a particular part, which is the hardest thing to do. I have a tendency to over-play, but I try and keep everything so that I play only what's necessary.

CM: On a song like "Shortcut to Moncton" did you play any differently?

Bruce: I did actually do some different stuff on 'Shortcut'. There's this chording-type thing with a drone on the G-string in a jam that I think is pretty unusual.

CM: What about "Earth, Sky & C", there's that heavy percussive jam on there.

Bruce: There's the slapping part. But it might sound a lot more complicated than it really is. Something like the intro to 'Earth Sky & C' was just a few notes. For me, it's harder to do something like that, rather than something technically tricky just because you really have to lay it down simple to lay it into the groove, so it fits and breathes with the drums and everything.

CM: You laid down all your parts at Arnyard Studios (west of Toronto).

Bruce: It wasn't a picturesque location like Le Studio. When Chris was frustrated, he could let off steam by the lake. I could walk around the parking lot. It was a good studio. It was what we needed but we could have easily done the bass in a home studio.

CM: I'm supposed to ask you about Jag's notebook.

Bruce: Oh, that thing. I burned it a long time ago. Jag had a co-production role and he's a real stickler for detail, sometimes to the point of being maddening, so when we were cutting stuff, any little mistakes, we'd have to go and redo. He'd always write it down in his notebook. It was a matter of doing a pass, and me and Paul would be working for a while and he'd take all these little notes (laughs). After about a week of this, I wanted to shove it down his throat and choke him with it.

CM: You're not as much of a perfectionist?

Bruce: I am. But it's really good to have an objective ear when you're sitting there trying to focus on your own playing. At times, I'd get to a point where I was, 'okay, guys, tell me if that's any good', 'cause sometimes your ears get so exhausted and you're focusing more on your playing. I trust Jag's ears. He's rarely wrong.

The Bottom End

ATTENTION

Independent Bands
Performers
Artist Managers
Recording Studios

Your CD Project
can now be put with.....

National Sales & Distribution
Cross-Canada Radio Promotion
Alternative Radio & Campus
National Print Media
Music Trade Magazines

CALL US FOR MORE DETAILS



(905) 477-2545

the history
improvisation jazz
world composition
digital music

Music

at York University

featuring:

- BA, BFA, MA and PhD degree programmes
- Studies in: jazz • classical music • ensemble and solo performance • arranging • theory • composition • improvisation • electronic, computer and MIDI applications • history • ethnomusicology • world and popular musics
- Full- and part-time studies available
- Co-registration option with York's Faculty of Education for teacher training
- Related options in the Faculty of Fine Arts: Cultural Studies, Dance, Film & Video, Theatre, and Visual Arts



For further information, contact
Liaison and Advising
Faculty of Fine Arts
York University
4700 Keele Street
North York, (Toronto)
Ontario M3J 1P3
Tel: 416-736-5135
Fax: 416-736-5447
E-mail: finearts@yorku.ca

Edwin:

Audix OM-7 microphone

Christian Tanna:

DW Drums (22" kick; 10", 14" & 16" toms)
Sabian cymbals



Jagori Tanna:

38-watt Naylor combo/Buddha 17-watt head
Fender Custom Shop Strats
Dunlop Wah Wah
DigiTech Whammy Pedal
Alesis Quadraverb
Flagg Systems Cabinets (w/ 30w & 85w Celestions)

Daniel Mansilla:

Moperc quinto
Moperc conga
Moperc tumba
Moperc bongos
LP cowbell
LP timbales 14" & 15"
LP chimes
Sabian 17" cymbal

Bruce Gordon:

Ernie Ball Music Man Sterling Basses
Mesa Boogie Tri:axis (pre-amp)
Crown Microtech 600 power amp
Alesis Quadraverb
Mesa Boogie Abacus MIDI Foot Controller
(2) Hartke 4 x 10 cabinets
Mesa Boogie 2 x 15 cabinet

I MOTHER EARTH

continued on page 47

"You wonder why bands have no money," Chris comments.

"We thought it sounded good," says Jag, "and we were prepared to go the rest of the way with it, but it's never a bad idea to give another approach a try. Our mixes were a little heavy, I guess. They didn't want people to pigeonhole us as metal band, and we understood that because they're strong songs."

As the gear-head among the band, Jag admits he might have driven the rest of the guys crazy — especially with his little green notebook in which he'd make comments about people's shortcomings in certain parts. "I wanted to choke the bastard, myself," says Chris.

But Jag makes no apologies: "At the end of the day nobody's complaining. We're all happy with the album. That's all that matters. We don't think about how much we fought in the studio."

Karen Bliss is a Toronto-based freelance writer

CM

THE ESSENTIAL

CONTACT

CANADIAN MUSIC BUSINESS DIRECTORY

NO CONTROVERSY HERE.

JUST THE BEST MUSIC DIRECTORY AROUND. PERIOD.

CONTACT, the indispensable guide to who's who and what's what in the Canadian music industry. To order your copy, call (416) 221-3366 with your Visa/Mastercard or mail cheque/money order for \$37.45 to:

THE RECORD, #410 - 4211 Yonge St., Toronto, ON M2P 2A9 PH: (416) 221-3366 FAX (416) 221-3324

The Passion of

PERCUSSION

Diverse
Resonant
Universal
Mystical
Synergetic

To write or talk of drumming is to begin a conversation that could conceivably go on forever. It's like art, it's constantly evolving. The vast idiosyncrasies that separates the different instruments are mind-boggling, yet there still exists a connection, and maybe we could call it a "universal conductor" for the rhythmic forces that magnetically draws us to the instrument. Whether it's the ancient Angola artform of Berimbau connecting to the Capoeira dancers' martial arts movements, to the Dervish dancers of the Egyptian Sufi performing with the tars, or the Taiko Drummers of Japan; the traditional danceforms that accompany the North Indian style of Tabla playing, to the Carnatic style of South Indian Mridangam — not to mention the giant Samba schools that exist in Brazil that incorporates the Surdo, Pandeiro, Agogo Bells, Shakers, Repinique, and Cuica to propel the nonstop dance and celebration of carnival — the topics and styles are as vast as there are peoples and cultures.

There could be eleven or twelve different places for the conversation to begin, just like rhythm! But to locate a central place of origin of the drum is very difficult. Its common use throughout the world has been shared among all mankind. Although most cultures use drumming and dancing in a parallel fashion, the continent of Africa is as deep rooted as any (if not more so). It also presents a bit of a grey area to a great many of us who wish to explore those places of origin with more earnest.

In 1844, to settle differences of fighting European nations, the political boundaries were drawn up with very little control (let alone care) of the native peoples of Africa. This was called the Bond of 1844, and is now the present border of the countries in the African continent. Many ethnic groups were congregated into small nations.

by Doug Sole

Percussion

A World View

Within these nations many cultural groups have created and/or maintained their own musical languages.

To understand all of the drumming languages is an impossible task, but it does represent a plethora of research material. If you have an appetite for rhythm, or want to just add something fresh to your own musical style, the world percussion stage and its common languages is a smorgasbord.

In this article, I would like to offer up a dinner plate of world drumming history, players, styles and comments on how the world percussion scene plays such an important role in today's society. (And yes, I did eat before I started this article, I guess I'm just looking forward to my next meal and a chance to play one of my drums!)

I remember when I was very young, four or five years old, I had made the decision that I wanted to be a musician, and my mother took me to see my father perform as the timpanist in the local orchestra. The concert started and the curtain came up — and the first sound was my father starting the national anthem with a thunderous timpani roll. I was so excited, I remember it like yesterday. That's where my love of music and drums began.

As I grew more interested in music, my mother enrolled me in private piano lessons, while my father continued to practice and play his drums around the house. Then one day, my father took me to a Nexus concert in Toronto, where I was exposed to my first real taste of world percussion.

I remember one of the pieces started in the dark, with Bob Becker playing one of the ancient African Zimbabwe instruments — the *Mbira* — an ancestor to the piano (the *Kalimba*, or the Zairian *Likembe* are all similar in nature). Different length metal tongues protrude from a piece of wood that is usually glued to a gourd shell. This is done to enhance the resonance and add to the volume as you “pluck” the tongues. A beautiful, mesmerizing low buzzing sound is created, and can be played quite easily by almost anyone.

In Zaire, the folk and pop music success lies in the ease by which the *Likembe* lines have been adapted to the guitar. The bands in Zaire (and Congo) are described as ‘rumba’ as well as ‘sokous’ (an addictive dance music which, in French, means to shake). Popular modern suggested listening for this style would be Kanda Bongo Man, Papa Wemba and Roy Lema.

The aforementioned Nexus concert was a catalyst for me. It gave me a chance to hear some of my favourite sounds presented in a way that both excited me and, at the same time, overwhelmed me into a feeling of uneasiness.

The excitement came from the power of percussion and its ability to communicate and stimulate every conceivable human emotion. The uneasiness came from the unknown. I wanted so badly to become proficient in the wonderful world of percussion, yet I saw this huge mountain of musical styles and techniques — not to mention the hours of practice to be done on just one of the instruments. To this day I hold both of those feelings, but I've come to realize that, because of the importance of music in our lives and the relationship we all share with rhythm, I will always enjoy climbing that endless mountain of musical styles to absorb something new.

In North America, music is viewed as a form of entertainment. Whether we turn on the radio to amuse ourselves in the car, or head out to a concert to watch one of our favourite performers in a stadium or small club venue, the majority of North Americans love to listen to music.

In Africa, music is viewed as a *lifestyle*. A reason to be. A form of honouring the joys of life, as well as religious beliefs. These styles could be described in two major categories: Festival music and Ritual music. Both are very powerful, and the importance of drums and their ability to communicate with either the people or the gods cannot be ignored.

Nigerian music has influence on many styles. One ethnic group in particular — The Yoruba of western Nigeria — holds a religious belief called *Santerla*. Within this religion, the Gods are honoured, as well as summoned through a music and drumming style referred to as ‘Bata’.

In Bata drumming, there are three players (or *Santeros*, i.e., *Santerla*), each performing on a double headed, hour-glass-shaped drum. Each performer has a single drum, and they are sized as a small (*okonkolo*), medium (*itUtele*) and large (*Iy·*). The Bata is a symbol of unity, and is made of solid wood. The master players of these drums are honoured by the *Santeros* as leaders of culture and music.

These drums are placed on the player's lap, with the higher tuned head on the player's left side. (For further research and study on this important hand drumming style, see *The Music of Santerla* by John Amira & Steven Cornelius, copyright by White Cliffs Media Company.)



Bata drumming has secured strong roots and created a second home in Cuba. Through the slave trade from West Africa to Cuba, more than 600,000 estimated slaves landed in Cuba from 1800 to 1870. The Yoruba was one of the largest ethnic groups represented. As for the approach to playing a Bata drum, it is similar technically to the playing style of the conga drum (only the Bata lies horizontally, as mentioned above). The skins are similar, as is the tuning method. For conga drums, the player usually has a pair and they are placed with the higher drum (*quinto* or *conga*) on the left side and the lower drum (*tumba*) on the right.

Getting back to Africa, particularly Nigeria, the *talking drum* is another very popular instrument. In Nigeria, it is called the *dundun*. This drum is double-headed and hour-glass-shaped, but its pitch change is controlled by the player. The heads are strung end to end and the player squeezes the drum under his arm (usually the left arm) as he strikes the head with a curved stick in his right hand. This causes the drum's pitch to change and allows for the "conversation" between players and/or listeners.

The first time I saw a talking drum being played by a true master, I was mesmerized. It was played by one of the percussionists in the band of Nigeria's most famous singer, King Sunny Ade. The show began with solo *dundun*, and I had a front row seat right below him. He began playing and "talking" to the audience. Each of the members of the band came on stage to join him one at a time. This grew to a 15-piece ensemble (of that, were seven or eight drummers). What a show! The *dundun* player didn't stop through the whole show and you couldn't wipe the smile off of my face.

Since then, I've purchased three talking drums and love experimenting with their possibilities. This instrument is a language, an ancient oral tradition. It is also a very important object that represents a culture which recognizes diversity and values honesty and knowledge.

One of the most popular modern styles of Nigerian music is 'juju', which is a newer form of the 'highlife' music styles from Ghana. Some suggested listening for Nigerian music would be Chief Ebenezer Obey, King

Sunny Ade, Fela Kuti and Gaspar Lawal (who has recorded with the Rolling Stones, Robert Palmer, Hugh Maskekela, and has a solo CD entitled *Kadara*).

