

CANADIAN MUSICIAN

MM70900

JUNE 1985
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COREY HART

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McLAUCHLAN
TAKES TO THE SKY**

L'ETRANGER

**THE ELECTRONIC
DRUM JUNGLE**

**THE CANADIAN MUSICIAN
LIGHTING GUIDE – PART 1**



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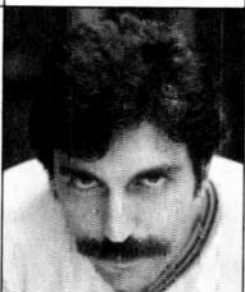
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Tom Whisner (owner) MANTICORE

In the Laboratory The Carver PM-1.5 was rigorously tested by Len Feldman for MODERN RECORDING (February 1985). His laboratory test results also prove that the PM-1.5 really delivers. The following quotes from the Lab Report are reprinted with permission of MODERN RECORDING & MUSIC:—

"The first thing we noticed when we began to work with the Carver PM-1.5 was the ease with which the amplifier delivered almost limitless power to speaker loads which we had previously considered to be difficult to drive to loud levels. This is the sort of amplifier that just refuses to quit."

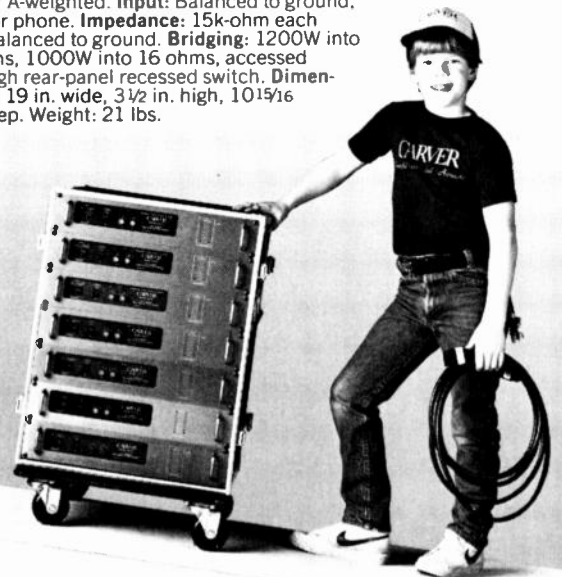
"The amplifier delivered a clean 480 watts per channel into 8-ohm loads with both channels driven for its rated harmonic distortion level of 0.5%. Even at the frequency extreme of 20 Hz, power output for rated THD was 470 watts as against 450 claimed by Carver. Furthermore, at rated power output, distortion decreased to an insignificant 0.015% at mid-frequencies and 0.007% at 20 Hz. When connected to 4-ohm loads, the PM-1.5 delivered 750 watts per channel for rated THD of 0.05%—far more than the 600 watts claimed by Carver. Clearly, when it comes to specs for a professional amplifier, Carver has taken a very conservative approach... All (manufacturer's claims) equaled or exceeded published specifications—usually by a wide margin."

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CANADIAN MUSICIAN

VOL. VI NO. 3

JUNE 1985

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by David Hazan

Charismatic, aggressive and unabashedly confident, Corey Hart displays an unusually high degree of career control. His relentless ambition coupled with his obvious talents as a singer and writer could convince any skeptic that his new album will be respected and commercially successful.

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by Ashley Collie

"If you finally score in this business, it's the result of a lot of personal investment. I'm pretty content with my lot and I hope that as I grow older, my writing will continue to improve. Basically, I'm a working-class boy although, if those big dollars find their way into my bank account, I'll be honest, because I'll be singing those hosannahs like anyone else would."

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by Malcolm Gould

L'Étranger are one of Toronto's hardest-working, longest-lived bands and they have survived for the last six years playing only original music. Their two independently-recorded EPs, their CITY TV-produced video and innumerable club gigs have garnered them fans throughout southern Ontario and as far away as Ottawa, Montreal and Halifax.

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by Barry Keane

Barry Keane talks about what to look for in electronic drums and takes a look at some of the models currently available.

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Corey Hart



Murray McLauchlan



L'Étranger

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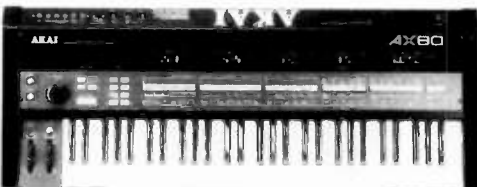
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AKAI AX80



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The Tapco ENTERTAINER powered mixing system was designed with portability in mind. The three-piece system, a powered mixer and two speakers, weighs less than 100 lbs. – *total!* But the ENTERTAINER is no performance lightweight.

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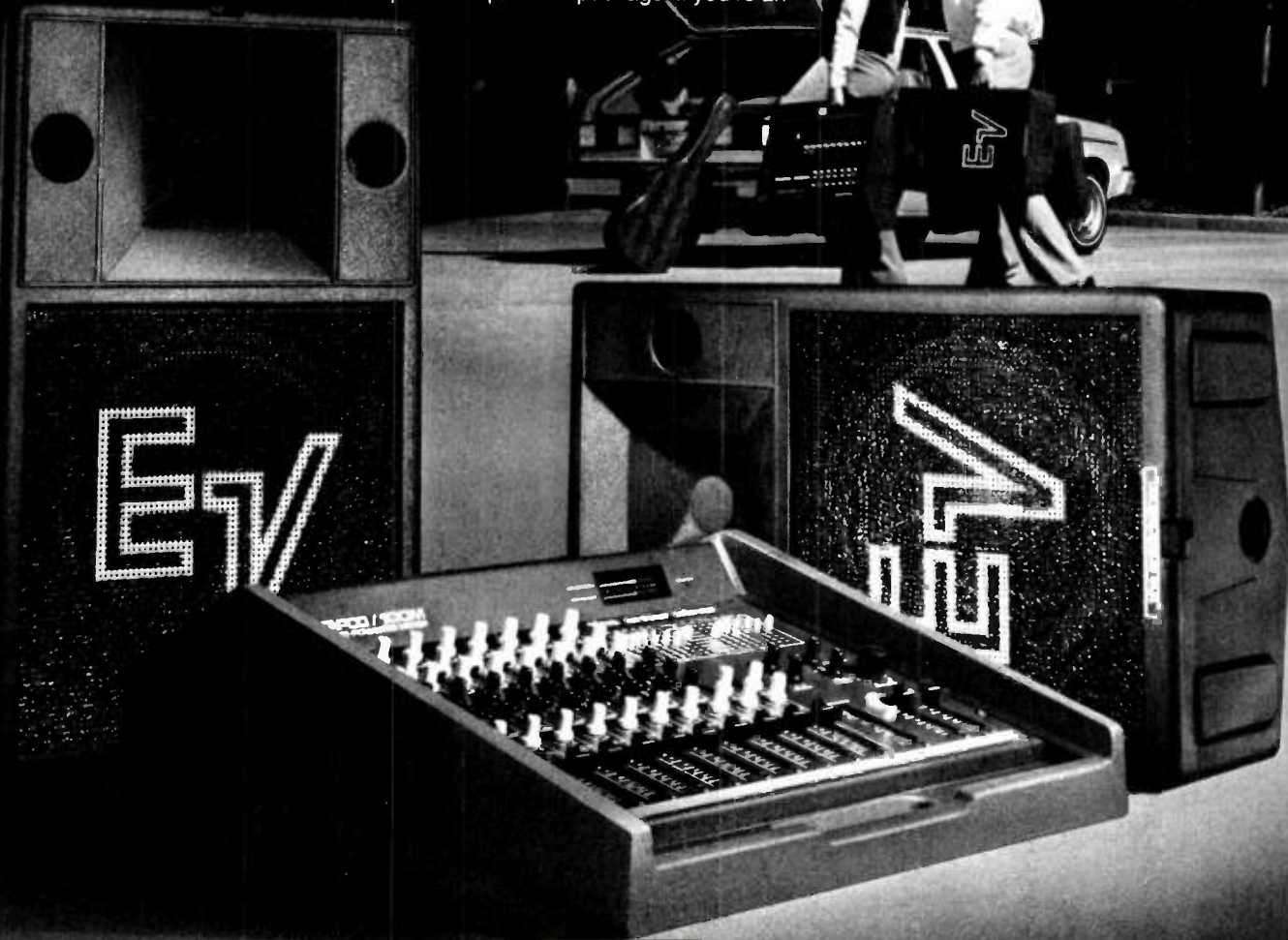
The ENTERTAINER is "performance plus" in a portable package. If you're an

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FEEDBACK

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That's it. I've had it with critics who don't know a great thing when they hear it. Your "Records" column by David Hazan in your March '85 issue sure made me mad. I hate people like Mr. Hazan trying to tell me that Triumph is a crummy group. As far as I'm concerned (and many of my friends) Triumph is a great group, one of the better bands today. And, for Mr. Hazan's information, my friends and I range in age from 20-30; we are also not all so called "adolescent males". I saw the Triumph *Thunder Seven* concert and it was great. I wonder if Mr. Hazan has some kind of disposition against hard rock bands. Oh, one final note, Mr. Hazan said that "Triumph still stand a chance of attaining international success." Well, from what I've heard, they are already big in the U.S.A.

E. Marie Swaenepoel
Lillooet, BC

I have to congratulate you on this terrific magazine! The front cover with The Spoons on it made me pick it up but when I read the rest of the articles too I really knew I had found myself a new magazine to buy monthly. I especially liked the articles on "Vocal Technique" by Rosemary Burns, "Bass" by David Young, and, of course, I loved the article and pictures on The Spoons.

Your magazine is full of useful information for my ambition.

Linda Iori
Toronto, ON

Regarding the March 1985 article on David Foster, I wish to take this opportunity, on behalf of the Alberta Recording Industry Association (A.R.I.A.) to correct an inaccuracy.

I had the opportunity to meet Mr. Foster recently when he was in Calgary and Edmonton to publicize the "David Foster Songwriting Contest", and it was a true pleasure meeting the gentleman.

Your article indicates that CISN-FM, in Edmonton, inaugurated the song contest. This is, in fact, not correct.

The contest, running for its second year, is sponsored by The Alberta Recording Industry Association. CISN-FM, as part of its support of local talent, funds our organization, but we are an autonomous, non-profit organization established to support the music industry in Alberta.

As David Foster said, this is his way "to put something back into the industry". The Alberta Recording Industry Association is very proud to be associated with David Foster, and we feel fortunate that someone of his undeniable stature is supporting our organization in this way. His time and talent are very valuable commodities and we appreciate every minute of it!

Thank you very much for the notice of our small but talented and determined music industry - and thank you David!

Steve Graupe
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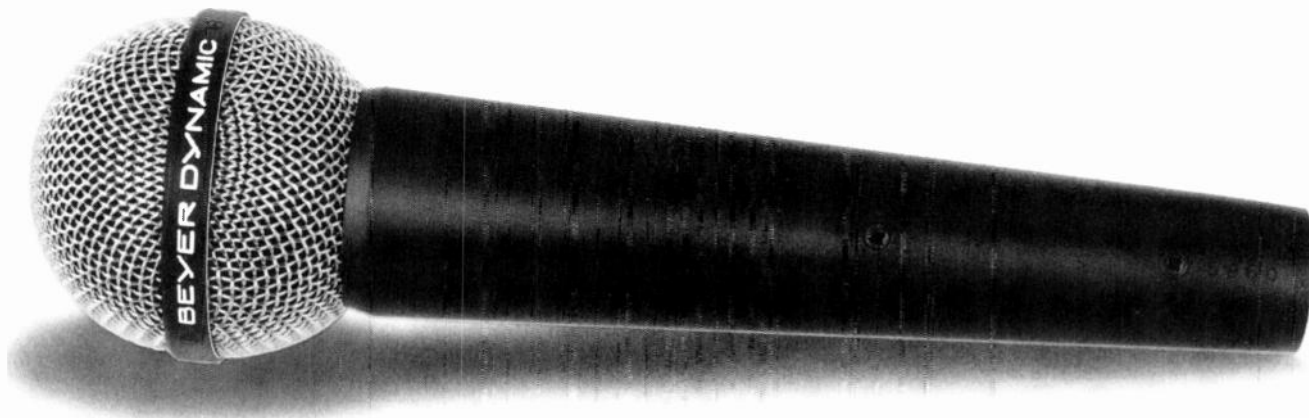
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If you don't hear the subtle differences implicit in the M 600's performance, don't buy it.



When an audio product achieves the highest levels of technological sophistication, the subtle differences that set it apart from high-priced competitors are only apparent to a very few. Many can't readily appreciate those differences while others are hampered by inferior sound reinforcement and recording equipment that can't capitalize on the superior performance of a mic like the Beyer M 600. Still, there are individuals who demand something special from their equipment and are willing to investigate the finite criteria that distinguish it from the rest.