In West Africa, the small country Ghana is a place of origin of another important African musical style called 'highlife'. The sound of this style was developed from the influence of European instrumentation, and the blending of the diverse ethnic cultures' use of drums, bells and shakers. (Highlife's name came from the so-called 'black-tie' dress that the dance music audiences wore.) Of those ethnic groups, the Ewe, Akan, and Dagbamba people (just to mention a few — the country of Ghana has seventy different tribal groups, each expressing its own distinctive and unique music and dance) have used a variety of wonderful drums and percussion to support their festivals, music and traditional dances for hundreds of years. One of Ghana's great teachers, author, ethnomusicologist and drumming master Abraham K. Adzenya, has influenced many musicians in North America (he is currently teaching at Wesleyan University in Connecticut).

Abraham is of the Fante people of Ghana and born in Gomoa, Aboso, Ghana. In this culture there exists, literally, a 'drumming family'. Not only are the instruments played by brothers and family members, but the drums themselves exist like a family. The drums are between three and six feet tall with a barrel-like shape. The skin is antelope (sometimes cowhide), and held on with pegs that penetrate the drum shell at a 45 degree angle (*Apentema* is the name). The smaller drums are played either in pairs or singly. There are three types of drum families that exist when these instruments are used. The *Fontomfrom* set is used at a state drum ensemble, and played for the royal dances for the paramount chiefs of Ghana. The *Kete* set has a special squared, checker-like design of wool covering the drums. This is a set of four individually-played single drums, one talking drum (*'donno'* in Ghana), a rattle-like gourd shell (*shekere*) with beads sewn around the body, and a single bell (*atoke*). These drums are ceremonial drums for chiefs of Ashanti. The third family is the *Agbekor* set. This set of five drums also uses a rattle and a bell. The lead drum is the tallest and sits on a stand so the player can

reach the skin. It is called the *Atsimevu*, and is played with a stick in one hand (usually the right) and the left hand strikes the skin without a stick.

Another extremely influential Ghanaian drum is the *Oprenten*. This is a single-headed drum, played between the knees, and is the forefather of the Congo drum.

Within much of the music of West Africa, there exists a standard bell pattern:



This standard bell pattern is usually played on a single bell and for a double bell set call a *Gankogui* (a forefather of the *agogo bells* of Brazil).

This bell pattern exists in many cultures' music, but because the supporting drum parts differ, and the lead drum differs, the music is not the same.

To become more familiar with the 'feels' that this 12/8 time line produces, try tapping these different underlying pulses as you sing the bell pattern:

A

Bell	
Pulse	

B

Bell	
Pulse	

C

Bell	
Pulse	

(This forces the Bell pattern into a 3/4 sixteenth note groove)

These examples help show the polyrhythmic nature of the bell pattern so commonly heard in African music. When playing (C) above, note the 'funky' feel that the underlying pulse of three produces.

Another very popular music style that is continuing to grow in North America is from the Malinke tribe. This musical style originates and expands from Guinea and reaches Mali, Burkina Faso, Gambia, the Ivory Coast and Senegal. These countries were all originally part of the Manding Empire, and produce very talented musicians. One of the most intriguing drums used in Manding music

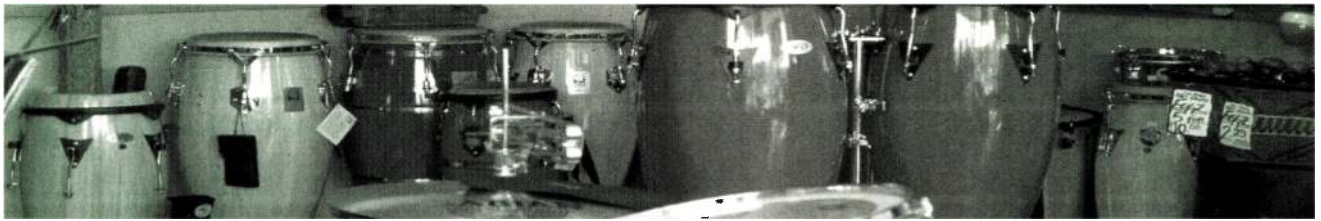
is the *djembe*. This powerful drum is single-headed (usually antelope, sometimes goatskin) with a head size of about 13" to 15". The upper section of the drum is bowl-shaped and the lower section expands out slightly, like a horn. These drums have become very popular because of their brilliant tone variation. When struck at the edge, the tone can be either very open and distinct or, when slapped or "popped", can be very aggressive like the rimshot on a

snare drum. The depth of sound that is produced when you strike the head in the centre is very powerful and low. With all of these sound variations available to the djembe player, it makes for a very useful drum — not only for playing support rhythms, but also for solo work as well.

In Guinea, the master djembe players are named 'Djembefola'. Not all djembe players are called Djembefola until they have spent many years studying the cultural rhythms, the social lifestyles and the natural heal-

ing powers of the indigenous plant life. If you want to listen to this style, there are a great many djembe players from Guinea to listen to for inspiration, but I could suggest Ladi Camara, Mamady Keita, Farafina (a percussion and musical dance group from Burkina, Faso) as well as the First Les Ballets Africains de Guinea, for a start.

As I write this article, I realize the influence of not only great musical styles, but also the importance of great musicians as leaders and teachers who have affected many people. Yet another one of those great influences that I add to my own list is native Senegalese drummer Doudou Ndiaye Rose.



The album is called *Djabote*, and is worth its weight in gold.

Another very popular music style from Senegal is 'Mbalax'. This style is growing thanks to the efforts of Youssou N'Dour and his band, as well as the music's deep traditional and polyrhythmic drum sections. Africa and its musical styles are the cornerstones of much of today's musical forms.

As time has evolved, so has our world music. As the European nations gained more economic control and explored the world, they transported much of the music of Africa, influencing and meshing with the many countries they traveled to. An important part of this was the effect that the governments and religions had in accepting and integrating the African slaves and their music into their own cultures in the Caribbean, South America and, lastly, into the United States.

In South America and the West Indies, the upheaval of lifestyles was extremely unsettling. The slaves, land owners and native Indians were all integrating and combining many cultures at a time of great social and economic stress. The Catholic church honoured and demanded rights for the slaves and they were allowed to retain their ethnic beliefs and, more importantly (to this article), their drums. Through adaptation and immersion, many of the African drum styles meshed with the Portuguese and flourished in this part of the world.

However, in the United States, land owners and plantations slowly began purchasing slaves from the West Indies. As the slave trade grew in the U.S., slave revolts and the appearance of underlying communication ability through the drums had become a problem, so they were abolished.

It is thought that in only some areas around New Orleans were the blacks allowed to play their drums and sing their music; this area came to be known as Congo Square. It took another 50 to 75 years before New Orleans began to give birth to the blues — a style of music that North America could call its own. The influence of society, the culture and what the people were feeling at this time was very potent, thus creating a strong bond to the music; and in fact, the momentum of the time helped create and produce that style of music — what generally happens when music is created at any level, either 250 years ago in Africa, 100 years ago in Brazil, 75 years ago in New Orleans or even today for that matter.

Thanks to the development of North American music styles — blues, Dixieland, jazz, fusion, funk, rock 'n' roll, etc. — the *drum set* has had a steady stream of evolution, but yet it is still a relatively new instrument as compared to the instruments of Africa referred to throughout this article. Thanks to the innovators and geniuses that excel on the drum set, it has become one of the most exciting instruments not only to listen to, but to watch.

As the instrument is a product of North America, the North American way of thinking continues to propel it to new levels. The influx of technology — whether it is instrument product development, recording styles or the recent introduction of electronics to the drum set — has allowed for the instrument's continued growth.

The larger manufacturing companies, with their research and development departments (notable in this field are Yamaha and Roland) are creating outstanding quality equipment. The drum set has evolved over recent

years (thanks to the efforts of a number of companies) into a machine with tremendous control and new ideas. With the introduction of sound sources with uncanny realism and on-board sequencers allowing for the creative geniuses to bring it to life, the possibilities are truly endless.

But ah, all this terrific gear usually comes at a price. And that's okay too, because the creative genius within ourselves will always find a way to grow — with or without technology. In fact, the African cultures grew tremendously "genius like" musical styles for years, without even one milliamp of voltage! When I look at the unbelievable balance that lies between the opposite styles and approaches to music, and the creativity that exists when ancient cultures' traditions merge with modern ideas, it doesn't surprise me that there is a renewed interest in wanting to return to the basics. The speed at which technology advances in North America — whether it is in music, communications or just our intense day-to-day lifestyle (the all-familiar 'faster is better' syndrome that technology automatically supports) — tends to overwhelm us. And when it does overwhelm us, we need to do something that helps us feel more grounded, more real, more rhythmic. The common language that rhythm speaks and the tool that voices this language is the drum. There is a quote in my book, *The Soul of Hand Drumming*, that is the essence of this belief, and one that I like very much: "The Djembe is a drum that has no ego. Its power can raise the hearts and dreams of mankind, while its mesmerizing subtleties absorb even the most malicious thoughts."

Today, with more modern pop styles of Africa evolving and gaining worldwide popularity, the music industry there is quickly developing its recording and engineering facilities. At the same time, they are interweaving the instruments and sounds of western modern music with their own percussive musical styles and traditions. They're taking that lead from the advancements in modern technology. Peter Gabriel's label Real World, based in Europe, is one label that has done a lot to bring these new world music styles into the international spotlight and yet here in North America, with the growing popularity of drumming circles, community music making and impromptu jams, I feel we are just beginning to reconnect with our souls and the power of music making. While this might take a few hundred years to develop, the North American "folk drumming" styles will continue to grow, if we let them.

There is a magnetism between the opposites. A magnetic connection that will continually evolve. It is at its infant stage and yet, is very important to both worlds. Important because it will help us understand not only ourselves, but each other.

DRUMS — Diverse, Resonant, Universal, Mystical, Synergetic.

Doug Sole is an accomplished drummer and percussionist who is author of the book The Soul of Hand Drumming, and co-owner of Soul Drums, a specially percussion resource centre in North York, Ontario. He has lectured on percussion technique as well as rhythm's therapeutic powers for various educational and corporate institutions across the country.

VOCAL



SHURE
BETA 58A

Just what is it that makes Beta microphones the world's most respected for live performance?

Ask a professional performer and you'll hear about Beta's remarkable response to vocals and instruments. While an engineer will talk about their tight, uniform supercardioid pick-up patterns which allow exceptional gain-before-feedback. And how Beta's technical precision turns every live performance into a studio-quality sound experience.

INSTRUMENT/
VOCAL



SHURE
BETA 57A

VOCAL



SHURE
BETA 87

IS IT ART OR ENGINEERING?

The Premium Performance Shure Beta Microphone Family

If you're miking an entire stage, you'll want the full Shure Beta Line. It includes the improved Beta 57A and 58A with smoother response and lower handling noise.

INSTRUMENT



SHURE
BETA 56

The premier Beta 87 brings accuracy and detail to vocals. And to drive it all home, complete your stage with the exciting new Beta 52 for your kick drum and the unique Beta 56 for drums and other instruments.

Is it art or engineering? With Shure Beta, it's one and the same.

KICK DRUM



SHURE
BETA 52

SHURE®

THE SOUND OF PROFESSIONALS... WORLDWIDE

A.C. Simmonds & Sons Ltd. 580 Granite Ct., Pickering, ON L1W 3Z4

Tel: (905) 839-8041 FAX: (905) 839-2667

World Radio History



YAMAHA
...the best for the bucks anywhere!

The new Stage Custom™

DTX™ ...Hot!

Yamaha Custom™ ...why play somebody else's?

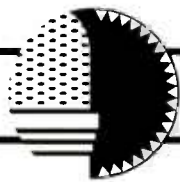
Yamaha Drums...

They're what you should be playing.

YAMAHA®

Band & Orchestral Division
PO Box 899
Grand Rapids, MI 49512-0899
Yamahaed@ix.netcom.com

Yamaha Canada Music Ltd. 135 Milner Ave., Scarborough, Ontario M1S 3R1 Tel. 416 298-1311 Fax. 416 292-0732



BY BRIAN VOLLMER

DEVELOPING VOCAL TECHNIQUE

As a singer, you may ask yourself, "What type of voice do I have?"



One indication that you have is the *pitch* and *timbre* of the speaking voice.

If your voice is fairly high pitched, the chances are that you are a soprano or tenor. Conversely, if your voice is low pitched, you are probably a contralto or a bass. If your voice is pitched somewhere in between, you are likely a mezzo soprano or a baritone. The mezzo and baritone are the normal voices for female and male.

If you are a soprano or tenor, your low sounds will be weak or non-existent around middle C, but your range should extend to high C. The contralto and bass ranges start at C or D below middle C and extend two octaves up. The mezzo and baritone ranges begin at the G below middle C and generally extend two octaves upward.

The length and thickness of the vocal chords determine what type of voice you have. The thicker and longer the chords, the lower the voice. The shorter and thinner the chords, the higher the voice. An example of this can be found in the piano. The bottom strings are long and thick and the top strings are thinner and much shorter.

If you are a contralto or bass, you should **never** attempt to sing the higher notes of the upper voice ranges.

When you begin to learn Bel Canto, do not attempt, at first, to vocalize in the upper range. Practice in the low or foundation of the voice. If a singer should experience vocal difficulties, it will probably be the result of entering the high range too soon. The high part of the range is a study in itself, and should not be rushed into without establishing the technique in the lower part of the range first.

It might take a year or more, using the technique every day, to coordinate all the parts of the technique.

Vocal exercises, which are part of learning this, will be used to develop the technique. Vocal exercises are pure sound, you can't hide your vocal faults.

In a song, there are involvements: words, melody and rhythm. Emotion is also involved. The melody is a change of pitch and a change of syllable or vowel sound put to rhythm.

The exercises you are going to use also change pitch and vowel sound. The only thing missing will be the emotional involvement.

It should not prove too difficult, once you have established the technique, to transfer it to the production of a song. But establish your technique first.

In my next column, I will present some specific vocal exercises to practice which will help you in developing your technique.

**Note: As I have mentioned in previous columns, many of the words and explanations I use in my writing are taken verbatim from Edward Johnson, my vocal coach for the last 18 years. I can find no better way to describe the Bel Canto technique than in the words Mr. Johnson has used himself, and it is with his permission that I use them.*

BRIAN VOLLMER TEACHES VOICE IN LONDON, ONTARIO.

SAVED

Canada's MIDI & Digital Audio Specialists!

SALES • TRADES • RENTALS • REPAIRS
FINANCING • SPECIAL SERVICES

MIDI Music Production

Keyboards & Sound Modules
General MIDI Instruments
MIDI software for Mac, PC & Atari CPUs
MIDI Interfaces for Mac & PC CPUs
Sound Libraries & Expansion Boards
Canada's original MIDI retail specialists!

Lines:
Alesis
Digidesign
Dynatek
E-Magic
E-mu
Korg
Kurzweil
Lexicon
Mackie
MOTU
Opcode
Panasonic
Radius
Roland
Steinberg



Professional Audio

Digital Audio Production Systems
Digital Tape Recorders & Synchronizers
Digital Signal Processing Devices
Mixers & Recording Consoles

Macintosh Computers

Macintosh CPUs & Storage Systems
Monitors & Display Systems
Printers & Peripherals

All this plus the best technical support available anywhere!

SAVED BY TECHNOLOGY

10 Broadalbane St. • Toronto ON • M4Y 1C3
416 • 928-6434 Fax: 416 • 928-0262

TOP QUALITY BEST PRICE



1-800-363-8273

Manufacturing since 1975

Call us for:

CD'S & CASSETTES

CD Rom	Graphics
Sonic	Design
Solutions	Film
Mastering	Pre-Press
Digalog	Printing
CD-R	Packaging

GUARANTEED

WITH COREY HART

EVOLVING AS A WRITER: CM SPEAKS TO COREY HART



CM: You went through ups and downs in your twenties. For anyone, that's the main growing period as a personality, as a human being. Can you look back at your old albums and still enjoy them?

Hart: Often I'm asked if this album's a complete departure and if you've reached a new way of writing your songs. And I hear the roots of what I'm doing on this record on my first album. There are certain songs on my first album that, when I listen to it, I hear the mistakes in the way that I'm singing; I hear some of the limitations of the technology and how it was recorded and the production and some of my choices of lyrics. But overall, there are certain songs that still resonate for me, that I feel hit the mark and show potential in the songwriting.

CM: What was your forte back then? What did you always have a handle on in terms of writing — a melody, a chorus, a lyric?

Hart: I think they were evenly balanced at that point. I think my lyrics have developed, as has my understanding of melody developed. But I think they were pretty much even-handed. If there was a strength, I think they were pretty evenly matched earlier on in my career. I think, where I have seen the glaring differences is in the way that the songs are put together — the directions, the choice of instruments, the choice of textures that you would apply as a production idea. I started to produce on my second album (1985's *Boy In The Box*); I co-produced. I was the third of three producers, and as it progressed, I became more and more involved in the production. And that's where, with my fourth album (1988's *Young Man Running*), I feel I started to understand where the making of a record takes place.

CM: If you take someone like Alanis, as soon as she injected her personality into her songs, she became successful because it was natural. Were you an awkward songwriter at that young age, trying to write for the "pop format"?

Hart: No, I think that what I was writing as a 21-year old reflected the world through a 21-year old's eyes. And some of it is juvenile. Some of the songs on my first album (1983's *First Offence*) were written when I was 16, 17, 18.

A song like "It Ain't Enough", I wrote when I was 18. "Sunglasses At Night" I wrote when I was 20. There's only so much you can expect from someone at that age (laughs). I'm not Dylan Thomas, nor will I ever be. I think that the evolu-

tion of me as a songwriter parallels my evolution of me as a young man into a man, as simple as that.

CM: With this record (simply titled *Corey Hart*), there's some pretty personal stuff on there. Was it a cathartic process for you? Are you compelled to address your emotions in a song?

Hart: I wasn't under contract. I didn't have a record deal and I really didn't think that I was going to make any more albums. I hadn't recorded in about four years. I went through some very significant personal changes in my life that triggered a volcano of emotions and those emotions found themselves in songs. That's the way that I deal with things. I write. So I ended up writing and writing and writing again. I hadn't written in a long time. And suddenly, I was surrounded by all this material and people around me encouraging me to record another album.

CM: What was holding you back?

Hart: I had recorded six albums from '83 to '91. That's almost an album every two years, and I just felt that to churn out an album every two years at that clip, when the last albums weren't very successful and I wasn't happy, and continue to just follow that pursuit, seemed counter-productive.

CM: Were you not happy because they weren't successful or were you not happy with what you were putting out, or were you just not happy?

Hart: There's some albums that I like more than others. When they were recorded and released, I put everything that I could into them and I applied the same amount of integrity that I do all my work. I felt that there was a sense of disillusionment and I felt that I needed to retreat a bit and figure out if I wanted to keep doing it because it wasn't working at that point. It saps something from you. I think that any artist that says it wouldn't affect them is not being honest. I said, I don't know if I want to stay with it any more. I don't know if it's fulfilling me any more. I was dry. I didn't have any more songs.

CM: Once you felt the inspiration again, what instrument did you write on?

Hart: I write on piano, 99 percent.

CM: Do you write out all the parts?

Hart: No, I don't know how to write music. About 60 percent of the time, I'll be able to say I'm going from an A-minor to a F-sharp or something.

CM: What do you lay down the songs on?

Hart: I don't believe in demoing. I've never really demoed in my career. I did a

few demos on this album because when I signed with Sony, they wanted to hear what I was doing and I wanted them to know what they were getting into (laughs). So I went down to Nashville and recorded a few demos with a few of the musicians, and those tracks ended up being on the record. And then I did some in Montreal. Once I signed (to Sony), I went out to Los Angeles to record the album (with co-producer Humberto Gatica).

CM: What did you have to give those musicians?

Hart: The song is completely finished. There isn't holes where I say, need a bridge and I have to think of something. From A to Z, it's charted out. Let's say the session is starting Monday morning. I show up and the first musician that comes in is Kenny Aronoff on drums. I sit at the piano and I'll play him the entire structure of the song and he'll chart out the song from amount of bars and the chorus and bridge, etc. I will talk to him about which rhythm I'd like to use for the song, maybe play him some examples, and then a half-hour later, the bass player and the guitarist arrive. I'm at the piano. I play the song again. They learn it. And an hour later, we're tracking the basic track. It's all done in about five or six hours. I work with very talented musicians and they bring their own style and texture and ideas to the process. It becomes an ideas-fest and it's my job as a producer to sort out the ones that remain true to the essence of the song. And my bottom line is the song has to work on its own, me and the instrument — period.

COREY HART'S SEVENTH ALBUM IS SELF-TITLED. IT MARKS HIS DEBUT ON SONY MUSIC ENTERTAINMENT (CANADA) WORLDWIDE.

— INTERVIEW BY KAREN BLISS

CM

BY STEVE PARTON

STEVE PARTON IS A FREELANCE SOUND TECH WHO PERFORMS WITH THE BREMEN TOWN MUSICIANS.

MICROPHONES ON THE STAGE



The applications of microphones in live sound are evidently quite different than those in the recording studio. For instance, one rarely sees ribbon mics on the stage, what with their fragility and high cost. When you see Harry Connick Jr. and his subsequent carbon-copies using a vintage RCA ribbon mic in concert, know that it is but a modern copy with a DYNAMIC microphone capsule inside; rest assured also, that he probably used a condenser mic to record those vocals for the album, and also for the video in which he clutches the said ribbon mic.

THE INPUT TRANSDUCER KNOWN AS A MICROPHONE

An input transducer is defined as "a device which converts acoustical energy to electrical energy". In the case of a simple dynamic microphone, acoustical energy (sound) encounters the microphone's diaphragm, which vibrates. This diaphragm is attached to a metal rod, around which is wrapped a coil. When the diaphragm vibrates, the rod moves back and forth within the coil, and an electrical signal is induced. Thus, acoustical energy has been transformed into mechanical energy and then to an electrical signal which is amplified to a useable level and manipulated at the mixing console.

TYPES OF MICROPHONES

In live sound, the mics are usually **dynamic** or **condenser**. Dynamic mics, a.k.a. **moving-coil** mics, are the most common and can be used for almost anything and everything, although there are some things better covered by condenser mics.

The above definition of a simple microphone had only described the moving coil type mic. A basic condenser microphone is much different. Inside the capsule, there are two metal plates; one is stationary, the other is free to move back and forth. This plate moves because, like the rod in the dynamic mic, it is attached to the microphone's diaphragm, and will move with the diaphragm's vibrations. Now here is where it gets complicated: As the distance between the two plates is continually varied, the **capacitance** changes. A voltage is not **actually** induced, as was the case with the dynamic mic; rather, the condenser mic **PROVIDES** a voltage to the plates, and the changing capacitance causes the voltage to change proportionately to the diaphragm's vibrations. Thus, there is once again an electrical signal representing the acoustical energy (sound) which has entered (or has been picked up by) the microphone. Because a condenser mic works on the principle of the electrical component known as a capacitor, these mics had, at one time, been referred to as **capacitor** mics.

PHANTOM POWER

As was just stated, condenser microphones utilize a voltage for the two capacitor plates. This voltage must come from somewhere such as an internal battery or an external power supply. Al-

though these two methods of supplying a voltage are sometimes still used, there is a more convenient method known as a **phantom power** supply. The voltage that is supplied is usually 48-volts positive and indicated as such (+48v)*. This power can come from a console, a mic pre-amp or an external box specifically made for providing phantom power. The voltage is sent to the microphone via the three-pin XLR mic cable and, interestingly enough, does not have to match the mic's voltage exactly. Often a microphone will indicate a required voltage of, say, "9- to 48- Volts".

The signal that is produced by the capacitor plates is at a level so low that it requires a pre-amp in order to raise it to a useable level. This pre-amp is the second reason for condenser mics requiring phantom power. Oh, and by-the-by, the voltage in question is **DIRECT** current (DC).

You now know a bit about the make-up of condenser mics. From these facts, you can derive other facts (i.e., condenser mics are very sensitive, fragile and expensive). On to the next part...

PZM MICROPHONES (A.K.A. BOUNDARY OR PRESSURE RESPONSE MICS)

Normally, a microphone that has a cable permanently attached to it is better left in the toolbox where it was found. One exception is the PZM microphone, which sometimes comes with the cable attached. PZM stands for Pressure-Zone Microphone. This type of mic works by picking up the direct reflections of a sound source as they (the reflections) hit a given surface on which the PZM mic is placed. This surface could be a wall, a floor, a small plate fashioned from a reflective material such as plexi-glass, or it could be the soundboard of a piano.

Generally, PZM mics have an electret capsule which is similar to a condenser mic in that there are two capacitor plates which require a voltage (phantom or battery).