A comparative analysis of high-technology mics often involves minute differences in sound based on transient characteristics, a tailored frequency response or specific features intended to satisfy particular applications.

The M 600's unique Hostaphan® diaphragm produces the kind of fast transient response that faithfully captures all of the energy, impact and nuances of a live performance. The M 600's frequency response has been shaped to enhance vocals with extra crispness, detail and presence. Its classic hypercardioid pattern effectively eliminates feedback and its

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The Beyer M 600's level of excellence is also exemplified by its unusually low handling noise and its proven ruggedness and reliability. We've included a three-position equalizer switch for the flexibility to tailor the mic's low frequency contour to changing acoustical environments. For those applications requiring an on/off switch, we provide one (M 600 S) that is truly both silent and lockable.

When a vocal microphone represents a substantial investment, you have the right to expect the highest levels of performance. The Beyer M 600 was created for those performers who demand total excellence from themselves and their equipment. If you are one of those people, the logical alternative is to investigate the potential of the Beyer M 600.

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NOTES

ASHLEY COLLIE

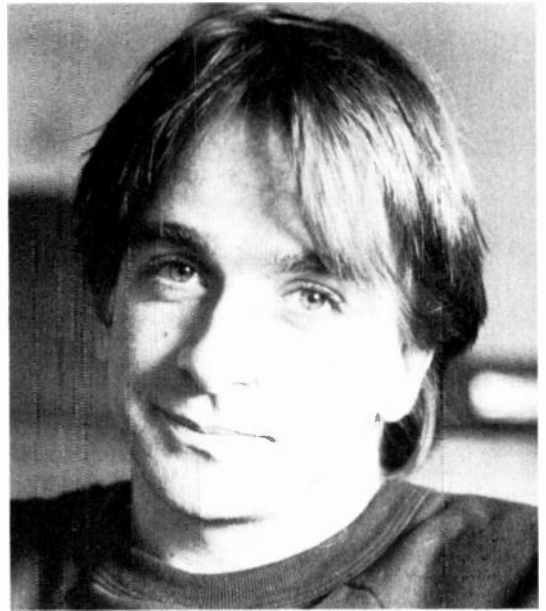
New Yamaha Guitar Endorsees

Several Canadian guitarists are citing Yamaha Canada Music as a leader in equipment research. The Canadian company has been getting a lot of mileage out of its guitar endorsement program, which was started up through the efforts of Yamaha's Guitar Product Specialist, Curt Smith. Smith, who has done several educational concerts with classical guitarist Norbert Kraft, initially brought in Bruce Cockburn as one of his company's first major endorsees. Performers like Liona Boyd and Triumph's Rik Emmett followed suit. Now, Yamaha announces further additions to this growing list, including, Sylvia Tyson, Keith Glass of Prairie Oyster, Georges Hebert of the Anne Murray Band, Chris Hall, Bob Mann and The Mercey Brothers Band. The performers represent a broad cross-section of guitar enthusiasts. Of her new acoustic XS-56E guitar, Tyson says she's "delighted", and Murray McLauchlan, who will shortly join the list, claims that his new acoustic/electric CJ52 is "better than the Gibson J200 I used to use in performance."

Smith says, "The program works on two levels. First, if you happen to go to a Triumph concert, for instance, you'll notice all these young musicians or hopeful players, getting really turned on by Emmett's playing. Rik's enthusiasm for playing can't help but rub off on them. Second, the players we've chosen are dedicated to their art and are intensely interested in product development. The information we get back from them on how a certain guitar works in the real world of performance is invaluable. That information, including any constructive criticism, is then taken back to the research level."

Smith can be contacted at Yamaha Canada Music, 135 Milner Ave., Scarborough, ON M1S 3R1.

Northwind Folk Festival



Scott Merritt

Perhaps it's a sign of the times.

Alberta's quirky, new wave country/folk performer K.D. Lang (and her band The Reclines) recently played an S.R.O. week-long stint at Toronto's Albert's Hall and she was likened to a female Willie Nelson.

Murray McLauchlan has given up his band and his temporary rock trappings to do what he does best and that's be a good folk singer.

And the Montreal band, Men Without Hats, who scored big with their synth-pop sound in the U.S., are now releasing their first EP called *Folk of the '80s Part I*.

Is folk coming back in revamped form? Well the organizers of the Northwind Folk Festival to be held on the Toronto Islands June 21, 22 and 23, think so. Tom Harrison, artistic director of Northwind

Arts, the charitable organization that is running the festival for its second year, says, "The definition of folk music has changed. For Northwind, 'folk' means 'for people'. So you'll hear traditional and modern folk music, but you'll also hear jazz, pop, country and ethnic music. Most of it is acoustic."

Acts slated to perform include K.D. Lang, Jane Siberry, Scott Merritt and Joe Hall among many others including performers from the U.S. In total, over 40 acts will appear and the three-day pass (\$25) includes admission to 90 hours of workshop performances, 15 hours of nightly concerts and a variety of other activities.

For more information, write Northwind Arts, 24 Ryerson Avenue, Suite 301, Toronto, Ontario, M5T 2P3 (416) 865-1397.



Sylvia Tyson

CPI Video Division

Concert Productions International, the company which promoted 420 concerts attended by 3 million fans in 1984, is expanding its Video Division's efforts and catalogue. CPI entered the music video field when The Who chose the promoter to co-

produce the live simulcast of their final performance in 1982. CPI then struck a deal with First Choice which enabled it to produce a fourteen-part music series for the pay TV network. This series moved to prime time free television as *Rock Etc.* in 1984, and

Canadian Musicians "Don't Drive Drunk"



Rush

then CPI was able to negotiate a world-wide distribution deal for home video-cassettes featuring four of these programs: The Band, The Guess Who, Johnny Winter and David Bowie, whose CPI-assisted production was nominated for a 1984 Grammy Award.

The newest program available in this series is Rush's *Grace Under Pressure* production. Steve Howard, Vice-President, Video Division, says, "The program was shot over two nights in September '84 at Maple Leaf Gardens. The production, which included the use of 12 cameras, 40 vari-lites and 300 pars audience lights, was on par with our co-production of Bowie's *Serious Moonlight* show, and the same director, David Mallett, was used. We used a lot of Canadian talent (Magnetic North Corporation did the post-production and the audio producers were Terry Brown and Jon Erickson) and, in CPI's pitch to prospective clients, we emphasize the strength of Canadian production talent."

CPI has negotiated all the rights in all media for

the *Grace Under Pressure* program. Sean Ryerson of CPI adds, "We struck various deals on our initial programs because not all the rights were available; but the Rush program is a major project for us. We see the home video market just burgeoning, especially when the cheaper Korean VCR units come onto the market shortly."

Although we'll continue to maintain a presence in music television, there's been a drop-off of interest after the advent of pay TV leveled off."

Another area CPI is moving into is the production of promotional music videos for performers: CPI was commissioned to do two Bryan Adams videos by A&M of L.A., including the "Somebody" video. Ryerson says, "The original idea was to shoot footage for a concept video, but the performance at Marsey Hall was so hot that it turned into a promo video. We used the singer's soundtrack off the LP and mixed that with the sound of a taped audience resulting in a much better live ambience."

For more information on the CPI Video Division, call (416) 968-2550.



Darkroom

1) Jim Gray: "I'm Jim Gray."

Barry Lindal: "And I'm Barry."

Gray: "Of Darkroom. If you drive drunk, you'll wind up Breaking Hearts."

Lindal: "So please stay straight behind the wheel!"

2) Kim Mitchell: "Hello, this is Kim Mitchell. Don't drink and drive. Go for a Soda, instead... nobody hurts: and nobody cries!"

Darkroom and Kim Mitchell are being joined by numerous Canadian (Spoons, Helix, Triumph, Corey Hart and Rush to name a few) and international acts who are voluntarily jumping on the "don't drive drunk" wagon, the wheels of which were started rolling by Dee Nicholson. Nicholson, who once worked in advertising, came up with her "Project Live Audience" program in 1984. Her idea was to do 8-10 second spots featuring prominent performers who'd be interested in us-

ing one of their present hit song titles within the context of the "don't drive drunk" format. Her plan was to ask artists who came through Toronto to do some TV publicity if they'd also do the spot which would be fitted into a station's ID spot space. CITY TV and MuchMusic were the first to agree - the spots began airing in May.

She explains, "Death through drunk driving is the number one preventable teenage affliction in North America. I didn't want any commercial attachment to the songs. I wanted to get the bands involved because rock is about partying, let's face it, but there is a point where drinking, partying and driving just don't mix. I figured the bands would go along with the reality that "yes, we party, and you know we party... but if you party, go home safe! The response has been amazing: the bands really do care!"

Nicholson offers bands

the option of using a script prepared by her or one of their own. She feels the campaign could be used in Europe and there's already talk of it being aired in the U.S. - she's already received the endorsement of the U.S. National Highway Traffic Safety Administration.

How is she being funded? Apparently, alcoholic beverage companies are always interested in apportioning budgets toward the problem of drinking and driving, some in more discreet ways than others. Carling O'Keefe, which gets no accreditation on the spots, provided the seed capital for Nicholson to work on her project for a year. She adds, "Their involvement wasn't designed to get public attention, and they're using it mostly for internal P.R."

If you're interested in getting involved with Project Live Audience, call (416) 251-4779.

The MIDI Kitchen Sync

Although many manufacturers have jumped on the MIDI bandwagon, it seems they're not providing the musician with appropriate peripherals to support these new technology products. For instance, while various manufacturers' keyboards and drum machines can speak MIDI,

a Roland MIDI pulse won't necessarily talk to a Yamaha MIDI pulse. Joe Legris and Wayne Stokes are co-designers of the Kitchen Sync, a box which interprets the sync signals from one machine so that another machine can understand it. Stokes say, "Already there are dif-

ferent dialects between the manufacturers' MIDI equipment, and a musician can't be waiting until they start supplying the necessary peripherals. The Kitchen Sync also has a diagnostic capability which allows the musicians, via headphones, to hear the emanating signals."

The box can be used to link a MIDI unit like a

Yamaha RX drum machine, which can't sync to tape, and a non-MIDI unit like a Roland TR 606 drum machine, which does have a sync out. Voices can be accessed from both units, and the box can then effectively make the RX sync to tape. In terms of recording, the Kitchen Sync will take a signal from a drum machine or sequencer and

convert it into a tone. As your music is being mixed down, that tone can be retrieved and converted back into a digital sound, and then added to tape in its first generation.

The Kitchen Sync retails for \$149.00 and is available by writing to Lost Boy Technologies, 63 Hillmount Avenue, Toronto, ON M6B 1X3.

Rock Theater from Sylum

Canadian hard rock bands aren't generally known for their sense of theatre - clean and straight ahead is the operative fashion. Costumes, stage props and the acting out of songs has usually been left to the British rock bands. However, rock theatre has been given an asylum, a place of refuge, on Tom Berry/Marc Durand's label, Alert Records. Their new band is called Sylum - (named after lead singer and songwriter, Bob Sylum), an act which takes the eccentricity of label-mate Kim Mitchell and turns it outside in, or something like that. Sylum, which bills itself as a "new metal/heavy wave" act, has released its self-titled debut LP and has been supporting it with an aural/visual barrage on club audiences in Ontario and Quebec. Depending on the venue, vocalist Sylum can be seen dressing in drag playing the victim to a mad scientist's plans, being assaulted by a



Sylum

leather-clad biker who rides up through the audience, and/or being caged in a crate. As for new ways of foraying into the audience, how about tossing real Canadian dollars into the crowd and then being the perfect host by passing around several trays full of wine.

Modern rock theatre doesn't come cheap, nor without its challenges. Bassist Rick Boffo says the band has always wanted to offer a complete show package: "Bob Sylum used to do the lounge cir-

cuit and we've incorporated a lot of cabaret-like ingredients into the show. However, there are always physical problems to contend with. On smaller stages, the props are hard not to trip over. Bob uses a wireless mic when he's up-front or in the audience, but Tim (guitarist) and I would love to get a hold of some wireless guitars. Unfortunately, real pro units cost upwards of \$3,000, and the cheaper ones won't do because their distance is limited, and you're always

picking up cabs and CBs on the receiver."

Boffo uses a Fender Squier bass for studio work because of its "rounder, woody sound", but he prefers his B.C. Rich bass in performance because "it cuts through the mix better and doing that isn't easy with a bass when you're playing live."

Nick Blagona, who produced Kim Mitchell's last LP, is responsible for bringing Sylum's own brand of mayhem to vinyl. For more information call Alert at (416) 364-4200.

Marjo Morin - Life After Corbeau

When the Quebec, hard-rock band Corbeau "divorced" last year, it parted from the scene with a double live album called *Dernier Cri*. In its five years the band had earned its reputation as a dynamic Francophone act fronted by the outrageous Marjolene Morin. Corbeau won the Best Rock Group honour in 1982 and 1983 at the L'Adisq Awards (*Felix*), and its five albums sold in excess of 200,000 in total. But the split came as a result of growing differences of opinion within the band. Marjo says, "There are some in Quebec who don't want to grow. I wanted to sing in English, they weren't ready, so we weren't in accord. I knew it was time to move on because I wanted a wider audience and I wanted to perform outside of Quebec."