PAD SWITCH (A.K.A. ATTENUATOR)

A pad switch can sometimes be found on a microphone, and serves the same function as it does on a console. A pad will lower the input sensitivity by 10, 20 or 30dB to protect the microphone's diaphragm. In the case of a condenser mic, the pad is to protect the mic's internal pre-amp, and so the attenuation must occur here rather than at the console, where a pad switch would be useless. With the pad, the mic can be used for a soft flute one night, and a booming floor tom the next.

In upcoming columns, we'll find out about polar patterns and applications. For any live sound questions, I can be e-mailed at: musicnow@ftn.net

* To The Electronic Tech-Heads Who Insist That One Cannot Technically Supply A Voltage: Yes, I know, I should probably be using the term "current" rather than voltage, but unless one is familiar with the relationship between current and voltage, I'm going to speak in terms of volts, at least as it pertains to phantom power.

FREE!

GUIDE TO MASTER TAPE PREPARATION



Don't waste your recording budget. Our FREE 68-page booklet is full of tips from the manufacturing side on how to prepare your master for error-free manufacturing.

A must for recording musicians and studios.

Call today for your FREE copy and our 1996 full color catalog:

1-800-468-9353

24 HOURS TOLL FREE

FAX 609-661-3458 • <http://www.discmakers.com>



DISC MAKERS

MUSICIANS



Choose from hundreds of quality previously owned musical instruments at great prices!

BUY-SELL

The Smart Shoppers Paper

Available weekly, wherever newspapers are sold in Metro Toronto

P.S. Re-sell your instruments fast with a FREE AD!

(416) 964-2100



...RECORDING

BY KEVIN DOYLE

PORTRAITS IN JAZZ



This past summer, I had the great opportunity of recording six of Canada's premiere jazz guitarists for a tribute to the legendary Wes Montgomery.

The producers, Bill King and Greg Sutherland, approached me with the concept of recording live to 2-track, two songs from each artist in the two six-hour sessions. They also expressed that they would like to keep the takes to a minimum, with no editing and no multi-track back-up. So I had to get the music sounding right, very quickly.

With all the guitarists using different backing bands with different instruments, the only way of recording like this was to select good microphones for the bass, drums and guitars, and adjust EQ and balance as each set-up would dictate.

For the bass drums I used a Fet. 47 (miking the front head). The 47 has great low frequency response but lacks punch, which I didn't really need. For the snare I used an SM 57; on the hi-hat, an AKG 452; for the toms, a KM 84 for their rich sound; and on the overheads I used a pair of AKG 414s.

When working on getting drum sounds, I started with the overhead microphones, placing them in a position that would capture a sound, representing a good balance of the kit and of the amount of liveliness in the room. After achieving this, I mixed in the close mics to add presence to the overall sound. With jazz drums, I feel it's necessary to get a very natural live sound, and try to keep the processing to a minimum. With bass, I like to use two mics: a tube U-47 placed in front of the F-hole, and a KM 84 placed above the fretboard to add brightness. To keep the low end under control, I used an LA 2 compressor sparingly.

When it came to choosing a guitar microphone, the criteria had to be that the mic would have a flat frequency response, a low noise floor, and also be able to handle a high SPL without using a mic pad.

From previous experience, I decided to use a Sanken CU 41, an excellent, high-quality condenser microphone that sounds great on virtually anything.

The first guitarist was Reg Schwager, a young and very talented guitarist who used a late '70s Gibson ES-175 with an Ampeg Jet II. This combo produced a very good, full traditional jazz guitar sound.

The second guitarist of the evening was Ted Quinlan, who also used a Gibson ES-175, but with a 1979 Fender Vibrolux Reverb. Ted's sound was traditional, but somewhat more modern than Reg's.

Rob Pilch chose to have Doug Riley on B3, playing both chord accompaniment and bass pedals. I used three U 87s with no EQ or compression; and at the end of "Round Midnight", Doug really utilized the bass pedals. I must inform some people that playing this song at a good level will really give your woofers a serious workout. It's really nice once in awhile to record music that, dynamically, gets way out of control.

Rob used a 1988 Tom Anderson Custom Pro with a Fender Deluxe reissue. This combo produced a very modern and warm type of jazz sound.

Ed Bickert, probably Canada's most well-known jazz guitarist, famous for his very mellow sound, used a mid-'60s Fender Telecaster with a Roland Cube amp.

I was amazed at how warm and mellow Ed's sound was, considering his set-up was all electric.

Peter Leitch used a guitar I've never seen before, a mid-'70s Atilla Zoller that sounds wonderful on its own, without amplification. However, he did use a Poly Tone Mini Brute, that gave it an electric edge. To maintain an acoustic quality, I placed a Sennheiser shotgun in front of the f-hole and balanced it with the amp.

Of all the guitar players, Sonny Greenwich was the only one to use any kind of processing (a Korg DDL). His guitar is an Ibanez "George Benson" model and he used a 1980 modified "Stage Amp 400" for amplification. Sonny had the most electric types of sounds.

Overall, the album is an excellent representation of diverse guitar sounds, with some excellent playing by great players. A joy to record, and certainly a must for any guitar player's music collection.

KEVIN DOYLE HAS ENGINEERED RECENT PROJECTS FOR SHIRLEY EKIHARD, HAREM SCAREM AND LAWRENCE GOWAN, AND IS CURRENTLY HEAD ENGINEER AT D.A.V.E. (FORMERLY SOUNDS INTERCHANGE).

CM

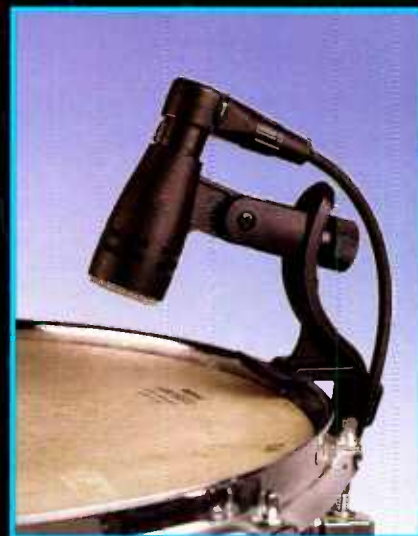
When **ONLY** the **best**
will do...

HIGH-POWERED
TOP PERFORMANCE

The **MD 504** microphone for instrumental sound recording embodies the **Sennheiser** legend.

The **MD 504** is miniature in size yet can handle extreme acoustic pressure; it is highly resistant to scratching from unexpected knocks. Its impressive low-frequency sounds and excellent transient reproduction make it the ideal microphone for percussion sound recording.

The **MD 504** guarantees maximum sound exposure when only the best will do!



SENNHEISER
SOUND PERFECTION

221 Labrosse Avenue
Pointe-Claire (Quebec) H9R 1A3
Telephone : (514) 426-3013 / 1 800 463-1006
Fax : (514) 426-3953 / 1 800 463-3013

WORKS MIRACLES LATE AT NIGHT.

Introducing the quietest*
and most transparent 8-bus
console in the industry,
the new Dual Input 48/24
EURODESK MX 8000
from Behringer.



Your Ear Is Our Judge

New Low Retail Price \$3299^{CDN}

*The EURODESK, like all Behringer mixers, is the only one in its class using 4580 operational amplifiers which provide 30% quieter performance overall.

Also available with optional meter bridge and CYBERMIX automation for PCs running Windows.
For a free EURODESK brochure, please call (516) 364-2244 and ask for Eric (E.O.) Oppenheimer,
fax (516) 364-3888 or write to Behringer Sales, Samson Technologies Corp., P.O. Box 9031, Syosset, NY 11791-9031.

Behringer is exclusively distributed in Canada by Samson Technologies Corp. ©1996 SAMSON



With so many specialty television channels available today, video airplay has become an important selling tool for musical artists to reach the public with and increase record sales. We asked Paul Corbin, a key figure in the country music broadcasting industry, for some tips on how to make effective videos that can compete in the market and will gain television airplay.



THE BOTTOM LINE ON VIDEOS

Tips From Paul Corbin

CM: When did the use of videos on television start?

Paul: The start up of country music video was back in 1983. When TNN began, there weren't enough current videos for us to put a half-hour show on the air, so we did a weekly half-hour with what we had, and some older videos that were mostly produced with a track playing to visuals of birds, leaves, trees and streams. No conceptual videos, for the most part, had ever been done.

Videos started to be produced around 1985. A number of record companies began experimenting with concept and performance videos for their artists and then there was more of an inventory; and as that expanded, we moved that half-hour show to an hour and added a weekday half-hour show called "Video Country". After a number of years, TNN expanded to "Video Morning" and "Video P.M." All these shows were hosted programs and eventually became non-hosted.

CM: Is there any new basic research we should be aware of before making a video?

Paul: According to recent research from focus groups and market surveys, we have found that viewers, particularly for the target market of women 18-45, prefer videos that have a story line — 'conceptual' videos are preferred over 'performance' videos. Also, colour is preferred over black and white. There seemed to be a strong feeling about reverting back to the use of black and white unless there was some historical reason for it. There is negative feedback on black and white.

Some record companies have recently done some brand new research regarding the conversion of people who watch video to people who purchase music, and in the short time period of just a year, they have noticed a huge increase in the amount of material purchased as a result of watching videos. Another point was the video recall was very strong.

CM: If an artist is having a video done, should they design their own concept, or should that be left to a professional?

Paul: I think the visualization frankly starts with the songwriter, who I don't think is often consulted. Particularly if you are going to do a concept video, it's very important to not only work with professionals who know what, conceptually, can happen, and that have the technical capability, but also with someone who will sell the music and sell the story. There's a difference between being artsy and being commercial. A professional is needed who has a keen sense of both.

CM: So it's essential to seek out a professional, as opposed to the artist saying, 'I've got a good idea for a video,' and getting the local college of art to produce it as a student project to save costs?

Paul: They just won't be accepted for broadcast. The production quality is poor, or the storyline doesn't work, or they have made

some basic or classic errors in the presentation — those are rejected just out of hand.

CM: So whatever money they've spent, they've wasted.

Paul: Yes; but I also have the example of a well-known artist spending half a million on a video which was well produced, but the song wasn't popular and so the video didn't run very long.

CM: So a great video can't save a poor song. What are the basic guidelines for effective video production these days? What are the first things that TNN or CMT takes into consideration when selecting videos for airplay?

Paul: The film look is extremely important. It has to have film quality; there's a richness and depth to film that you don't find in video. You have to stay close to the song — you can't have a lot of storyline going ahead of the message or a lot of storyline going on behind. Some people would like to make nine-minute videos with a dramatic intro and then some kind of dramatic closure, with the music in between. That's not acceptable.

Taste has a lot to do with it — the gratuitous use of violence, the gratuitous use of sex is not acceptable. TNN and CMT see themselves as 'gatekeepers' of these standards, and the audience feedback for both services is that people trust the networks' judgements on what's appropriate and what isn't, and therefore have no qualms about leaving the station on night and day for the family, young and old, to watch without the risk of embarrassment or viewing unsuitable material.

CM: Are there three pointers that you would give to a potential video shopper?

Paul: Hire a good producer, a well-known producer. Check out their credentials, check their show reel, make sure what they have done in the past matches with what you would like to see done with your music and the creation of your video; and if they're going in a direction that you're not happy with, then look for some others. There are a lot of qualified producers in the field.

Second is to make sure that the concept itself fits the song. You don't want to do a video that doesn't have any real relationship to the song. There have been some videos that have had themes added to songs that don't necessarily relate well.

Finally, make sure that all the mechanical rights have been taken care of, that all the rights have been cleared to shoot a particular scene and that you have the right to shoot those individuals who are performing or being presented within your video, so that your clearances match with what the industry standards are.

PAUL CORBIN HAS AN IMPRESSIVE CAREER IN MUSIC AND ENTERTAINMENT, TELEVISION AND RADIO BROADCASTING SPANNING 36 YEARS. HE IS V.P. OF MUSIC INDUSTRY RELATIONS FOR NASHVILLE-BASED GAYLORD ENTERTAINMENT, WHICH OWNS THE NASHVILLE NETWORK (TNN) AND IS A PART-OOWNER OF COUNTRY MUSIC TELEVISION (CMT).