Her thinking is part of a new wave coming out of Quebec. Artists like The

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Cats Can Fly Record Contract

Craven A, the cigarette company, which has been involved in the corporate sponsorship game, is now battling two for two with the announcement that the second of its sponsored bands (Belinda Metz was first) has received a record contract. Cats Can Fly, who, like Metz, were supported on Craven A's college/university tours during the last couple of years, have signed with CBS Records. Manager Wayne Baguley says, "Usually, you have to absorb a large debt after a tour, but Craven A's support helped offset some of that as well as helping to get a buzz on the street for the band which, in turn, helped to get the contract."

Craven A recently held its first Talent Quest '85 contest which invited college bands to compete for cash prizes. Ontario sales promotions representative Mike O'Bright says, "It was an opportunity for students



to meet and party and we were hitting our target audience with posters etc. I saw about 160 bands, 80 of which were painful to listen to; the rest were actually interesting. We wanted to create an avenue for the bands and some street excitement, and we'd like to expand our overall music promotion program."

Performers are apparently beating a path to the doors of big sponsors, but O'Bright suggests that there are several points to consider in one's approach. "You're dealing

with marketing people over 30, so you have to alleviate their fears. Write up a prospectus considering such points as: Would you want to be associated with certain sponsors? What are you willing to do? What appeal do you have to the sponsor's target audience? Be realistic as to what you're giving and what a sponsor can offer." He adds, "You have to have a commercial point of view and do some planning. It's not uncommon for bands to ask for the moon and therefore alienate the sponsor."



Marjo Morin

Box, Trans X and Lara are seeking to expand their musical horizons by singing in English even though they come from the francophone milieu. Marjo's first venture outside Corbeau was to write the lyrics for a song in the film, *La Femme de l'Hotel*. She explains, "I was approached by Yves Laferriere, a musician who has done a lot of work in film, and he asked me to work on a song with him. I initially wrote the lyrics in French, but I felt uncomfortable with them, so Yves told me to write it the way I wanted to."

The result was the song,

"Touch Me", an English song that won a recent Genie Award (film) for Best Original Song. With this sort of vindication for her efforts, she says, "If you want to go beyond Quebec, then you have to use the universal language. I find that singing in English allows me to use richer tones with my voice." Marjo is planning to shop several songs she's written with ex-Corbeau guitarist Jean Millaire this summer in the hope of attracting a new record deal.

For more information, call Alain Pare at (514) 288-7791.

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RECORDS

DAVID HAZAN

Parachute Club

MOVING THRU THE MOONLIGHT

RCA Records
Engineers: Mike Jones,
Rick Capreol

This collection of five dance re-mixes succeeds in its apparent intention to introduce the U.S. audience to the band. When at their best, the Parachute Club have proven to be among the most challenging and musically accomplished bands in the country. *Moving Thru The Moonlight* contains five of their biggest hits from their first and second albums, each re-mixed by a different engineer. In most cases the newer versions represent technical improvements over the original mixes.

However, the band has been made more palatable to mass audiences at the expense of their essential quirkiness and grittiness.

This proves to be a mixed blessing in the case of "Rise Up" remixed by the esteemed John "Jellybean" Benitez. The noticeably sped-up vocals are mixed farther back than on the original. While Lorraine Segato's vocals can be harsh and irritating, they are rendered anonymous here, stripped of their personality.

Michael Brauer's remix of "At the Feet Of the Moon" is the choice track here, but it bypasses the dynamic opening found on the original version; beginning the song with the end vocal break is an interesting idea and works well, yet one misses the exciting entrance of the band.

Now that the Parachute Club has demonstrated that it is willing to soften its rougher edges, the chief issue remaining is consistency of material and the lack of it. They need to produce more tracks on the level of "Rise Up" and "At the Feet Of the Moon", before becoming the hot international property they seem destined to be.



Cano

VISIBLE

Ready Records
Recorded at: Sounds In-
terchange, Toronto
Engineer: Michael E.
Jackson
Producers: Cano

After having survived a series of tragedies and personnel changes, this French Canadian group has returned with an interesting if unfocused album.

Guest appearances by players such as Ben Mink of F.M. fame, Matt Zimbel from Manteca, and Mary Lu Zahalan on vocals provide several high points. The material is *Visible's* downfall, however. A lack of direction and discipline in the writing prevents the album from being as enjoyable as it might have been, despite pleasant melodies and vocal work.

The crisp recording usually retains the essential folkish qualities of French Canadian music while employing less than traditional electronic instruments. The opening cut "Partons" is a good example of this featuring a harmonious chorus with lots of tinkering synthesizers and heavily-panned Simmons drums comprising the instrumental base.

The "Invisible" track on the other hand is annoyingly indulgent with an overcluttered arrangement that goes nowhere and silly, harshly whispered sections.

By not adopting a single style, Cano avoids redundancy, but no real musical personality emerges either. One doubts *Visible* has the ability to break the language barrier, the way Pagliaro's early albums could for example, but it should be embraced by Cano's proven and loyal following.



Honeymoon Suite

STAY IN THE LIGHT (mini-album)

WEA Records
Recorded at: various
Producer: Tom Treumuth
Remix (title cut): Lenny de
Rose

The third single from Honeymoon Suite's platinum debut album easily lends itself to the extended dance mix.

The track swings, yet its driving beat is no less exciting than the sludge of "New Girl Now" which appears in a sped up live version; except for a weaker lead vocal this version rocks harder and more convincingly than the studio version.

Admirable restraint is exercised by all, particularly by drummer Dave Betts whose kit sounds great both live and in the studio. The band stresses solid, well-structured rock songs, with just enough guitar flash to satisfy head-banger audiences.

Their refreshing approach to a style largely characterized by excess and tastelessness should bring them large-scale acceptance. The mediocrity of much of their material still stands up well against other similar groups; Honeymoon Suite seems very capable of creating a significant dent in the hard-rock marketplace.

Mojah

MOJAH

Coach House Records
Producer: John White

Consisting of only two extended songs, this reggae veteran has produced a buoyantly rhythmic mini-album.

Strong calypso and soca ("soul calypso") elements dominate "Camboulay" and "Rosanna". Both are sunny up-tempo dance tracks and have little in common with reggae's





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slower tempos and moodier tones.

The rhythms are no less hypnotic though. Lots of heavily syncopated rhythmic patterns are subtly passed back and forth between the cowbells, woodblocks, congas and other percussion instruments.

John White's production is surprisingly slick and spacious for what was likely a minimal recording budget. Other significant contributions come from Lorraine Segato and Billy Bryans of the Parachute Club (who were highly influenced by Mojah according to his bio sheet) and Wayne Mills from M + M.

"Rosanna" is described as "a message to the brothers about respecting the woman." Punchy horn charts and smooth female back-up harmonies

highlight this breezy track.

"Camboulay" is more tribal and intensely rhythmic and "harks back to the old time Carnival-season tradition of the burning of cane."

Given the proper exposure the dub version would sound great in any dance club - "Camboulay" could be an influential and hopefully trend-setting hit.



Call It Love (Extended Mix)

IMAGES IN VOGUE

WEA Records

Engineer: David Ogilvie
Produced by: Joe Vizvary and Images In Vogue

When recording sessions with Gary Wright yielded disappointing results for

Images In Vogue, they took control of their recordings and have come up with their strongest track yet.

Dale Martindale's vocals have genuine presence for the first time, and don't sound nearly as forced or mannered as they have in the past.

The catchy chorus of "Call It Love" is perfectly complemented and answered by a soaring synth line.

It would appear safe to conclude that Images In Vogue are currently displaying more potential than their other synth-based counterparts.



Belinda Metz

ELECTRIC SPLASH

Attic Records

Recorded at: Sounds In-

terchange, Toronto
Engineer: Dan Durbin
Producer: David Tyson with Bob Bartolucci

This impressive debut offering by Toronto singer/dancer/actress Belinda Metz leads off with a terrific single, "What About Me". Except for the inappropriate and already cliched Simmons breaks, the track sounds fresh and energetic.

David Tyson's sleek production work seems to hold the album together whenever there is a lack of focus.

Bob Bartolucci's screaming guitar solos lend excitement to several tracks. He co-wrote all the songs with the singer as well as having co-produced.

Bass chores are handled by Mitch Starkman and Jorn Andersen lends able support on drums.

Metz's vocals occasionally sound inexperienced and unrefined, but this is more than compensated for by slick production and overdubs.

Although no other tracks stand up to "What About Me", Belinda Metz

instantly confirms that she is a talent to watch for.

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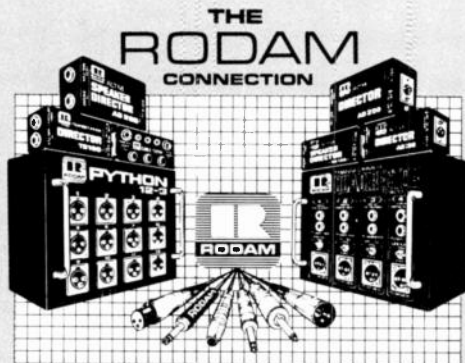
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AKAI AX80 SYNTHESIZER

The programmable polyphonic synthesizer has been with us for some time now. The early versions cost at least \$5000 and were quite a step up from the "string synthesizer" of the mid-seventies. The past few years have seen the introduction of many different variations on the original American models. From the early Prophet V and OBX, the Japanese manufacturers have managed to cut the price down to a bottom line of around \$1000. Although these cheaper models sacrifice quite a bit in sound quality, they still have the flexibility to create a variety of sounds.

The AX80 by AKAI fits in around mid-way in the spectrum. It covers the basics and has its own unique features without being too expensive. The AX80 is an 8-voice synthesizer with a 61-note velocity-sensitive keyboard. Directly above the keys is a row of 32 membrane switches. These are used in four different ways: three bank levels for preset sounds and also in EDIT mode to access different parameters. To the left of the keyboard are two wheels: one for pitch bend and one for modulation. The mod wheel can be assigned to the VCF and/or the oscillators and the pitch wheel is spring-loaded to return to centre when released. Both wheels have "maximum" trim pots to fine-tune their effect. This instrument also has overall volume and tuning pots (non-programmable).

The synthesizer voices are made up of two distinct oscillators. OSC 1 has access to octave range (3), ramp and/or square waveforms, pulse width, pulse width mod, a sub-oscillator and OSC 1 level. OSC 2 has control over range (chromatic over 4 octaves), detune, 2 waveforms, cross-modulation or sync to OSC 1, envelope modulation of pitch (by either VCF or VCA EGs), and OSC 2 level. As you can see, AKAI have included almost every possibility for creating interesting sonics, including the capability of creating digital-like complex waves.

The VCF (filter) is also quite flexible. The EG (envelope generator) can be used normally or inverted to create some amazing filter sweeps. The keyboard control voltage can be mixed into the VCF through a separate control channel to simulate a natural cut-off following the notes from low to high. The key velocity can effect the amount of EG for a

realistic "touch". And a high-pass filter has also been included to increase the filter's tonal effect.

The AX80 also boasts three independent low-frequency oscillators. These are assigned to OSC 1, OSC 2, and the VCF. Each LFO has a choice of 4 waveforms and also depth, speed and delay amount controls. These, in combination with the flexibility of the oscillator sections, allow the user to create some very rich sonics.

When it comes to the actual creating of sounds on the synth, the AX80 is in a class all its own. While using the standard single-increment knob to change the levels of each parameter separately, the AX80 makes use of a row of 5 fluorescent displays (FLD) to brightly display the settings of 30 different programming controls. Now the synthesist can see at a glance what each sound is composed of instead of getting a single readout of one parameter at a time (as is usual on most synths in this price range). In fact, this feature is one that isn't found on models costing 3 times as much. There is also the standard numeric readout of programming data via two LED displays. Sound patches can be programmed into either of two banks of 32 locations. An additional 32 non-programmable factory presets are included.

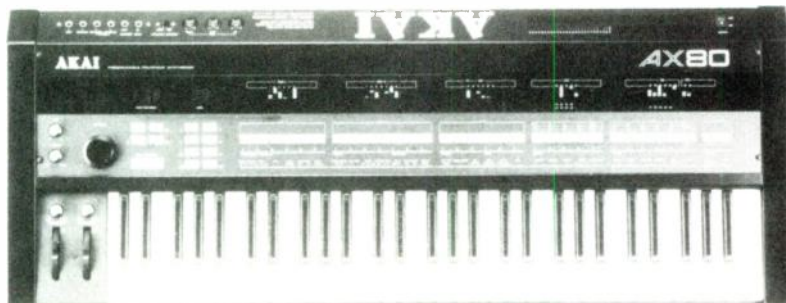
Other features include chord hold and chord memory, key transpose, program advance via panel and foot switches, cassette storage of programs, headphone monitoring and MIDI in-out-thru. All in all, this is quite a lot of synthesizer for the money.