CM



Products Featured In This Issue of Hot Gear

Tascam 564 Digital Portastudio

Sabian Adds 13" Salsa Splash to
El Sabor Latin Cymbal Line

Zoom 505 Guitar
Multi-Effects Pedal

Klipsch KP-102

Sennheiser Expands Modular
Electret Capsule Line

Martin Audio WM0.5 Stage
Monitor

Alesis QS7 64 Voice Expandable
Synthesizer

Behringer Powerplay
Headphone Amplifier

Ovation Elite

Allen & Heath GL2000 Console

Mackie Fr Series M-1200
Premium Power Amplifier

Yamaha ProR3

Korg Soundlink Digital
Recording System

TASCAM 564 DIGITAL PORTASTUDIO



Tascam has introduced the 4-Track MD 564 Digital Portastudio. Combining the operational ease of the famed Portastudio line with random access capability and a convenient means for both data storage and exchange, the new 564 Digital Portastudio ushers in an entirely new era of high quality, cost-effective digital recording. Geared toward the musician who desires fast and flexible editing control, this exciting new MiniDisc recorder provides numerous random access functions including instantaneous locate capability, erase, divide, combine, Bounce Forward and a multitude of additional new features to make those recording sessions hassle-free and better sounding than ever.

Features include Auto Punch In/Out with rehearsal, 3-band EQ and sweepable mids, two AUX sends, four mono channels, four stereo channels, balanced XLR inputs for use with high quality, professional, low impedance microphones and a rotary control for jog and data entry functions.

MiniDisc technology enables users of the 564 Digital Portastudio to have tremendous editing control over their recordings. The 564 provides the ability to locate to any point instantly. Unwanted material can easily be erased; you can 'divide' one segment into two, or even 'combine' two segments into one.

Songs can be divided into as many as 20 patterns by placing a series of index markers throughout the song. All patterns and tracks can be named, and by using the Repeat function, the 564 enables you to rearrange your music.

The 564 Digital Portastudio provides conventional 'Ping Pong' recording as well as the all new Bounce Forward function. Bounce Forward enables you to create a series of submixes, complete with effects and EQ, and carry that stereo mix 'forward' to the next song location on disc. Should you later decide to go back to the original tracks, they are still on disc in the original location!

If you're a MIDI user, you can use your MMC (MIDI Machine Control) capable sequencer to control all transport and track arming functions of the 564. Finally, your recorder and MIDI system are locked and controlled from one convenient station and you won't sacrifice a track for sync code!

The 564 Digital Portastudio is the only Mini Disc based multitrack recorder that provides an S/PDIF digital output. Now you can master digitally to DAT — all the while preserving the high-end clarity and punch of the original recording. By incorporating the MD Data format, you'll be able to remove, transport and archive your work as easily as working with tape. No complicated off-loading to free up a hard disk for the next project — simply pop in another MiniDisc and you're ready for that next session! Each inexpensive MD Data disc provides roughly 37 minutes of 4-track recording time.

For more information, contact: TEAC Canada Ltd., Tascam Division, 340 Brunel Rd., Mississauga, ON L4Z 2C2 (905) 890-8008, FAX (905) 890-9888.

SABIAN ADDS 13" SALSA SPLASH TO EL SABOR LATIN CYMBAL LINE

The 13" El Sabor Salsa Splash is the latest model in Sabian's lineup of El Sabor cymbals for Latin and Afro-Cuban drummers and percussionists. Playable by hand or with sticks, the Salsa Splash splashes with accents that are fast, bright and cutting — the result of a very thin edge — making this an ideal cymbal for punches in even the fastest rhythms. Slightly oversized for added volume (traditional splashes are sized up to 12") the Salsa Splash features a solid, unlathed bell for articulated clavé patterns and tightens up sound projection for increased impact.

The El Sabor lineup of 'Latin' cymbals was created in response to the needs of many of the world's leading Latin players like Tito Puente, Ramon Banda and Joey Heredia.

Like all Sabian AA cymbals, this new 13" El Sabor Salsa Splash is created from pure Sabian bronze and is available in Natural or Brilliant finish.

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





ZOOM 505 GUITAR MULTI-EFFECTS PEDAL



The new Zoom 505 Guitar Multi-Effects Pedal offers guitarists 24 different effects (up to nine simultaneous) including reverbs, delays, chorus, pitch shifter, auto wah, various analog distortions, compression/limiting, acoustic guitar effect and amp simulator, to provide for hundreds of different sounds.

The system features twin pedals for easy up/down access to programs and bypass; 24 user-programmable memory locations, simple "key-touch" programming and Zoom's new ZFX-2 digital processor for CD-quality sound. The Zoom 505 incorporates an auto-chromatic tuner, stereo line output/headphone output with master level control, and an input for the optional Zoom FP01 Expression Pedal, which allows for full 2-octave pedal pitch bend, pedal wah and volume control.

The unit is DC (9V) battery-powered, or by optional AC power adaptor. The Zoom Multi-Effects Pedal is also available for bassists as the Zoom 506 model.

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

KLIPSCH KP-102

Based on the design of the KP-101 acoustic suspension speaker system, Klipsch Professional's new KP-102 is a compact, two-way system in a trapezoidal enclosure utilizing an eight-inch woofer and Tractrix Wave™ horn-loaded one-inch compression driver.

Delivering high output with low distortion, the system is ideal for side-fill, foreground and near-field monitoring applications. Its trapezoidal shape, high efficiency and wide dispersion make it equally ideal for use as a theatre surround or under-balcony fill, and in distribution systems or delay-line applications.

The KP-102 makes use of Klipsch Limiter Protection (KLIP™) circuitry to automatically protect its high frequency section from being over-driven. The KLIP circuit uses a semiconductor to monitor input to the tweeter. When the input exceeds the safe power handling limit, the circuit reduces the level to the tweeter. As soon as the input level decreases to a safe level, output returns to normal. The KLIP circuit allows the speaker to deliver all of the useable output on musical peaks without degrading sound quality.

The enclosure is constructed of 3/4-inch nine-ply void-free plywood, internally braced and lined with acoustical foam. A cloth grille is attached with 3M Dual Lock fasteners. Input connections on the rear are parallel-locking Neutrik 1/4-inch phone jack and parallel red/black five-way binding posts.

Offering a wide variety of mounting options and available in a number of cabinet finishes, the eight-ohm KP-102 features a power handling of 100 watts (AES standard) and a maximum continuous output of 115dB (1m, 300W input). Sensitivity is rated at 95dB SPL (1m, 2.83V input) with the maximum long-term acoustic output power calculated at 0.93 Acoustic watts.

For more information, contact: Evolution Audio, 975 Dillingham Rd., Pickering, ON L1W 3B2 (905) 839-3775, FAX (905) 839-4357.

Gibson
USA

**PURE
ROCK
&
ROLL**

In Canada:
YORKVILLE SOUND
550 Granite Court
Pickering, ON
L1W 3Y8



SENNHEISER EXPANDS MODULAR ELECTRET CAPSULE LINE



The ME64 cardioid microphone capsule is the newest addition to the K6 modular condenser microphone system. The uniform directional characteristics of the microphone give the ME64 highly consistent attenuation of rear-axis sounds, making it an excellent choice for studio recording and sound reinforcement work. Its high output provides superior tape saturation, yielding maximum signal-to-noise ratio.

Powering of the capsule is achieved with either AA battery power (K6), or phantom power, (K6 or K6P). The output of all powering modules is balanced, low impedance (200 ohms), and terminates in a standard 3-pin XLR connector. A bass roll-off switch compensates for proximity effect in close miking or for wind rumble in field recording.

For more information, contact: Sennheiser (Canada) Inc., 221 Labrosse Ave., Pointe Claire, PQ H9R 1A3 (514) 426-3013, FAX (514) 426-3953.

MARTIN AUDIO WMO.5 STAGE MONITOR



Martin Audio has introduced the new WMO.5 Stage Monitor.

The WMO.5 is a miniature, high performance, low profile stage monitor designed for use where stage space is restricted and for broadcast situations where visually unobtrusive floor monitors are required. It can also be used on a stand to provide high level personal 'spot' monitoring. Additionally, cabinet inserts allow it to be inverted and mounted in corners for foreground and other fixed installation applications.

It is a passive 2-way system featuring an 8" bass driver and a 1" inch ferro fluid cooled compression driver on a 50 x 70 degree horn, with the major axis of the horn mounted vertically instead of horizontally to increase the listening window in the vertical plane and reduce it in the horizontal plane.

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

The Philosopher Kings

Mixing jazz, pop, and hip-hop into a smooth polished sound takes a lot of talent and the best strings in the world. The Philosopher Kings have both.

D'Addario®

THE PLAYER'S CHOICE

Farmingdale, NY 11735 USA • E-Mail: strings@daddario.com • Home Page: <http://www.daddario.com>



ALESIS QS7 64 VOICE EXPANDABLE SYNTHESIZER



The Alesis QS7 64 Voice Expandable Synthesizer is a 76-key keyboard that's designed for stage performance, MIDI studio composing and digital studio recording.

The QS7 features a 76-key semi-weighted keyboard with aftertouch and release velocity. The QS7 incorporates 16 megabytes of onboard sound ROM. It features Alesis' phase-accurate stereo grand piano voice, as well as a full complement of organs, strings, drums/percussion, brass, woodwinds and rhythmic/sonic loops. It also features several banks of both new and classic synth textures, including waveforms from Keith Emerson's famous analog modular synthesizer. The QS7 offers 640 Programs and 500 multitimbral Mixes, which may be expanded to offer 1660 Programs and 1300 Mixes (32MB of ROM) using its two PCMCIA sound card slots and Alesis sound cards. All of the QS7's internal and external ROM and RAM voices are immediately accessible without installing expansion boards or waiting for disk drives.

QS7's extensive master controller features include four fully-assignable real-time control sliders as well as pitch and modulation wheels. A sustain pedal and two assignable pedal inputs are included on the rear panel. The QS7 also implements the powerful QS Modulation Matrix, allowing users to assign virtually any controller source to any modulation parameter. The onboard effects processor utilizes four totally discrete effects busses for powerful multi-effects that include reverb, delay, rotary speaker simulation, distortion, chorus and much more. Using Alesis' new

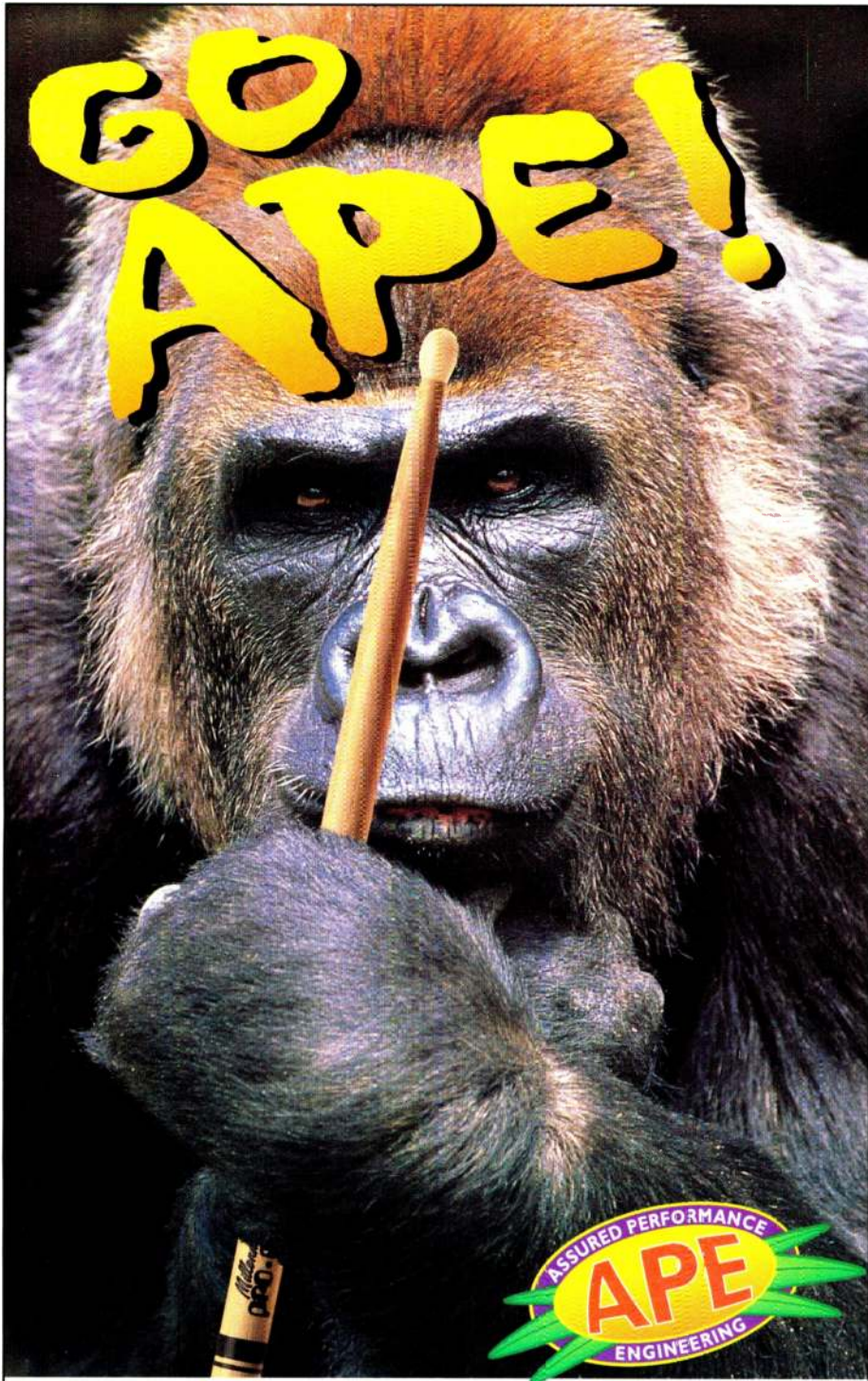
Sound Bridge 2.0 software and any Mac or PC, the QS7 can write AIFF and .WAV samples as well as Standard MIDI Files and Program data to PCMCIA Flash or SRAM cards. Standard MIDI File sequences can then be played back by the QS7 without the use of any external sequencing device.