No instrument is perfect however. It would have been nice to exchange some features for others. Some sort of sequencer or arpeggiator would have been useful, as would some more non-MIDI inputs and outputs in the back panel or a split keyboard. Maybe these features will be included in the up-scaled AX90 to be released later this year.

In conclusion, the AKAI AX80 is a well-packaged synthesizer with some outstanding innovations.

For more information: AKAI Audio Video Canada Inc., 121 Watline Ave., Mississauga, ON L4Z 1P2.

Cameron Hawkins is keyboardist for the band, FM, and is on the advisory board of Canadian Musician.



AKAI AX80: SPECIFICATIONS

Key	61 keys Cscale (Key touch sense)
Voice	8voice-16OSC + 8Sub OSC
Preset tones (sample sounds)	32 tones
Memory bank	A&B, each 32 tones
Tune	± 50cent
Wheel	Modulation (OSC, VCF)/Pitch bend ± 1200cent (100cent Step)
MIDI	Note number, Key velocity, Pitch bender, Program change, Control change (Modulation wheel, Sustain SW), Transmission/Receiving channel select
Dimensions	1,018(W)x102(H)x392(D)mm
Weight	15.2kg
Standard accessory	Operator's manual



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Corey Hart



PHOTOS: DIMO SAFARI

BY DAVID HAZAN

Corey Hart could probably sell you a car if he wanted to. But he'd rather sell you his songs. The twenty-three year old Montreal singer has sold over 200,000 Canadians his songs, making his debut *First Offence* album a double platinum success.

Its first and biggest single "Sunglasses at Night" made Billboard's top 10, but U.S. album sales remain comparatively negligible. Charismatic, aggressive and unabashedly confident, Hart displays an unusually high degree of career control. His relentless ambition coupled with his obvious talents as a singer and writer could convince any skeptic that his new album, which he had almost completed mixing at the time of this interview in Le Studio, will be respected and commercially successful.

● *A lot of people probably view your career as an overnight success and, of course, it rarely ever is that way.*

I think every artist has their own formula that helps get them to where they got to. In my case, it's just that I happen to be really determined and confident. From very early on I made the commitment that I was going to do this, that I was going to write and sing and get a record deal. I wasn't devoting any of my energies on other things, it was clearly focused on one thing. I was always thinking about how I could improve my songwriting. I spent a year just writing.

● *You were reportedly turned down by every record company before signing with your present one.*

Some of the songs on the first record were cynical. I interpreted the rejection that I got from record companies into rejections from relationships.

I used to phone up the record companies and they wouldn't see me. They would just say, "Send in your tape." I would wait in the reception office and they just wouldn't see me. I'm the type of guy who likes to go personally and do things on my own.

● *Is the production very different on the new album?*

I think it's immensely different. For one thing I'm co-producing with Phil Chapman, who worked on *First Offence*, and the main difference for me is that I don't have to fight for sound. Phil has respect for me and he'll go ahead and do it.

● *Was that frustrating on the first album, not to have control?*

I'd worked in studios before but I was so excited to do my first album, I was in England with studio musicians, guys I didn't know. There are so many things on that album that I cringe when I hear them.

● *You're fortunate to be able to have a second chance so quickly and to gain control.*

This album is the most credible thing I've done in my career. I think this album will really establish me as a real credible musician. Not that the first one didn't, but in my mind it didn't.

● *You're also recording with a band that you work with in live situations.*

That is significant, a big difference. Gary Breit is the keyboard player. He used to play with Pukka Orchestra. The bass player is Russel Boswell. Michael Hehir is the British guitarist who used to play with Sad Cafe. The sax player is Andy Hamilton of Duran Duran fame.

● *You toured very heavily last year.*

We played about 90 shows last year. We went out in April and didn't come back till December. It was literally every other night.

● *Did you ever play any club gigs?*

This is the first I've ever had. I was always independently doing things on my own. There are two ways to do it: you put together a band and you showcase the band to record companies or you try and get some stuff on tape, which I did. Aquarius signed me without having seen me play live.

● *Did you get an American release simultaneously?*

No. EMI from the US came up to Montreal three or four months after the release when I opened for Culture Club. They like the album and they liked the videos. I was very persistent and convinced them they'd be missing a good thing if they didn't sign me.

● *Obviously it paid off. You worked heavily in the promotional end of things as well as the musical. So many artists are inclined to say, "That's business, let the manager take care of it."*

I had some other people representing me when I was younger. They would come back with the tapes and say they didn't like the stuff. I decided if I was going to get turned down I wanted to get turned down to my face.

● *Was there anything special or unusual in your presentations to music industry people?*

Once I recorded a song I would want to play it for them live.

● *So you still do a lot of your own business?*

I think the manager should be an extension of the artist and realize the artist's potential and values.

● *What's in store for your new album that you've just finished mixing?*

Lyrical and musically it's leagues above my first record. I really believe it will be successful.

"I was always thinking about how I could improve my songwriting. I spent a year just writing."

● *I understand you used the Fairlight on it.*

The PPG as well, which we didn't use on the first record. The only synth we used on the first record was the Prophet. We also used the DX7 and the OB (Oberheim) X. But I'm not a technical wizard. Fortunately, I work with a producer who can interpret what I say into sound.

● *What drum machine did you use?*

We used the Oberheim. We used real cymbals.

● *Were any of the tracks recorded live?*

Nothing was recorded live.

● *There was no lack of excitement or spontaneity?*

No, because when I do my vocals there's a lot of spontaneity and a lot of energy. To me that's where my songs' strength lie - in the melody lines. I wanted to concentrate on the parts individually and when everything's going all at once it's harder to control.

● *What was it like to work with Rob Quartly?*

Well, I think a lot of him. We both seemed to come at the right time for each other's career. He's always believed in

my abilities as an actor and as an artist really capable of reaching a lot of people through video and I've always thought that about myself too. He's allowed me to contribute to both videos' story lines. On the next one, we're going to do an extended video, about a six-minute piece.

● *With dialogue?*

Yes. There'll be short and long versions. I don't have a hang up about video. It gave the record industry a big kick in the ass and brought it back to its feet. I don't think video should dictate what's a good song and what's not a good song. If you have a good song and a good video you're off to the races. The way I like to portray myself in videos is something that's really honest, where the audience says, "That's the real character".

● *Something that brings the song to life rather than something unrelated to the song?*

I think they have to follow the song in some way. Something that enhances the song in some way.

● *How did Eric Clapton end up playing on your first album?*

Jon Astley, who produced the first album, was fishing with Eric Clapton. They were out fishing and he played him my songs and said "This is what I'm working on now. "Eric liked them so Jon said, "Why don't you come by?," and that was it!

● *I read in Canadian Composer that Sting was your main songwriting influence?*

The one band I really admire would be the Police.

● *I was wondering if there was any Fixx influence. "Lamp At Midnight" bears a strong influence to "One Thing Leads to Another".*

Yeah, I like that record a lot.

● *Rupert Hine does some spectacular production work on it. The Fixx are a good band but that particular track seems more his than the band's.*

I wanted to work with him.

● *I guess he's a pretty busy guy. You would continue working with your present co-producer?*

Yeah. You'll hear a big difference in the new record.

● *How did you hook up with him in the first place?*

Well the guy I wanted to work with on the first album was Phil Collins. I sent a tape to him and his manager sent it to Jon Astley and Jon worked with Phil Chapman.

● *What was recording "Northern Lights", "Tears Are Not Enough", like?*

I'm definitely the new kid on the block. I felt not intimidated, but I didn't know anybody. It was the first time I'd ever sung anybody else's song before. I felt very fortunate to have been able to do something in such a large-scale way. □



Murray McLauchlan

BY ASHLEY COLLIE

Murray McLauchlan is grinning a Cheshire-cat smile a mile wide. He's just finished a series of solo gigs: just Murray, wearing cowboy boots and hat, with his guitar and harmonicas, and his accompanying stage act which he says is in the "Will Rogers tradition" of performance. His musical sets lately have been incorporating both old and new songs, and a lot of back-slapping, humourous, between-song banter with the audience. "Yeah, that stand-up comedy part is a very legitimate part of the show now. It's almost impossible to chat with your audience in the rock idiom. I tried it and found that my ability to communicate was being affected. When you're working with a band in rock, it's easy to turn your back and slough things off."

The new material he's been doing has been taken from his two most recent albums, *Timberline*, and *Heroes*, and he finds himself, after fourteen LPs recorded for True North, in a familiar position - playing and enjoying his music in the folk/country idiom, the musical stance he started out with. A couple of years ago, he rocked up his sound somewhat and produced some very competent work, e.g. the LP *Storm Warning*, but it didn't go over well with his audience and critics. He explains, "I had wanted

to work with Bob Ezrin because I wanted to try something different. I really didn't think about taking on a rock stance. The intention was to do an LP (*Storm Warning*) and that's it. But over the last couple of years, I've discovered the virtue of doing what I like best. I mean, I really did ask myself, 'What do I like most?' And now I feel comfortable as a good folk artist."

Living in Toronto, working with producer Ezrin (Is his work anything but quintessential rock?), and watching his True North compatriot, Bruce Cockburn, drop his folksy stance for a more fashionable rock image might have left a lasting impression on McLauchlan. But that old saying about not being able to take the country out of the boy seems to have held true.

In fact, McLauchlan intuitively went back to his musical roots for inspiration after his rock "excursion".

"Those A.Y. Jackson houses stand in a sunlight blood and rust
Where springwaters run
The blackflies come
like a cloud of hunger dust
Glass steel towns, they huddle down
by the U.S. border signs
That's the heart of the country
But the soul is out past the timberline..."
--"Timberline", Murray McLauchlan

His *Timberline* LP, which came out in 1983, was responsible for him winning the 1984 Juno for Country Artist of the Year, an award which came six years after his last Juno - he has won seven in

all. "*Timberline* represented a shift back in attitude," he says, "My energies were going back into folk/country music. The LP's inspiration came from an imaginary voyage. I've been on the road over 15 years and I've been to some very grungy hole-in-the-wall towns - they're all across Canada. And there are heroes out there, ordinary people I've met on my travels."

These "heroes" became the source of a new set of songs, which, in turn, formed the basis for a national CBC-AM Radio series which ran in 1984. Things just grew from there, as he says, "I never intended to do an album about Canadian folk heroes because I thought it'd be too specialised - I mean, who'd want it? Then I realized they were very good songs by themselves, but I also had a hook to tie them together."

With the success of the radio show, *Murray McLauchlan's Timberline*, he got together with his manager, Bernie Finkelstein, and with independent T.V. producer Peter Thurling and talked about making that "imaginary voyage" a reality and the hook for video-film feature.

McLauchlan, who is a licensed pilot and an aficionado of aviation history, planned to use a plane as the centerpiece of his travels. He says, "The bushplane, a logo of which appears on the *Timberline* LP is a symbol of Canadian mythology, a symbol more powerful than the railroad. If it wasn't for real heroes like Max Ward, there'd be nothing north of Winnipeg." So he



Gordon Lightfoot with Murray



Murray with Levon Helm

n Takes To The Sky

leased a plane, had a custom paint job done on it for the journey and took off with Thurling and a skeleton crew of seven to film the fifty-minute production called *Murray McLachlan Floating Over Canada*. It will be aired on prime-time TV by the CBC on July 1, 1985.

In the first few minutes of the film, McLachlan talks about his dream of seeing Canada in a float-plane, "I love to fly. I love to take my time." His enthusiasm for the project continues, even as he prepares to go back into the studio this summer for a new LP. "That paint job, which featured a rising sun, a stylized sunburst and then a fade to dusk and the stars, caused the project to have a lot of visibility. First, it had great visual effect for national TV. Second, the local people we crossed paths with would exclaim things like, 'Holy shit man, nice paint job!' The project itself, which started in August 1984 and took 10 weeks of filming, was something else. We were up against nature and we barely made it back before winter. My copilot and I did over 160 hours flying, a lot of it over barren tundra."

Producer Peter Thurling says that no doubles were used for the acting sequences, which included driving a steam train and highway transport truck, flying all across Canada, and avoiding being shot by Levon Helm. Thurling says, "Performers are generally used to coming on stage with everything set up. We asked a lot of Murray and he was open to all suggestions. There's the sequence where he acts as Levon's

brother, and they're being chased by British redcoats during the song 'Acadian Driftwood.' Now Levon can be a real frisky fellow, so we had to watch the amount of gunpowder he was using."

The feature, which initially started out with Murray's plan to take a plane and one video camera, is essentially a fifty-minute music video, an on-going montage of video clips. Apart from McLachlan's songs, he also appears with Gordon Lightfoot, Ian Tyson, Sylvie Tremblay and Edith Butler, and Buffy Ste. Marie does a dynamic visual rendition of her song "Starwalker". Manager Finkelstein adds, "It's a long-form music video that has bite."

McLachlan has a charming sense of self-effacement when, for instance, he says, "I've been given up for dead so many times" or, commenting on the fact that he did the radio versions of the *Heroes* songs by himself, he adds, "and it sounds like it too!" However, he's quick to praise the musicians he used for the actual LP versions of the songs. "I used the old firm of Bucky Berger (drums) and Terry Wilkins (bass) because they can play anything from rockabilly, to funk to folk etc. I don't really understand the process of songwriting - does any writer? But I had a pastiche of visual impressions from which I'd get a musical or lyrical framework, and the guys would have a telepathy for what I wanted.

"For instance, the song 'Little Brother of the Woods' is about a trapper called Alcide Giroux. The musical feel came

out of the Cajun image I had, and the band, which also included Ron Dann (steel guitar) and Ben Mink (violin), got into a funky groove. Another time, Terry and Bucky suggested putting in a little soca groove. I reacted with an 'oh, sure thing guys!' but it worked and listeners find themselves tapping their feet to a very subtle rhythm. You know, I've played with some very fine rhythm sections from L.A. and New York, but these two guys are as good as any of them. In fact, the Toronto pool of session musicians is superb."

As for recording, he has produced or co-produced all of his albums, saying that he doesn't "have the patience to work through a middleman". He really likes to hone in on pre-production, get everyone in sync, then hit "the curve." "I average about three takes a song because I like that electricity and soul of doing things live off the floor. On *Heroes*, we only did six-hour sessions, but we worked our asses off. If you do several takes, the song usually goes stale."

"I tell young artists to go back twenty years and listen to the hit records of acts like the Supremes or others from Motown. Listen to the production values and realize how sparse the production is. The song itself and the feel it has is key, not the amount of equipment or production."

He does the bulk of his writing on guitar because he likes a rhythmic, chunky feel, but he uses a piano for ballads, "I basically play block chords."



YAMAHA



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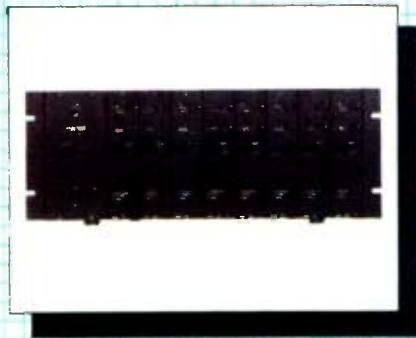


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CALGARY	Wed. July 3/85-8:00 p.m.	Jubilee Auditorium - Mitchell Theatre
TORONTO	Fri. July 5/85-8:00 p.m.	Convocation Hall - U. of T.
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Murray McLauchlan Takes To The Sky

In performance, he used to use a copy of a Gibson J200, but now endorses and uses a Yamaha electric/acoustic CJ52 model.

Yamaha's guitar specialist Curt Smith says, "Murray has some very specific pick-up requirements, so he adjusted the guitar's standard system to get the type of brightness and bottom he wanted. The guitar is an up-scale version of Yamaha's new FJ Series, and the extensive endorsement program we've been building with Canadian guitarists has been providing us with invaluable feedback from the artists. It's like the race-car analogy, where new technologies are tested on the high-performance vehicles in order that the results can be passed on down to the general consumer."

McLauchlan also uses eight Hohner harmonicas which are tuned to various keys.

On the subject of contemporary rock, he feels that it is very "self-absorbed", that it has come to be marketed like sport and that people who create music are basically disposable. "Aggressive marketing and fashion doesn't speak to me personally. I don't like being judged on my E.R.A. or batting average." Bernie Finkelstein, however, feels that now that McLauchlan is feeling comfortable again, "it's time to re-establish his position in the market." In light of this, True North is patient about him working on his new LP which will feature The Canadian Aces. Finkelstein adds, "There's been a lot of interest in Nashville and Murray is gradually getting back into the mainstream of the folk/country idiom."

McLauchlan himself humourously thinks of his art as 'new wave country'. "All the business bullshit aside, 1984 was personally my best year. I'm confident about my direction. I'm excited about playing my songs and I did my romantic adventurer stint. My satisfaction comes from writing and performing a song about love or some emotion with the conviction that it's true. I've got to sing for people.

"If you finally score in this business, it's the result of a lot of personal investment. I'm pretty content with my lot and I hope that as I grow older, my writing will continue to improve. Basically, I'm a working-class boy, although, if those big dollars find their way into my bank account, I'll be honest, because I'll be singing those hosannahs like anyone else would!"

"Heroes don't think that they're heroes
Just lucky

In the right place

When the numbers were called

Funny, how people who walk so tall

Don't think that they're heroes at all..."

- "Heroes", Murray McLauchlan

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L'étranger

BY MALCOLM GOULD

Intense concentration contorts the singer's face as he grips his white Stratocaster and leans purposefully into the microphone, his voice soaring over the surging music - a man with a mission. Behind him, a khaki-coloured streak carrying a bass guitar flashes across the stage, narrowly missing the stack of keyboards and small percussion gear worked intently by a figure in black shirt and pork-pie hat. In the center of this turmoil, a white-clad dynamo punches a powerful backbeat out of the drumkit that largely obscures him from view.

When the song ends, the music stops but the action continues as bass and keyboard-players rush to exchange places under the cover of a short, soft-spoken monologue from the singer. Then the music starts again - Clash-like, biting lyrics in a tight musical package delivered with the rough energy of Springsteen. For the next song, with the drummer out front sharing vocal duties, cowbell in hand, and the bassist back in position, the keyboardist-cum-bassist is behind the drums articulately steering the musical pulse.

Watching this scene, an enraptured crowd jams the small dance-floor, swaying and bouncing vigorously to the beat. At many of the crammed tables around the room, voices can be heard singing all the words and yelping with delight as each familiar tune is announced.

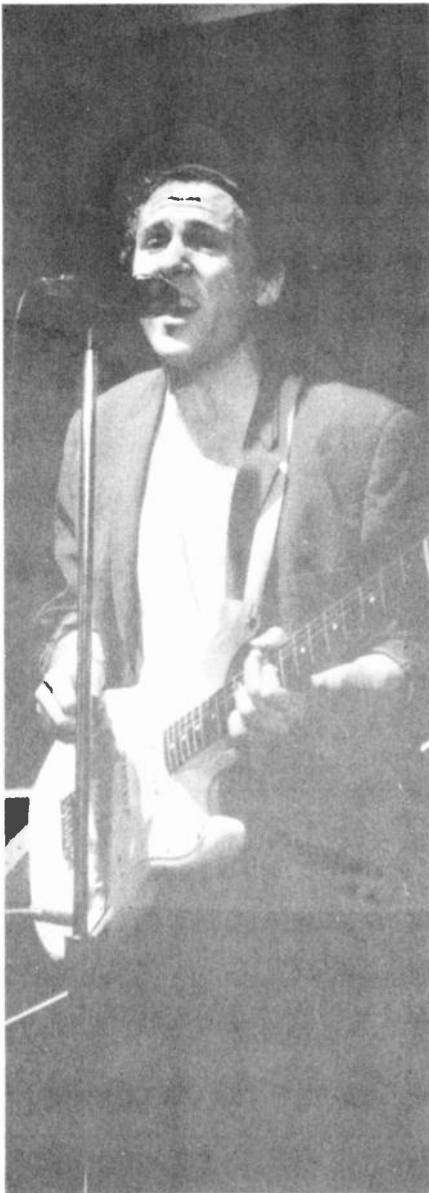
A big-name rock act playing for devoted fans fed on its latest gold

album? No, this is local Toronto band, L'Étranger, holding forth on a Friday night to a packed house upstairs at the El Mocambo. L'Étranger is one of the city's hardest-working longest-lived bands and they have survived for the last six years playing only original music. Their two independently-recorded EPs, a CITY TV-produced video and innumerable club gigs have garnered them fans throughout Southern Ontario and as far away as Ottawa, Montreal and Halifax. Liz Janik, a driving force behind The Independent Network and local radio station CFNY's *The Streets of Ontario* show, says of L'Étranger, "Their our favourites! We've watched their development closely because they're a very talented and extremely dedicated band who have the potential for an international career. Their music is honest and has a lot of flair."

But who are L'Étranger really?

Seated on dilapidated kitchen chairs in their warehouse rehearsal space located in Toronto's grimy King and Dufferin industrial area, lead singer/guitarist Andrew Cash and keyboardist Bruce P.M. discuss their band's music and evolution. Bassist/vocalist Chuck Angus and drummer/vocalist Pete Duffin are working this afternoon at their day jobs.

"It sounds so typical, but it really happened this way," laughs Andrew about their beginnings. He and Chuck met in 1978, while attending different high schools in the Toronto suburb of Scarborough, and began playing guitars and writing songs together. A year later, influenced by the punk scene, which "made people realize you could get a band together and play in front of people," they did just that, with Andrew's friend Pete recruited to play drums. Starting in local high schools and



PHOTOS: PAUL IVANY

Andrew Cash



Pete Duffin

church basements, then moving on to their first club gig at the Turning Point, L'Étranger embarked on the six-year journey to their present status as one of Toronto's top bands.

Their early decision to play only their own compositions has made this road far from easy. Actually, there was never any stated decision to do this, just the communal realization that, "there was no choice really - we didn't see any point in playing music that didn't come from us." The resulting difficulty in finding gainful employment performing meant that the band members had to work outside music to stay alive. Meanwhile, all their spare cash went back into the band to pay for the tours and recording projects that they felt were essential to future success.

Touring was and is difficult for an independent band like L'Étranger because Canadian geography makes it prohibitively expensive without record company support. Furthermore, a record industry largely indifferent to non-mainstream bands compounds the problem for alternative musicians intent on more than local success. Andrew and Bruce tell of a phenomenon they often see on Queen Street, Toronto's new music hotbed, in which bands rise to the comfortable top of the Queen Street heap and then fall apart under the Herculean strain of trying to leap off into a major record contract.

L'Étranger have persisted in steering their own course through this lethal obstacle course. (Their name, adopted from the novel by the French author, Albert Camus, means "The Outsider" and seems most appropriate for a band attempting such a difficult task.) Constant re-evaluation of their whole endeavour, along with 20 to 30 hours of rehearsal a week, have meant that their



Chuck Angus

writing, instrumental and ensemble skills have been honed to a high degree of polish. Careful choosing of gigs has resulted in some well-received opening act performances for the likes of the Dead Kennedys, Billy Idol, the Alarm, and the Parachute Club, as well as some important headline appearances of their own. They also won a CFNY U-Know Award in 1983 for "Most Promising Group". L'Étranger's commitment to recording independently despite the difficulties involved led to their 1982 effort, *Innocent Hands*, the 1983 video, *One People*, and the EP, *Running Out of Funtown*, of 1984.

Andrew sees the stability of their personal relationships as another important



Bruce P.M.

factor in L'Étranger's longevity and ability to weather tough times: "A lot of times in bands the personal relationships preclude the musical ones - if the personal one isn't there, then the musical one isn't either." The band members view theirs as a family-type situation and work hard at staying on good terms with one another.

The truth of this attitude is shown by the fact that the core of the band, Andrew, Chuck and Pete, has remained constant from the beginning. Early experiments with adding second guitarists didn't pan out and the trio format has prevailed in the band's history, most notably during the 1982-83 when their two records were made. Bruce joined

L'ÉTRANGER GEAR

Andrew Cash -	'73 or '74 Fender Telecaster '84 Fender Stratocaster Takamine steel-string acoustic with built-in pickup Fender Concert amp Boss chorus, volume boost and analog delay Shure SM58 mic	4 Tama Octobans Zildjian cymbals: 2, 16" crashes, 6" splash, 20" crash-ride 18" flat ride Powertip BB & Ludwig 7B sticks
Pete Duffin -	Gretsch Powertoms wood drumkit in Ebony finish: 12", 13" mounted toms 14", 16" floor toms 22" bass drum Ludwig 14"X6½" metal snare drum Remo Pinstripe heads Tama stands, stool & pedals	Chuck Angus - '78 Fender Precision Bass Traynor Mono-block bass amp
		Bruce P.M. - Korg Poly Six synthesizer Yamaha DX7 synthesizer MXR distortion pedal Boss flanger Korg volume pedal Carisbro Cobra 90 amp Percussion: no-name timbales cymbal

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World Radio History

late in 1983, after several months of adding keyboard parts occasionally in performance. He was already a good friend, having come up in the same circle of bands, and he fit right in without the need for much explanation of L'Etranger's aims.