For direct digital connection to ADAT recorders and compatible products, the QS7 includes the ADAT Optical Digital Interface. Also included is a serial data port that provides direct connection to a Macintosh or PC without a MIDI interface. Four independent 1/4" audio outputs and a headphone output are also provided. Like Alesis' QS6, the QS7 includes a CD-ROM in Mac and Windows format that includes sequencing software, Alesis' new Sound Bridge 2.0 and Freeloader software, General MIDI sequences, editor/librarian tools, additional sample and program data and other third party software. The QS7's strong all-metal chassis is designed for use both in studios and on the road. For more information, contact: Alesis Corp., 3630 Holdrege Ave., Los Angeles, CA 90016 (310) 558-4530, FAX (310) 836-9192.

Epiphone
Quality Since 1902

**AFFORDABLE
ROCK
&
ROLL**

In Canada:
YORKVILLE SOUND
550 Granite Court
Pickering, ON
L1W 3T8



Pro-Mark nylon tips are guaranteed not to crack, chip, break or fall off for the life of the stick. Face it, when your primal instincts take over, you need a stick that can take whatever you can dish out. Pro-Mark's Assured Performance Engineering (APE) process permanently "locks" the nylon tip on the stick for life. Why monkey around with ordinary nylon tips? Go APE!

pro-mark[®]
Our reputation is in your hands

10707 CRAIGHEAD DRIVE • HOUSTON, TX 77025 • 713-666-2525
HOTLINE: 1-800-233-5250 • E-mail: promark@cis.compuserve.com
WEB SITE: <http://www.promark-sticks.com>



BEHRINGER POWERPLAY HEADPHONE AMPLIFIER

The new Behringer HA4000 Powerplay Headphone Amplifier/Distribution System features unrivaled switching possibilities and exceptional audio quality. It is equipped with four high-quality stereo amplifiers, each of which has an independent Aux input to allow an additional signal to be added to the master signal so that users can control the volume of their signal in the master playback.

With three headphone outputs per amplifier for 12 outputs total, the Powerplay also includes a distribution matrix that allows each channel to be switched from stereo to mono while activating the mute function of the left and/or right input signal source. This enables two completely different mixes to be routed to the headphone in mono mode or, in stereo, the playback to be routed to the left channel only, allowing the musician to hear his or her instrument separately in the right channel.

Other Powerplay features includes a direct input on the front panel and main output jacks to link a number of headphone amps or control external power amps.

For more information, contact: Samson Technologies Corp., PO Box 9031, 575 Underhill Blvd., Syosset, NY 11791-9031 (516) 364-2244, FAX (516) 364-3888.

OVATION ELITE

The Ovation USA Elite Standard is the second most popular Roundback guitar made by Ovation. The Elite Standard provides an entry level price point, multi-soundhole guitar made in the USA.

Ovation has made an upgrade to the family and introduced a new finish. The Elite Standard now features five-piece epaulets of maple, walnut, paduk and teak, found on more expensive USA-made Roundbacks. In addition, a totally new finish, Black Cherryburst, is now available.

The Elite Standard also features a rosewood fingerboard, walnut-faced headstock with inlaid logo and two-piece mahogany neck. Of course, the famous six crystal in-bridge pickup system with built-in OP-24Plus preamp is standard equipment. Ovation is celebrating 30 years of Roundback history in 1996.

For more information, contact: B&J Music, 2360 Tedlo St., Mississauga, ON L5A 3V3 (905) 896-3001, FAX (905) 896-4554.



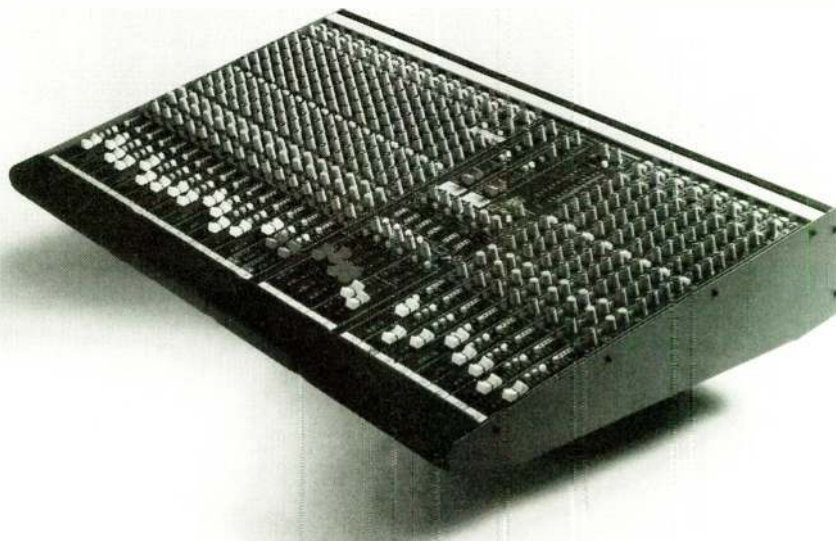
ALLEN & HEATH GL2000 CONSOLE

Allen & Heath's new GL2000 is an updated version of the popular GL3 console, offering more features with a lower price point.

Available in 12-, 16- and 24-channel configurations, the console's improvements include the addition of the following: two stereo inputs and two stereo effects returns with two-band EQ; four-LED meters on all mono input channels, groups and L/R outs; an internal power supply; and rear-panel input connectors.

The GL2000 also sports the same unique features that made the GL3 a success, particularly the ability to be configured as either a front-of-house console (with up to six aux sends, independently controlled) or a six-mix dedicated monitor board at the simple flip of a switch. Offering four groups, six auxiliary sends and four bands of EQ with two sweepable mids, the GL2000 can be interfaced at buss level with other Allen & Heath consoles via a SYS-LINK™ expander.

Additional amenities on the GL2000 include: 100mm faders; wide-ranging microphone gain; individual-channel phantom power; returns on faders with EQ; pan con-

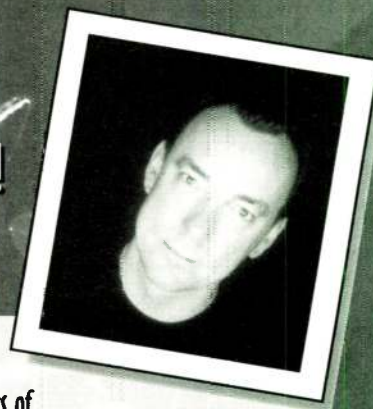


trol on all subgroups; two-track recording I/O; talkback; soft armrest; and optional flight case.

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

Neil Peart A Work in Progress - Box Set!

JUST
RELEASED!



This is a two-video box set containing almost FOUR hours of insight, philosophy and performance from one of rock's most celebrated drummers! Neil performs the eleven compositions from the "Test for Echo" album and discusses his complete change in set-up, warm-up routine, traditional grip and concepts of fluidity and circular motion.

This is an absolute MUST for the library of every drummer!

WB028 (2 videos) \$83.95 (Plus S/H & GST)

Call today and order! 1-800-265-8481

FAX (905) 641-1648, e-mail: order@nor.com
Music Books Plus! 23 Hannover Dr., #7, St. Catharines, ON L2W 1A3
Check out our web site! <http://nor.com/mbp>

FREE

Get your copy of the
Fall/Winter '96
MUSIC BOOKS PLUS
Catalogue

MUSIC BOOKS PLUS

Your One-Stop Source For
Books, Videos and much more...

1•800•265•8481

MUSIC BOOKS PLUS

23 Hannover Dr., #7 St. Catharines, ON L2W 1A3
FAX (905) 641-1648 • Internet: order@nor.com
<http://nor.com/mbp>



MACKIE DESIGNS FR SERIES M•1200 PREMIUM POWER AMPLIFIER

Mackie Designs has announced the new Fast Recovery Series (FR Series) M•1200 premium power amplifier.

Featuring T-design constant gradient cooling for enhanced thermal cooling, built-in features instead of expensive add-on modules, an informative, practical front panel and a typically-Mackie well-labeled rear panel, the M•1200's features include: 1200 watts, 4 ohms bridged; 600 + 600 watts into 2 ohms; sustained ultra-low impedance capability; built-in sweepable constant directivity horn compensation, sweepable high pass filter and switchable low-pass subwoofer crossover; defeatable clip eliminator; and ultra-low frequency subsonic stabilizer.

The M•1200's applications range from private and touring sound reinforcement systems, regional sound reinforcement rentals, permanent industrial/commercial installations, DJ/dance systems, recording studios, and theatre/cinema and broadcast facilities.

For more information, contact: SF Marketing Inc., 6161 Cypihot St., St. Laurent, PQ H4S 1R8 (514) 856-1919, FAX (514) 856-1920.

YAMAHA PRO R3



Yamaha's flexible ProR3, targeted for the professional studio market, incorporates a new Yamaha DSP chip and provides extraordinary sonic and functional enhancements. 32-bit digital sound processing power coupled with high performance 20-bit A/D and D/A converters deliver unprecedented reverb density and superior resolution.

The high-resolution ProR3 provides natural sound reverberation with smooth, noise-free decay. Built with the traditional high standards of all Yamaha products, the analog input and output circuitry contributes to the outstanding 110dB dynamic range. True stereo processing, parametric EQ and gating are included to enhance the multitude of reverberation programs. Early reflection and room-simulation programs as well as programs combining reverb with echo, chorus, symphonic, flange, pitch change and auto-pan effects are offered.

The ProR3 provides 99 presets for "select and use" programs as well as 99 user memory locations to store edited versions of the user's individual processing requirements. Balanced and unbalanced stereo inputs and outputs are provided, XLR connectors and 1/4" phone jacks are included for equipment compatibility. MIDI in/out and thru connectors enable direct program selection from external MIDI devices as well as program dump capabilities.

The sonically superb ProR3 joins the highly regarded Yamaha REV Series digital reverberation units.

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

ACCUDUB
INC.

MANUFACTURERS & DUPLICATORS OF FINE
AUDIO CASSETTES AND COMPACT DISCS

CANADA'S LEADERS IN REAL-
TIME AUDIO DUPLICATION
ARE PROUD TO ANNOUNCE
THE INSTALLATION OF NORTH
AMERICA'S FIRST & ONLY
NAKAMICHI MR1
DUPLICATING SYSTEM.



Nakamichi

Distributors of **BASF, AMPEX** and
NAKAMICHI Pro-Audio Products.

**CASSETTE &
CD PACKAGES**

*Hear the Difference
Quality Makes!*

70 BATHURST ST.
TORONTO, ONTARIO, CANADA, M5V 2P5

(416) 504-5262

Made for the way you play.

Turn it ON

Turn it UP



TR SERIES

With the all new TR Series loudspeakers, you can crank it *all* the way up. Because with protective SonicGuard™ Circuitry, they are more bulletproof than any speakers in their class.

Fact is, we've already put the TR speakers through the most merciless torture test in the industry by cranking them at full throttle for 300 hours. So a 3-hour gig is just a warm up act.

And while you're playing hard, rest assured your sound is never compromised. With features found only in higher-end speakers, the TR speakers always maintain a balanced output of crisp highs and killer lows.

At JBL our goal was to bring you a more affordable JBL speaker, not a cheap one. So turn it on. Turn it up. And give the new TR Series a listen. At this price, it's time to get a speaker that was made for the way you play.