A talented multi-instrumentalist, Bruce has helped to add a new dimension to L'Etranger - jamming. In the band's formative years, Chuck and Andrew had seen themselves as a formal songwriting team like Lennon and McCartney or especially Jagger and Richard, a strong early influence for both of them. The band would rehearse exhaustively songs that Andrew and Chuck brought in. Recently, however, their ideas and arrangements have been developed more through jamming in rehearsal. The approach even works live; "21st Century", one of their most successful live songs, came out of a period when Chuck kept breaking bass strings onstage and the others filled in by jamming on a riff that they gradually developed into the song.

Bruce was also an instigator of L'Etranger's unique instrument-switching, something both he and Andrew feel has contributed to the band's noticeable tightness by making each member understand more than just his own instrumental role.

L'Etranger describe their music as "North American pop music." They write punchy and powerfully-melodic rock songs quite removed from the twin trends of Afro-funk and dark, angst ridden cacophony now current on Queen Street. Lyrically, the band's guiding principles are communication and social concerns. They reach out to their audiences and people respond, often approaching the band members to talk about their music. Andrew says of this, "I'd be the last to say we that we totally know what we're doing or that we know what our place in the world is. We're looking around for some answers like everybody else, so we welcome this kind of constructive criticism."

"A lot of our focus lyrically is us, me personally, and how we live our lives and about the whole North American frame of mind - what it is, what it does to us as human beings and how it affects the way we treat each other. And then, taking it a step further and saying how it affects the rest of the world." The band is conscious, though, of not hitting people over the head with message songs. Indeed, they do write about many other things, but sometimes run into flak over their political concerns. Bruce feels this is unfair since people just tend to notice politics more: "There are more buzzwords in a song about apartheid than in a song about Chuck's grandfather."

For now, L'Etranger are concentrating their efforts on making that crucial jump to a good record deal. They feel ready, confident now in their material,

technical skills, singing, studio experience and the stability of the band. Andrew says, "I feel this band is really talented and I think we've got something to say. I think our music is good and accessible without our consciously trying to be accessible." These are strong selling points for a record company, he feels, and he stresses that the things they want in return are far from outrageous. They don't need limousines, parties or expensive drugs or clothes but just want to play music, to have artistic control, to be decently recorded and promoted and to not have to work in restaurants anymore.

In short, L'Etranger are realistic and prepared to work as hard and long as they always have. "In some ways it's just

served to intensify the whole project and make it more meaningful because it hasn't been easy," says Andrew of the band's career. Typically, he and Bruce assert that if L'Etranger are not signed now, they will go ahead and release the tape they are presently working on as yet another independent EP.

It is this unshakeable commitment to their goal that is written all over the faces of Andrew Cash, Bruce P.M., Chuck Angus and Pete Duffin as they storm about the stage at the El Mocambo doing what they do best - making good music. With a little luck thrown in, many more people outside Toronto may soon be able to enjoy the music and live energy of L'Etranger. □

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THE ELECTRONIC DRUM JUNGLE

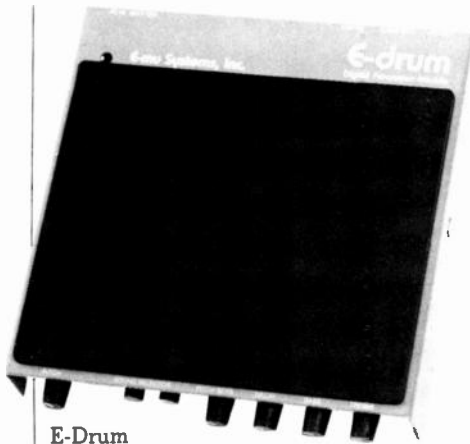
BY BARRY KEANE

"**H**i man - this is Eddie. You don't know me but I hear that you've been into electronics for a while and I need some help. I've been wanting to get into it myself for some time now and I've checked out some of the gear, but I can't decide what exactly I should do first. I don't know whether I should buy a drum machine and use it with my regular kit, or if I should buy some electronic gadgets and use them with my regular kit, or if maybe I should buy some contact mics, an interface and an electronic brain and trigger them with my regular kit, or if maybe I should just go all electric and dump my regular kit. The other thing is that all of this stuff seems so expensive and with new products coming out all the time, how can I be sure that I'm not going to waste a lot of money on something that will be obsolete in a month.? So, like, what do you suggest?" If any of that sounds familiar or hits close to home, don't worry, because you're in good company. Most drummers that I know find themselves somewhat lost in this new electronic jungle.

This is the first in a three-part series of articles that will hopefully enlighten you as to what products are available, their uses, costs and relative merits. I have arbitrarily divided the jungle into three parts (which works out remarkably well for a three-part series). PART I deals with electronic drums, PART II with drum machines and PART III with accessories such as samplers, interfaces, clap boxes etc., plus a summary of the entire series.

PART I: ELECTRONIC DRUMS

When I first sat down to plan this, I envisioned a product-report type of article, so I began gathering information on and getting hands-on experience with



E-Drum

the dozens of different makes and models of electronic drums available.

But as I got into it, I found myself getting very bored with the documenting of technical info and data. As a player, I've always been more concerned with the feel and sound of something than with its technical specifics. I decided to focus, therefore, on what I consider to be four key areas: 1) playing surface, 2) sound quality, 3) sound control, 4) hardware and to compare the various kits within those areas, while attempting to keep the technical data to a minimum. As price is also an important consideration, I included it throughout the article, where it seemed appropriate.

PLAYING SURFACE

When the Simmons SDS5 first hit the market some four years ago, the pads were met with mixed reaction. For guys with practice pad chops, the hard surface seemed like a real blessing, but for traditionalist kit-players, it was a large and sometimes painful adjustment. After a couple of years of practical use, it became apparent, through broken sticks, bent beaters and injured wrists and ankles, that the surface was too hard. Early in '84, Simmons introduced their SDS7 and SDS8 models which included softer surface playing pads. These newer Simmons pads are an obvious improvement over the originals. The feel is better and the risk of injury is greatly reduced. This same type of feel can also be found in SDS1, Maxim and Dynacords. Tama have introduced their Techstar Electronic Drum Pads which feature actual replaceable drum heads. They feel like hydraulic heads to play on and can be tension-tuned by a normal drum key. The tuning is for tension or feel and though it does not affect pitch, it will affect sensitivity. Remember, with all electronic drum pads, the harder the

surface, the more sensitive and dynamically accurate it becomes. As you improve the feel, you sacrifice a little in the sensitivity, thereby limiting your dynamic range. The Tama Techstars offer a bass drum pad which has a soft foam pad in the center, to cushion the pedal beater impact. It seems to most closely assimilate the feel of a real kick drum. The Dynacords have a similar concept, but the center pad is so hard that the effect is negligible. The Pearl distributor tells me that their new DRX-1 kit offers the closest thing yet to the feel of a real drum kit. I briefly saw a set that Jorn Andersen had at Manta Sound one day, but since we were both in the middle of sessions, I couldn't really give them a test.

I have always felt that one of the great drumming skills is the ability to get a good sound. With an acoustic drum, your tuning, muffling, choice of heads, etc., would all go together to create your



Dynacord

own individual head response and sound. Unlike electronic pads, drums sound like they feel. With real acoustic drums, many times you find yourself sacrificing head response for sound and vice versa. With the present electronic pads, you must acclimate yourself to a new overall feel that bears no relationship to the sound. Both systems have their pros and cons but what the advent of electronic pads has done, is to offer an alternative feel, and for guys who felt they always left their best licks at home on practice pads, it is a very positive and welcome alternative. For the guys who are having problems coping with the new "dial a sound" feel and mentality, don't despair.

Gary Gauger in Minneapolis, the man who developed RIMS, will soon be introducing a product called RIMS headset, which will be a combination practice kit, shell-less acoustic kit and trigger pads for almost any electronic percussion brain. Since they are real heads mounted on RIMS, the feel will be that of real drums. I understand also that one of the major head manufacturers is about to introduce an acoustic

drum head that will have a series of electronic pick-ups built right into the head itself. At this point, I don't have any further details, such as price or when it will be available, or whether or not it's wireless, but the basic concept certainly makes a lot of sense.

While drummers presently have a bigger adjustment to make feel-wise, when switching from acoustic to electric, than say keyboard or guitar players, remember that electric drums are still comparatively new and I'm sure that in the near future we will be seeing great improvements in electric playing surfaces.

SOUND QUALITY

As far as sound quality goes, you now have to concern yourself with both digital and analog. Generally, digital means that you are dealing with a sampling of actual acoustic sounds and analog means that the sounds, by way of filters and oscillators, etc., are being created synthetically. It is, of course, possible to have digital samplings of analog sounds but for the purposes of this article and in the interest of time, space and our collective sanity, let's not make this any more complicated than necessary. Especially in terms of electronic drums, if you can think of digital as real and analog as synthesized, you'll be right most of the time.

After examining all the new products, I still feel that the king of the analog sounds is the Simmons SDS5. But since that model has been discontinued, I guess it would be more practical to examine the contenders for the vacated throne. I would rate the next three best as the Simmons SDS8, Tama Techstar 500 and Maxim 1000. Though, I'm constantly being told that analog sounds in the Simmons SDS7 are every bit as good as the SDS5, I am afraid that I'm still not convinced.

If you're interested mainly in analog sounds, I would recommend both the SDS8 and the Techstar 500 ahead of the



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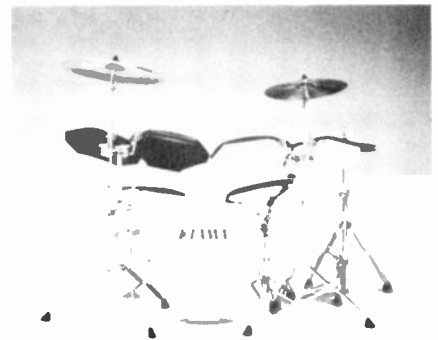
SDS7, especially considering that they sell for about one-third the price. The Techstar 500 also includes an attachment to the snare pad which they call the Rim Shot Trigger Bar. It's included in the basic price and is a very interesting additional sound. Tama also offers three other, two-pad only drum sets. The two-tom voice TS206 and the synth and hand-clap voice TS204 sell for about \$750. and the snare and rim-shot voice TS202 sells for about \$600.

The only digital kits that I could get my hands on were the Simmons SDS7, Dynacords and Cactus. The Dynacords sell for about two-thirds the price of the SDS7, and offer good solid sounds. However, as I will discuss later, they are

virtually non-programmable. The SDS7 offers a much wider range of good programmable digital sounds plus it is the only existing kit that offers the combination of digital and analog. E-Drums are also good sounding digital units, but since they don't really come in kit form, I will talk about them later in the article, along with some other self-contained units.

SOUND CONTROL

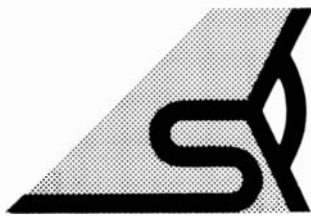
The two major factors to consider in sound control are the number of sounds available to you and the number of adjustments that can be made to those sounds. There are presently only two kits that offer changeable sounds. Simmons



Tama Techstar

has an E-PROM blower, SDS-EPB Sampler available for approximately \$1,200. With this handy device, you can capture sounds of your own choice or creation, blow them onto chips and insert them into either the SDS7 brain or the SDSI. The blank chips can be purchased for about \$15 each. Europa Technology has a sampler which will soon be available in Canada for use with the Dynacords, for about \$1,600. They already have a library of some 65 drum and percussion cartridges which sell for about \$85 each. I couldn't get any info on the availability or price of blank cartridges. As far as the actual adjustment controls on the analog kits go, I found them to be very similar in concept, to the original SDS5. Some have rotary pots; some have slide faders; some have different names for similar functions but basically they are clones of the SDS5 brain.