© 1996 JBL Professional. SOUND CRAFT CANADA 9629 Clement, Lasalle, PQ H8R 4B4
Tel. No. (514) 585-3966 (888) 585-3966 Fax No. (514) 585-3970 (800) 790-2000
Internet: sc-akj@login.net

TR. MR. SR. The unbeatable line-up of sound reinforcement products from JBL Professional.

CMW '97

INTERNATIONAL



TORONTO MARCH 3-9, 1997

The Conference, March 6-9:

Featuring panel discussions, workshops, keynotes and product demonstrations. Aimed at the industry professional, CMW '97 is the leading sound recording music Industry event in Canada.

The Festival, March 3-9:

Showcases the hottest up-and-coming selected international bands and artists. Now accepting applications for '97.

The Exhibition, March 7-9:

CMW is the largest consumer show of its kind Canada featuring the latest technology in musical instruments and the multimedia entertainment market. New for '97 is the addition of an Independent Label/Publishing exhibition March 6-7. For the trade only, it's designed to make deals happen!

ENTER YOUR BAND NOW



Canadian Music Week

World Radio History

For more information:

CMW International

5399 Eglinton Ave. West, Suite 301

Toronto, Ontario, Canada M9C 5K6

Phone (416) 695-9236 Fax (416) 695-9239

E-Mail: cmw@tor.hookup.net

VISIT US AT OUR WEB SITE - <http://cmw.com/cmw>

Conference • Festival • Exhibition



KORG SOUNDLINK DIGITAL RECORDING SYSTEMS



Korg has introduced its SoundLink Digital Recording Systems, a new line of integrated products that bring completely digital, fully automated, component-based recording to the market at breakthrough prices.

The 168RC Recording Console is a fully digital 16 x 8 x 2 device equipped with two ADAT optical inputs, eight analog inputs featuring 18 bit A/D converters, two internal effects processors and full console automation.

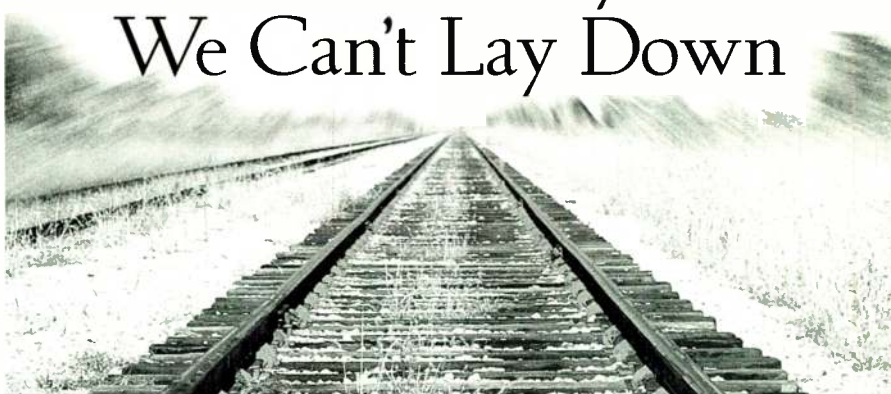
The SoundLink DRS 1212 I/O PCI Multi-Channel Audio Interface with DECK II features OSC's award winning software specifically designed for audio applications plus 12 inputs and 12 outputs configured as two analog I/Os, an S/PDIF I/O and an eight channel ADAT optical I/O.

Korg will also be introducing the new RM 8 Reference Monitors and the RMA 240 Monitor Amplifier. The RM8s, housing 7" long throw woofers and 1" tweeters, feature matched components. They are designed to provide accurate, low distortion sonic reproduction with extremely low levels of listening fatigue and are magnetically shielded to eliminate interference with computers and video monitors.

The companion RMA 240 Monitor Amplifier produces 120 Watts of output per side into 8 Ohms and can be bridged. The front panel includes level controls as well as level and clip LEDs. Both balanced XLR and TRS connectors are provided.

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

About The Only Track We Can't Lay Down



- 3,000 Sq. Ft. Facility
- Fully Floated Design
- 4 Isolation Booths
- Large Tracking Room
- Automated Ceiling Baffles
- Variable Acoustics
- Clear Sightlines
- RFZ® Control Room (Reflection-Free Zone)
- Vocal Overdub Studio
- Hard Disk Editing
- Yamaha Grand Piano
- CD Mastering
- Tape Duplication
- CDR
- Lock To Picture
- Custom Headphone Cue Mix



THE RECORDING STUDIO BUILT FOR MUSICIANS

Lydian Sound Inc.
60 West Wilmot St., Unit #21 Tel: (905) 709-0141
Richmond Hill, Ont. L4B 1M6 Fax: (905) 709-0143



SUPERMAN'S SONG: THE STORY OF THE CRASH TEST DUMMIES

BY STEPHEN OSTICK

Want to read more
about the "Dummies"?
From their beginning at
Winnipeg's famous
Blue Note Cafe to
international acclaim.
Find out more about
the group whose songs
defy pop music stereotypes.

©1995, 240 pages.

GE023 \$19.95 (Plus S/H & GST)

Order Today!

1-800-265-8481

VISA, Mastercard, American Express

Music Books Plus

23 Hannover Dr., #7,

St. Catharines, ON L2W 1A3

(905) 641-3471

Fax (905) 641-1648 • E-mail: order@nor.com



MUSIC MANUFACTURING SERVICES

CD's & Cassettes
Mastering, Design
Printing & Packaging

1-800-MMS-4-CD's
www.mms.ca

HEALEYdisc
Manufacturing

OUR BEST SELLER
500 CD'S & 500 Cassettes
\$ 3124.00 Cdn.

Package includes: design, film, 2-panel folder, full colour fronton insert, traycard & label, pre-master, glass master, jewel boxes, shrinkwrap and insertion of graphics

TOLL FREE 1-800-835-1362

Compact Disc & Cassette Manufacturing

Quality Personalized Service
Package Prices Since 1974

There Is A Difference!

1-800-403-9755
SUMMIT, Box 333, Westport, ON K0G 1X0

GALBRAITH REPRODUCTIONS

High quality, low cost
publicity photo's — Fast.

- Gloss or matte finish.
- Colour or black & white.
- As low as .89 per print.
- Ask for your free customized information kit.

201 Dufferin St., Toronto, Ontario M6K 1Y9
(416) 531-6913

OMNISOURCE

Compact Disc Manufacturing
Cassette Duplication
Printing & Alternative Packaging
Graphic Artwork

1-800-668-0098
Internet Mail: info@Targray.com
Fax: (514) 695-0593

NUMBER 9 SOUND

- 24, 48 and 72 Track Recording and Post Production
- Recording Equipment Rentals
 - CDR Recording (Single CD Recording)
 - Cassette Duplication
- Hands on Recording Courses
- Digital Editing & Mastering
- Excellent Rates

E-Mail: number9@astral.magic.ca
Web Site: http://www.city.com/num9
Downtown at Jarvis & Carlton (Free Parking)

NUMBER NINE SOUND
TORONTO

CALL 416-348-8718

TOP QUALITY BEST PRICE

canatron
MUSIC MANUFACTURING

1-800-363-8273

CD'S & CASSETTES
Mastering Graphics
CD-R Printing

GUARANTEED

terpersonal and communication skills. If you are looking to give your sales career a new dimension, explore your options with us by contacting in confidence Mr. J.P. Roberge at 1-514-595-3966 or by fax at 1-800-790-2000.

Experienced Independent Reps required for all regions of Canada for top quality German musical instruments: pianos, guitars, brass & woodwinds, accordions, concertinas, harmonicas as well as parts & accessories. Send resumes to: **German American Trading Co. Inc.**, 13540 N. Florida Ave., #206A, Tampa, FL 33613, (813) 961-8405, F AX (813) 961-8514.

Looking for independant reps currently calling on the pro audio industry. Please forward resume to Box 1, 23 Hannover Dr., #7, St. Catharines, ON L2W 1A3.

CREATIVE digital RECORDING

dr
WORLD CLASS
DIGITAL EDITING & CD MASTERING

Creative digital Recording
EDITING SUITE RATES

Digital Editing \$35/hr
CD Mastering \$75
(includes 1 CD-R plus 1 hr mastering)

Additional CD-Rs \$50 ea
DAT Duplication \$35/hr

BOOK YOUR APPOINTMENT NOW !!!
(CdR is conveniently located 20 minutes south of Hamilton, Ont., on Hwy #6.)
PHONE (519) 445-0888
FAX (519) 445-0858
CdR / PO BOX 450 / OHNSWEN, ON / N0A 1M0

PAM
PAUL ARANO MUSIC

cd manufacturing
cassette duplication
cd mastering & editing
vinyl pressing
cd-rom duplication
graphic design

(416) 364-2649

75 sherbourne st. toronto, on., m5a 2p9

1-800-P.A.M.-0377

FREE

Get your copy of the
Winter/Spring '97
MUSIC BOOKS PLUS
Catalogue

Your One-Stop Source For
Books, Videos and much more...

1-800-265-8481

Music Books Plus
23 Hannover Dr., #7 St. Catharines, ON L2W 1A3
FAX (905) 641-1648 • Internet: order@nor.com

PRODUCTS

Chops Busters - the only modern drum book for technique. Wonderful collection of exercises, patterns, rudiments and rolls. Brilliantly edited! Comprehensive, yet fun and easy to use. A must for anyone serious about their "Chops". Send \$12.50 (\$15 Int'l) to: **Barrel of Monkeys Publishing**, 1573-C Cross Way, San Jose, CA 95125.

YES! You can learn to sing! But vocal exercises and maintenance are a **MUST**. Send for "A Singer's Guide To The Well-Trained and Powerful Voice" by Cheryl Hodge. (8 years Berklee College of Music Vocal Faculty). Send \$22.50 cheque or money order & \$3.50 shipping & handling to: Cheryl Hodge, PO Box 475, Nelson, BC Canada V1L 5R3.

Buy Your Music Supplies Direct! Guitar Strings, Percussion, Orff Instruments, Music Manuscript and Accessories at up to 50% off and more. Phone or write to: **R.J.E. Music Direct**, 148 Queen St., Alliston, ON L9R 1K5. Phone/FAX: (705) 435-5826 (Free 1996 Catalogue).

Sled Dog Music, Canada's national music catalogue, is offering top quality strings in bulk. Six set minimum order. Electric 9's or 10's or acoustic medium or lights, \$30.00 plus S/H.

BANDS LOOKING FOR PLAYERS

BAND WITH RECORD DEAL looking for dedicated bass player with vocals and original ideas. Influences: Zeppelin, Floyd and Van Halen. Call: (905) 773-9786.

EDUCATION

Vocal Science! The Royans revolutionary vocal method uses scientific approach to voice mechanics which have produced lead singers of well known acts like "Our Lady Peace", "Strawman",

"Bad To The Bone Tribute", etc. in 10 hours! If you wish to become a **SINGER** or improve your vocal ability in an **ACCELERATED MANNER**, call Diana (416) 229-0976.

LOST & FOUND

I Made My Living On It. Fender Jazz Bass (SN 374466) with beige case Workhorse 2-12 in. Bass Cabinet (SN H123). Please contact: Cornwall, PE RCMP at (902) 566-7100 or Hearth Godkin (902) 566-5071.

OPPORTUNITIES

Vision, astute decision-making and responsiveness are some of the reasons **Soundcraft Canada** is now adding more professional lines to its catalogue. JBL is the latest addition to the roster. Since 1983, the company has grown five fold and is Canada's fastest growing Pro Audio Distributor. We are presently seeking a sales representative for the Maritimes. The candidate must have at least three (3) years experience in selling pro audio equipment. Your success in fostering solid client relationships is built on strong in-

Bass ML, 3 sets, same price. Call 1-800-SLED DOG, receive catalogue & bonus pack with order.

"Beyond The 88th Parallel". Cassette tape of New Piano Music. Delivered for exactly \$14.99 (includes postage). Send cheque or money order to: Robert Popson, 49 Otto Dr., Yellowknife, NWT X1A 2T9.

Music Business, Songwriting, Publishing, Recording... Books, Instructional Videos, Audio Cassettes & CD-ROMs all available through **Music Books Plus**. Visit our web site at <http://nor.com/mbp> or call 1-800-265-8481 for a copy of our free printed catalogue.

INTERACTIVE PRESS KITS FROM \$499.00. Your band's promo on a diskette. See sample at www.soundawake.on.ca/musproma.htm Call (613) 347-2699 or E-mail: sawake@soundawake.on.ca

DRUMSTICKS DIRECT! Pounders, hard rocking maple professional quality sticks. Rock solid sound and feel. Factory Direct offer. Five (5) pairs for \$20 US. Call (617) 329-7885.