Of the digital kits, the more expensive Cactus offers a much greater flexibility than the Dynacords. The Dynacord brain, called the "Percuter", offers very little sound adjustment of any kind. In fact, the pitch control is a master which affects the entire kit. In other words, if you want to lower the pitch of the snare, the kick and all of the toms go with it. The SDS7 is unique in most ways, and it is therefore not surprising that it offers the most unique and sophisticated set of sound controls. The SDS5 and the Maxim 1000, offer one factory pre-set, two screwdriver-adjustable pre-sets and one rotary-pot-adjustable pre-set for a total of four kits. The SDS8 and Tama Techstar 305 offer one factory pre-set, plus one rotary-pot-adjustable pre-set for a total of two kits each. The new Pearl DRX-1 offers eight adjustable pre-sets for a total of eight kits. The SDS7 offers an incrementor-selectable 99 kits. In addition, the memory can be externally expanded by dropping programs onto a RAM pack which is an available option. With the jigsaw programming feature, you can mix and match various components of existing kits to form new ones. The SDS7 brain can hold up to twelve modules. Each module is a self-contained synthesizer, with a digital sound source, voltage-controlled oscillator, white noise source, voltage-controlled filter, envelope generators

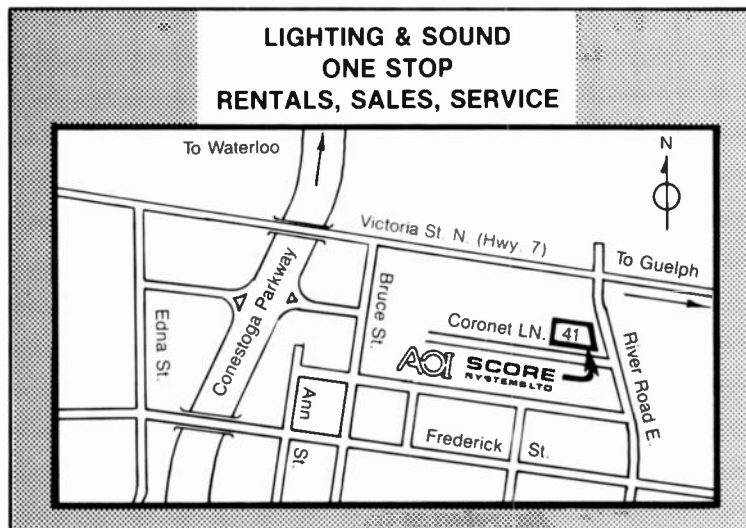


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and voltage-controlled amplifiers. The \$5,000 plus price tag is a big bite but, as the old saying goes, "You get what you pay for."

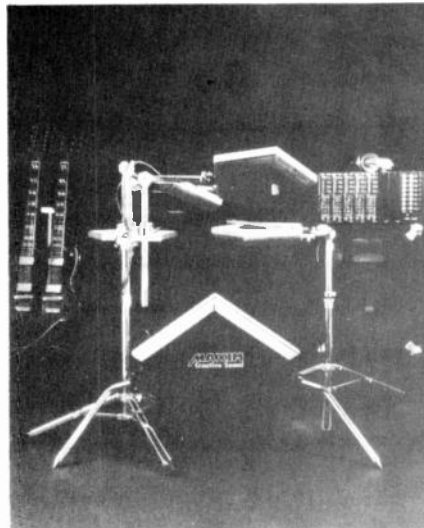
HARDWARE

The hardware story is very easy to tell. Simmons, Maxim and Pearl use Pearl. Tama uses its own and Dynacord and Cactus use either Tama or Premier. You can't go far wrong here, because it's all tried and proven top-of-the-line equipment. One word of caution though. Check to see if the price includes the hardware or not. Remember too, that when you are shopping for electronic drums, you still need cymbals plus all

the usual accessories like a kick-pedal, hi-hat stand, cymbal stands, stool etc. Remember as well, that in order to hear your drums, you're going to have to have some kind of monitor. Whether it's headphones or an amp, be sure to include that in your budget too.

SELF-CONTAINED DRUMS

Of the individual, digital drums available, the Simmons SDS1 and the E-Drum seem to be the best bets. They are both battery-operated, self-contained units, that offer a potentially wide range of sounds. Though Simmons do not yet offer a large selection of chips, I'm sure that they soon will. If not,



Maxim

you always have the option of picking up their E-PROM Blower as mentioned before. The chips can be very easily and quickly changed in the SDS1. It has the softer, rubber playing surface like the other new Simmons models and costs about \$550. The E-Drum already offers a fairly extensive library of drum and percussion sounds. Each cartridge contains one or two sounds, is easily changeable and sells for about \$65. The playing surface is a small, hard pad that I'm told has a habit of coming off when played too hard. Otherwise, the E-Drum is a good-sounding, handy little unit which sells for about \$360.

SERVICE

In general, this seems to vary with the relative competency and workload of the individual store's service department with which you have chosen to deal. Some of the products are so new that the stores I contacted had no record of any service requirements yet, so it's hard to make a value judgement on an unknown quantity. Most of the stores assured me that same day service would be quite a reasonable expectation.

If you are looking for more information on electronic kits, I highly recommend the series of "Product Close-ups" by Bob Saydlowski, Jr. which began in *Modern Drummer's* May '85 issue. It includes very comprehensive, objective reports on several different kits. I also recommend an article that appeared in the May '85 issue of *Creem*, entitled "Acoustic or Electronic? The *Creem* Guide to Drums '85" by Scott K. Fish. It's an excellent report on the make-up of both acoustic and electronic drums and one to which I had the pleasure of contributing.

In closing, I would like to thank Tim Moore of Long & McQuade Ltd. and Joe Pace of Steve's Music, Toronto for their kind and expert assistance in putting this segment together. Stay tuned for PART II - "FUN WITH DRUM MACHINES". □

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World Radio History

The Canadian Musician Lighting Guide-Part 1



BY JAN ELLIOTT

"So you want to be a lighting designer. Do you know what a lighting designer is? Do you know what one does?" "Yeh, sure. Isn't he that guy who hangs out with the band, standing behind that board making the lights go off and on in time to the music? How hard can that be? If he can do it, so can I."

Unfortunately, that conversation is not all that uncommon in the music industry. In this article I will be looking at what a music lighting designer should know about lighting and what to consider when putting a lighting system together.

In subsequent articles I will be giving you an idea of the equipment available on the market today and following that, what to do with all that information in actually putting a lighting system together.

So, on to the next task at hand. What should you as a designer, know about lighting in order to put a useful lighting system together?

In my opinion it is not necessary that a designer be theatrically trained in lighting to be able to succeed in the music industry. However, if you aspire to greater things than working with one bar band after another and the same twelve lights in every bar in the country, then I think it is very important that you understand basic lighting principles.

These include things such as design, focus, and colour. Of course, the more you know, the better off you are, and the more creative you can be.

I am not, at this point, going to explain the principles of lighting, as that would and has filled volumes. We will touch on them in a future article, so don't be dismayed. If you want to get a head start, I will tell you where you can go to find all of this wonderful information. Obviously, the library is a very good place to start. If you prefer to buy the material, a place called "Theatre-Books," on the second floor at 25 Bloor St. West in Toronto, is a good place to get started as well.

I recommend three books. Now remember, there are many more, but I chose these three because of their ease in reading, their basic nature, and their authors. The first is a very old book written in 1932. It is essential for everyone who is serious about design. It is *A Method of Lighting the Stage*, by Stanley McCandless, the father of lighting design. The second is called *The Magic of Light*, by the late Jean Rosenthal, probably the most famous lighting designer in North America. The third is entitled, *Designing with Light*, by J. Michael Gillette. It is an easy-to-read instruction manual that deals with

Triumph at Maple Leaf Gardens, Toronto.

everything from instrument identification to drawing a plot. It also includes a glossary of terms in the back. These books are a great beginning, and will help you immensely when you actually get started putting your system together.

Another great source of inspiration to many designers is *Lighting Dimensions* magazine, a publication printed in the United States. It contains interesting articles about the lighting industry. It also has plots of many of the major Broadway shows as well as the plots from the major touring rock and roll bands. For instance, the January/February issue contained the entire lighting plot for the Jacksons' *Victory Tour* along with many colour pictures and a feature article on the tour. As well, it has a whole section dedicated to new products in the industry, and a reader's service card that allows you to send for information about any product in the magazine. So, if you have any ambition as a designer, this magazine is a must.

Finally, feel free to call and talk to the sales/rental houses in your city. Most are more than willing to spend some time talking with you, and giving you any information you request. Many of them have catalogues and/or product information that they would be most willing to send or give to you if you want to talk in person.

It is important that when you start to put your system together that you know what you want. If you come equipped with the knowledge and information, you will find the sales/rental people to be very helpful. If you go in having no idea of what you want or what you need, the sales/rental people cannot be of much help, and you will more than likely end up with equipment that is totally unsuited to your needs. Another advantage of going to these places with an idea of what you want is that you will be taken far more seriously and they are more likely to order equipment for you that they might not otherwise.

Now that you can speak with some intelligence to these people, you have to make a decision, as to whether you want to rent or buy the equipment you have decided to use. Many times that decision will be made for you by the amount of money the band has made available to you for production costs. However, if and when you do find yourself in the position of having to make that decision, there are some guidelines to help you.

Before I get to those guidelines, I would like to tell you that contrary to what many people beginning in the industry think, almost all of the major touring bands in North America do not own their own lighting equipment. A few pieces of equipment that make their particular show unique may belong to the

band, but 99% of it belongs to a rental house in Canada or, more likely, the U.S., that specializes in major tours and customizing systems to their clients' needs.

"How do I know this?" you may ask. I know because I used to work for one of those major rental houses in the U.S. So, the next time you look at one of those huge systems and wonder if your band can ever afford something like that, remember you don't have to buy it.

O.K., now back to discussing those guidelines for renting or buying. I'm not going to try to convince you that one or the other is preferable. That's not what I'm here to do. I'm here to give you the facts about both sides and let you decide for yourself.

First, let's talk about renting equipment. There are a number of rental houses in Toronto as well as all major cities in Canada and the U.S. They can provide anything from 6 pars on a relay system to 2600 par cans, varilites, and computer-controlled trusses. You will find them in the yellow pages, listed under "Theatrical Equipment". You should call a few and find out what kind of lighting they specialize in, whether it be theatre, music, industrials, or D services, and whether they can deal in a system the size you are looking to rent. Some houses specialize in theatre rentals and therefore their equipment is geared for theatres and not rock and roll touring. Others specialize in small lighting rentals. So, if you need 200 instruments, they are more than likely not going to be of any help to you. The opposite is true if you find a company too big for your 24k (or kilowatt) rental. So finding the right company should be your first and foremost consideration.

Now let's go on to some of the advantages of renting from this company you have just found. One of the major benefits to renting is that you are not responsible for the cost of maintaining the gear. If you have any problems, take or send the part back to the rental house and a replacement will be given or sent to you. For example, if a channel on your board goes down during a show, you can inform the rental house, and make arrangements to either get another board or have yours fixed at your convenience. I will tell you, however, that if it is discovered that you have been abusing the equipment, you may be liable for the cost of repairs.

Another advantage to renting is the cost of replacing consumable parts, such as fuses, lamps, and dimmer cards, just to name a few. This can be expensive. A new par 64 lamp costs anywhere from \$70-\$114 in Canada depending on how many and where you purchase them. Lamps, fuses, dimmer cards and

anything that can be consumed on the road should be sent along with you as part of your rental agreement. Make sure you have a spares kit when you pick up your gear. If you do not, ask for one. You are entitled to spares, as they are figured into the cost of the rental price. Make sure you know how to replace those spare parts you are given. There is nothing worse or more embarrassing than blowing a lamp and not being able to get the stupid thing open to replace it. Fifteen minutes invested before you leave, could save hours of aggravation on the road.

There are also some financial advantages as well as practical ones to renting, as opposed to buying, your system. The

first of those is that when the band is not working, payments on dead equipment are not being made. "Rent it out", you say. Unfortunately, there are many rental houses in Toronto alone who can offer better prices and more variety in gear. Competition is fierce out there and I suggest you check it out before you go into the rental business.

Another of the financial advantages to renting is that of not paying for storage. When you are finished with the gear, take it back and forget it. No storage fees, no keys to keep track of and no having to work on the gear on your time-off.

There are other financial advantages as far as your accountant is concerned.

Since I am not an accountant, I will not try to explain them. Ask your accountant.

So, as you can see, renting a system can be very advantageous. It is no wonder that most of the major touring acts choose to rent instead of purchasing their equipment.

You should also know that rental prices can vary greatly from company to company, so make sure you know what you are getting for your money. Systems can range from \$400 a month for a small 6k relay pack to \$5,000 a week for a complete 96k system, and the sky is the limit when you talk about a major touring act.

Now I know you are thinking that sounds like a pretty good pitch for renting. Maybe so, but let me tell you there are advantages to owning your own gear. If you are working with an established band, whether it be a show-band or club band that plays the same venues over and over again, your own system may be just the answer. Again it is back to the yellow pages for "Theatrical Equipment" companies that deal in sales. You will find that most of the equipment houses deal in both sales and rentals. However, there are a few that do one or the other, so check as you did before with your rentals. Call around and find one that best suits your needs.

As with rentals, if you go in to speak to someone about the purchase of some equipment, the more you know, the better off you will be. Again, if they know you are serious, you are more likely to get the sales person to agree to order specific equipment they do not have in stock.

Lighting systems can vary in cost from \$8,000 for a small dimming system to \$24,000 for a more sophisticated 18k system. Major touring acts who own their equipment could pay anywhere from fifty thousand to a quarter million dollars for a system. For our purposes, let's keep this down to a medium price. You are looking in the neighborhood of \$16,000-\$24,000 for a nice system that can do clubs, small soft seat halls and small arenas, with little or no supplementation of equipment for the latter.


The most obvious advantage to owning your own equipment is that you always know what you have. There are no surprises when you take a break from the road, then return to the rental house a month later to pick up your system and discover that the 16 very narrow lamps that you ordered are all narrow, because the band that went out yesterday got all the very narrow.