MIDI from MusicTech: Discount mail order hardware, software, keyboards, and accessories. Info: P.O. Box 11, Pembroke, ON, K8A 6X1; Phone/fax (613) 735-6471; <http://www.renc.igs.net/~musictech>

PUBLICATIONS

Music Directory Canada, 7th Edition - the MOST comprehensive directory of the Canadian Music Industry on the market today. Completely updated and features full listings including web sites and e-mail address for such categories as:

Recording Studios, Record Companies, Producers, Equipment Suppliers, Venues, Radio Stations... and much more. Available in book (\$34.95) and CD-ROM (\$89.95) format. S/H & GST are extra. Call 1-800-265-8481, FAX (905) 641-1648, e-mail: order@nor.com. Check out <http://nor.com/mbp> for more information.

RECORDING STUDIOS

24 TRACK 2" RECORDING & Mixing, Best Rates, Top Instruments & Amps, Production, Mastering, Packaging, Duplication, Vintage Gear, Free 2". Call (416) 588-7587.

ZOLIS AUDIO PRODUCTIONS 32 Track ADAT and 16 Track 2" Recording Studio. Drum Programming and Recording Seminars. For info package call Jim @ (416) 667-7555 or Fax: (416) 667-0833.

SERVICES

RECORDING, MASTERING & CDs AT ONE LOCATION! *ADATs, hard disk recorders, tube gear, Neumann mics. *Music, VOs, digital editing. *Lowest prices on major label quality CD & Cassette mastering, design, printing & manufacturing. **Silverbirch Productions** (416) 260-6688.

ATTENTION SONGWRITERS: Let us arrange/produce your next song/demo/album. Full instrumentation. We also do **MAIL ORDER DEMO'S**. For more information write/call: Exodus Studio Productions, P.O. # Box 21039, 6677 Meadowvale Town Centre Circle, Mississauga (Toronto), Ontario L5N 6A2 or (905) 824-8382.

Don't compromise. Try our custom designed guitar effects built to your specs, to meet your needs. 30 day money back guarantee. Free catalogue. Call Nick 1-613-756-1389.

RECORDING SUPPLIES

NOW! YOU CAN CHOOSE! Masters of Blank Tape Mail Order! Maxell XL11 and TDK PRO


SA custom loaded high bias bulk cassettes. Unlabeled and unboxed. Custom lengths available. Call for free catalogue. Cassette labels and insert cards also available. NOW! Recording Systems, Inc., 32 West 39th St., 9th Fl. New York, NY 10018. Tel (212) 768-7800, (800) 859-3579, FAX (212) 768-9740.

CANADIAN MUSICIAN

_____ words @ \$.95 per word = \$ _____

Rates: \$.95 per word + GST. Minimum \$20.00.
Frequency discount: 3 ads - 4%, 6 ads - 8%, 12 ads - 12%.
 Payment in advance. VISA, AmEx and MasterCard accepted. Call for display ad information.
CANADIAN MUSICIAN,
 23 HANNOVER DR., #7, ST. CATHARINES, ON
 L2W 1A3 (905) 641-1512, FAX (905) 641-1648.
 E-Mail: order@nor.com

MUSIC BOOKS PLUS



Check out the over 1,300 books, instructional videos, audio cassettes, CD-ROMS.

- Monthly Specials
- New Releases
- Easy-to-use Search function
- Bestsellers
- Easy ordering

ON THE NET

Why Wait?? Check it out today:
<http://nor.com/mbp>
 Looking for something? — e-mail us at: info@nor.com

NORTH BY NORTHEAST • MUSIC FESTIVAL AND CONFERENCE




Canada's leading new music festival and industry conference, North By Northeast (NXNE), returns to Toronto June 12-14 1997. NXNE showcases the best in new and emerging talent from Canada, the U.S. and around the world.




CALL FOR ENTRIES

— Contact us now for a showcase application form. Submissions are accepted Nov. 1 1996 - Feb. 3 1997.

REGISTER NOW AND SAVE!

Registration rates and deadlines:
 Full delegate pass to both Conference and festival-
 Postmarked by Feb 3 1997 - \$145.00
 Postmarked by April 14 1997 - \$175.00
 Postmarked by May 23 1997 - \$200.00
 Walk-up rate - \$250.00

NXNE Headquarters:
Canada — NXNE, 185A Danforth Ave, 2nd floor, Toronto, ON M4K 1N2 • Tel (416) 469-0986 • e-mail: inquire@nxne.com
 web: <http://www.nxne.com>



Style: pop on the grand wagon

Line-up: Michael Clive (bass, vocals); Timothy Smith (guitars, vocals); Malcolm Scott (guitars); Patrick Morgan (drums)
Contact: The New Grand, PO Box 23004, 380 Wellington St., London, ON N6A 5B0 or Sonic Unyon, (905) 777-1223, FAX (905) 777-1161, e-mail: jerks@sonicunyon.com; website: www.sonicunyon.com

London, Ontario's The New Grand, known for a brief time as Trout, might have a song titled "Ready Steady Go" (the most sparking pop track on the album, by the way) but it coulda been the band recording motto. It's like producer Brennan McGuire (The Super Friendz, Zen Bungalow) flicked the switch of his 16-track studio in bassist-vocalist Mike Clive's abode, and the guys just tore into the songs. Short and snappy, happy and harried, guess that's the outcome of making music in a college town. Kids don't have attention spans longer than three minutes without sailing paper airplanes across a room. So The New Grand's self-titled album — mixed by Roy Silveira and mastered by Brett Zilahi at Metalworks Studios — is a perfect substitute. Just when "Burn All The Biddies", "The Get Up", "Take My Advice" and "Hamfisted" get started, they're over. Snap, crackle, pop. Maybe that's why, when you get to the end of the 12 listed songs, fix yourself a tomato and mayo sandwich, a sudden blast from the speakers reveals not just a hidden track but a "hidden album". Yes, the whole damn thing is repeated, as if to say, 'sorry for sprinting through the songs, mate. Stay for the second show on us'.

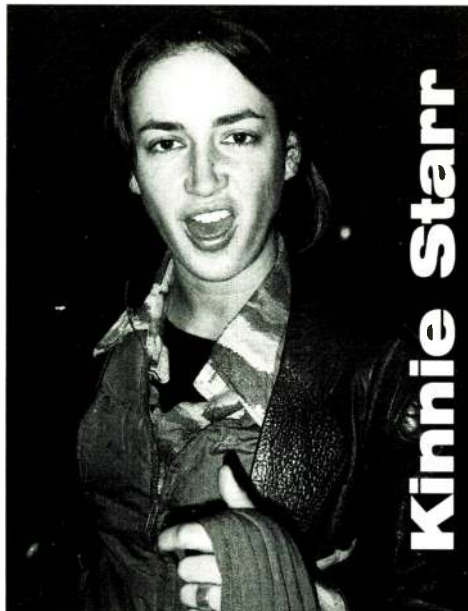
Style: poetry in motion

Line-up: Kinnie Starr (vocals, guitar, piano) & a small ocean of friends

Contact: Blister Management, #473 - 916 W. Broadway, Vancouver, BC V5Z 1K7 (604) 224-1068, FAX (604) 986-0219

Powerful, persuasive, poetic. Vancouver's Kinnie Starr is a fearless performer, daring to enter your sacred space to sing and rap her often sensual, woman-proud poetry. With her smoky, sultry and authoritative style, she delivers her words in a raspy blues rhythm often accompanied by a simple distorted guitar strum or penetrating hip hop groove. On her self-produced album, *Tidy*, she is hypnotic. Her voice, her words, her rhythms penetrate like gentle sex or ferociously like a mallet to the skull. From the sultry condemnation "Grandma's Bicycle" about a rip-off tourist district to the sensuous calling of "Ophelia" with its simple, elastic strum, she is commanding. Without detracting from the words, "Stiff Sour Lemon Rind" employs a distorted raunchy guitar while "Loons" is a nasty piece of rock and "Rime Gone Rong" is a potent rock squall. Then, there's "Month of Trickery", a rap poem dedicated to her brother with a humming hip hop groove pulsating underneath, and ending with a suggestive rapid-fire spoken-word piece — leading, appropriately, to the whisper-sex of "Simple". The album ends with the fabulously primitive, percussive piece "Praise" and her multi-lingual life-affirming chants. Indeed, to customize one of her lyrics, 'when (Kinnie) busts open, you know it's going to get hot!'

by Karen Bliss
 Artists appearing in SHOWCASE will be included in the Canadian Musician web site at <http://nor.com/cm>



Style: sportscar-spinning guitar-pop

Line-up: Colin Cleaver (electric guitar, vocals); Jenny Lundgren (acoustic guitar, vocals); Michael Breen (bass, vocals); Jim Banning (drums)

Contact: Zulu, 1869 West 4th Ave., Vancouver, BC V6J 1M4 (604) 730-1107, FAX (604) 736-9836; e-mail: zulu@wimsey.com

Perhaps because Daytona didn't hole up in a sterile studio facility, the Vancouver band's guitar pop songs are alive and spirited. Perhaps it's coz they started recording the day lovable old Jerry Garcia exited this world. Or, most likely, it's coz producer Glen Reely (54.40's *Smilin' Buddha Cabaret*, *Mystery Machine's 10-Speed*) was at the helm, and he simply knows how to capture raw guitar without it sounding messy, and pure melody without it sounding AM. The procedure was as follows: "Armed with a one-ton truck, a hundred little black boxes and a fist-full of cable to set up (drummer) Jim (Banning's) house, basement, bathroom and garden into a summer fantasy studio." Guitarist, vocalist and main songwriter Colin Cleaver helped produce the album, as well as mix it in Reely's basement and master it at Gotham City with Craig Waddell. The result is *Sustain* — Daytona's followup to 1994's *Chicane* — the tone of which is set by the lead track/video "Shannon Kissed A Train", a song steeped in verve guitar and pop melodicism. While most of the lead vocals are handled by Cleaver, Lundgren claims



"Chances Are" and "Minneapolis" and adds her sweet harmonies to his plaintive strain on the break-up ballad "You're The One". Daytona is a band that begs the question, "Why the hell isn't someone playing them every hour?"

If you are unsigned and would like to be a part of **Showcase**, send us a complete bio, glossy black & white photo and a cassette of your music. Also include an address and phone number where you can be reached. Send your complete package to: **Showcase**, Canadian Musician, 23 Hannover Dr., #7, St. Catharines, ON L2W 1A3.

Precision Series™ Power Amplifiers



1.400 W into 4 ohms



900 W into 4 ohms



550 W into 4 ohms



Dynamic Signal Processing™

The Electro-Voice Precision Series™ power amplifiers were engineered to maximize the performance of the best, most powerful speaker systems in the world—our own.

So we didn't compromise.

Precision Series™ amplifiers feature the most innovative performance and protection circuitry available.

And they're built to last...long after other amps have been recycled.

To ensure this level of performance and reliability, we subject every circuit in every amplifier to the most demanding test parameters in the industry...

Designed to Please the Two Most Stringent Testing Devices...



THE WORLD'S ONLY MULTI-EFFECTS SYSTEM IN A GUITAR PEDAL.



24 User-Program Memory Locations.

24 Different Effects, Up To 9 Simultaneous.

Stereo Line Output/Headphone Output With Master Level Control.

Input For Optional Zoom FP01 Expression Pedal For Full 2-Octave Pedal Pitch Bend, Pedal Wah & Volume Control.

Reverbs, Delays, Chorus, Flanger, Pitch Shifter, Doubler, Compressor, Limiter, Auto Wah, 4-Band EQ, 8 Analog Distortions, Amp Simulator.

Acoustic Guitar Effect.

Auto-Chromatic Tuner.

DC (9V) Battery-Powered & Optional AC Power.

Easy "Key-Touch" Programming.

Effects Include Many Variations So You End Up With Hundreds Of Sounds.

New Zoom ZFX-2 Digital Processor For CD-Quality Sound.

Twin Pedals For Easy Up/Down Access To Programs And Bypass.

Also available for bassists as the ZOOM 506.

24 DIFFERENT EFFECTS

(Up to 9 useable simultaneously)

\$199^{CDN} SUGGESTED RETAIL

(Obviously we don't charge by the effect)

THE ZOOM 505 GUITAR MULTI-EFFECTS PEDAL

ZOOM
CATCH US IF YOU CAN

ZOOM is distributed in Canada by **omnimedia corporation**
9653 Cote de Liesse, Dorval, PQ H9P 1A3 Tel: (514) 636-9971 • Fax: (514) 636-5347