Another advantage to owning your own equipment is that you can modify it to fit or do anything you want it to. The rental company does not take kindly to you cutting tops off stands, making bars of six into bars of three, or anything that may render the equipment useless for

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any other function than the one for which you modified it.

If you like keeping dimmers and ellipsoidals in trim, if you like making sure that your equipment is always in tip top shape, if you have the time to spend on it, then owning is a definite advantage. Although rental houses try to keep dimmers and instruments in trim, such things are not always possible, especially if a piece of gear is due in the shop in the morning only to go back out in the afternoon. They also try to keep up with instrument maintenance as best they can, but sometimes it isn't always possible. Also, rental gear is used a lot more than just for your tour, so the wear and tear is much worse than it would be on your own equipment. If you want shiny par cans, well-trimmed dimmers, and cases freshly painted, you should look into purchasing equipment.

As with rentals, owning equipment has some financial advantages that your accountant can explain. You should be aware also of a couple of financial concerns that must be considered when you own your system, as opposed to renting it.

Firstly, if you or the band buys a lighting system, and you leave or the band breaks up, what do you do about paying for the unpaid balance on the equipment? Someone has to take financial responsibility for that system and, if it is not paid off, you could find yourself in court and the equipment repossessed.

Secondly, if the band does break up and the equipment is paid for already, what is to be done with it? Do you sell it? As I said before, the competition is murder and if you don't mind practically giving your gear away, then, yes, sell it. I just want you to be aware of the whole picture. Sometimes the sales company will buy it back and put it into rental stock, but don't count on it. So before you go out and spend thousands of dollars, make sure you consider everything - good and bad.

Alright, now you can go and do some reading about this new career you are embarking upon and make some decisions as to whether or not you want to rent or buy your equipment.

Wouldn't it be nice while you are trying to make the big decision of rentals vs. purchase, if you had some idea of what is available to you through these sales/rental houses? Well, you're in luck. That will be my next article. I will go into what is available in today's market in dimming, control consoles and instrumentation. Obviously, I can't write about everything on the market, but I can try to give you information on the major brands and where they can be rented or purchased in Toronto. Good luck with your reading. □

Jan Elliott is a Toronto based lighting designer and consultant.

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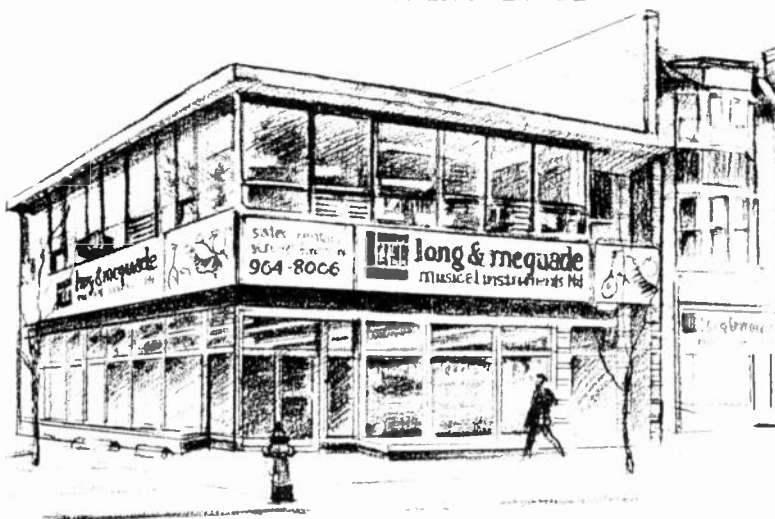
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ANDY
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GUITAR

AN EQUIPMENT OVERVIEW FOR THE CONTEMPORARY GUITARIST PART 12

The following is a list and brief explanation of useful effects in the "not so used" category. Again I would like to refer you to Craig Anderton's excellent book, *Guitar Gadgets*, (see "Equipment Overview"...Part 7, *CM*, August '84) for more information on these devices.

OCTAVER - This device reproduces a note exactly one, and/or two, octaves below the actual note you are playing. The original and "synthesized" note(s) can be mixed to taste. For example, a fatter sound can be created by using just a bit of one-octave-below combined with your regular sound. The other extreme would be to kick in both octaves for a sound approximating bass and guitar together. Mixed with some distortion and perhaps chorus, or some other effect, the sound can be like a guitar synthesizer, creating a very powerful solo effect. These devices only produce one note at a time and don't work with chords. If you want to reproduce more than one note, an octave above or below, check out a harmonizer (pitch transposer) or guitar synthesizer. Octavers have some tracking problems, mostly in producing notes in the lower register of the guitar; i.e. they don't consistently produce the note, or sometimes stutter. Often the choice of pick-ups, a change of tone or even the use of closed instead of open strings can alleviate this problem to some degree. Besides soloing or fattening up a band unison line, you may be able to dream up some other ideas. I occasionally use it when I am chickin' pickin' - an unusual but interesting effect. Chickin' pickin' is the most common term used to describe the popular style of muting the strings with the right hand.

WAH-WAH - This is like a tone control in a foot-controlled floor pedal. When the pedal is down, the tone sounds bassy and when it's up, the tone is trebly. Pedal settings in between emphasize other points on the frequency spectrum. The mechanics of the pedal are similar to volume pedals (see my last column). The wah-wah pedal can approximate the sound of a trumpet or trombone player using a plunger mute or a vocalist opening wide and partially closing the mouth while holding a note. Jimi Hendrix made this device popular in the 1970s, using it mostly in that fashion. Rocking the pedal in time with the basic rhythm of a song gives you another popular effect. Holding a single note or octaves and sweeping the pedal through the frequency range gives another interesting sound. The guitarist who played on the recording of "Shaft" by Isaac Hayes popularized this technique. Leaving the pedal in one place during a solo emphasizes only that frequency and creates another useful sound. Although common in the late '70s, the wah-wah is not used extensively by modern guitarists (although Stevie Ray Vaughan's growing popularity may change that). I usually carry one or two wah-wahs, but seldom set them up unless asked, or unless I hear a specific song that would be enhanced by their use. When selecting a pedal check out its frequency range: i.e. more than an octave bothers

some players because of the need to be too careful with the amount of foot motion. Also try the combination pedals. Morley has a whole line of volume pedals coupled with different effects. I use a fuzz/wah/volume pedal. The fuzz (at least on the older models) is terrible for normal use but good for special effects; the wah is excellent for "Shaft" type sounds and the volume function is good but uses a wide throw. The Morley factory installed a "wah-tone" on my pedal so I would have control of the extremes of the frequency range - useful if you have trouble balancing the amp's tone so that it sounds good in both the wah and straight mode.

AUTOMATIC WAH (envelope-followed filter) - This pedal produces some of the same effects as a manual wah-wah but, instead, accomplishes it electronically. Since there is a limit to how fast and how long you can pump your foot, the auto-wah is useful for "wahing" single notes or chords at any pre-set speed or depth. These effects are useful for any kind of rhythmic music as well as for solos. Another feature that some pedals have is the reverse wah effect. By reversing the wah, a new, more synthesized type of effect is created. I have tried it on a couple of recordings and liked the results (hint: use sparingly!). These auto-wahs can be touchy devices - they seem to respond best when the instrument is turned up full; so, if you want to use the device for a background effect, you may have to adjust the volume on your amp - something I don't like to be bothered with once I have figured out the correct setting for the room I am working in. This doesn't matter as much for studio work as you have time to change your set-up for each song, if necessary. Certain settings may require you to pay extra attention to your picking technique. So, this effect is useful and interesting but finicky to use.

PHASE SHIFTER - These devices were very popular in the late '70s and were actually forerunners of the present-day flangers. Years ago, studio engineers discovered a technique in which two identical audio signals were played back simultaneously on two tape recorders. By varying the speed of one machine, a swirling, jet-plane sort of sound was created. The sound created by the later attempt to simulate this effect electronically was called phasing. It wasn't until time-shifting devices (see "An Equipment Overview" Part 9 *CM*, January '85) became a reality that the "two tape recorder" effect could be really duplicated by an electronic device. However, since a phase shifter does sound different than a flanger, you may want to have one. It is useful for giving your sound more animation and ambience. A less subtle effect is the simulation of a "Leslie" or rotating-speaker sound. Some models create a good vibrato effect. Certain settings can emphasize the attack or frequency of a note or chord. I sometimes use a phase shifter for chickin' pickin' when I'm not using a Strat-type guitar. The phase shifting helps simulate that popular two pick-up "out of phase" sound that is produced by two single coil pick-ups simultaneously on in close proximity to each other.



BRIAN HARRIS

KEYBOARDS

BASS LINES – KEY TO INDEPENDENCE

“Let not thy left hand know what thy right hand doeth” – good advice for keyboardists from the good book. Independence involves being able to play one thing with one hand and, at the same time, something entirely different with the other hand. Frankly, I can’t think of a style of music in which good independence is not important. Nowhere is it more important than in today’s pop, rock and jazz.

Naturally enough, there is more than one way to achieve independence. At this time we’ll look at a method which I feel is one of the best and, more importantly, perhaps the most practical. It involves playing left-hand bass lines much the same as the lines played by a string bass or electric bass player and, at the same time, playing contrasting figures with the right hand. The practical benefits of this exercise will be seen in the following facts:

- 1) Keyboardists often have to play solo and, in this situation, you essentially have to supply your own bass lines.
- 2) In many smaller groups where, for economic reasons or whatever, there is no bass player, the job of playing bass lines invariably goes to the keyboardist.
- 3) This exercise, if done regularly, will greatly develop your sense of time and rhythm.

There is no shortage of keyboardists who have supplied their own bass lines. In a sense, of course, all keyboardists, when they play solo, supply their own bass lines. Be that as it may, here is a brief list of some players who are particularly adept at simulating the lines and rhythmic concept of a good bass player.

- Jazz: Jimmy Smith
Lennie Tristano
Oscar Peterson
Dave McKenna
Chick Corea
Keith Jarrett
- Pop/Rock: Doug Riley (Dr. Music)
Chester Thompson (Tower of Power)
Steve Winwood
Stevie Wonder

These players, of course, will often work with bass players and, when this is the case, their left hands will play a completely different role.

To get an idea of how to play bass lines, I have illustrated some different types. By the way, I dealt with jazz bass lines some time ago in the February 1982 issue of *Canadian Musician*, so rather than repeat myself, we will deal specifically with rock and pop bass lines at this time.

The four examples in Group 1 are quite elementary and offer a good starting point. Group 2 offers more rhythmic interest and more challenge. Group 3 is designed as a muscle developer: examples (a) and (c) will give a workout to the weakest fingers – 4 and 5; example (b) is designed to strengthen fingers 1 and 5 and the wrist; and example (d) is an all-round exercise for all fingers and wrist. Caution! It

is possible to overdo the exercises in Group 3. Take the same attitude toward the Group 3 exercises as you would toward regular physical exercise. Do a little at a time and slowly build up to more repetitions.

The examples in Group 4 show some possible right-hand figures to play over each left-hand bass line. The first three examples are relatively easy. Once you feel comfortable with the first, go on to the second, then on to the third, and finally on to the fourth. Do not proceed until each one feels very secure and solid. Try to play articulately and with authority. Use a metronome regularly. Vary the way you use the metronome. Try it with the metronome beating quarter-notes, four beats to the bar, then half notes on the first and third beats, then half-notes on the second and fourth beats.

When you can play any of the figures in Group 4 over any of the bass lines in Group 1, try playing in all of the other keys. Make up similar bass lines yourself and go through the routine again. Be creative! Make up right-hand figures yourself. I have illustrated one using a C major scale, but there are many more possibilities using other scales, chords, broken chords, patterns or what have you. Go on to Groups 2 and 3 and do the same with them.

To get further ideas on bass lines, listen to your favourite rock, jazz, pop or fusion records. Listen closely to the bass lines and how the bass and drums fit together. In the next issue we’ll deal further with independence. See you then!

Group 1.



Group 2



Group 3



Group 4





PETER
CARDINALI

BASS

GETTING GREAT BASS SOUNDS

Some of the more frequent questions I'm asked besides, "How can you play with those stubs?" (more commonly referred to by my friends as "those dancing summer sausages") are about getting a good sound. So, when Dave Young asked me to do this guest spot, I thought, rather than writing or talking about a bunch of technical stuff, I would take this opportunity to answer some of the letters I've received and, hopefully, answer some of your questions.

With regard to your column on slap-bass technique, could you possibly send me some more info on areas such as the different types of effects usable, amplifier settings and guitar settings, etc. I am presently using a Fender Precision Bass and an Ampeg SVY Amp and speaker enclosure, but I can't seem to get that funky sound that most players who use this method are able to obtain. If you could suggest some amp settings or whatever, I would most definitely appreciate it.

James Lambert
Churchill Falls

As far as "slap-bass" goes, most of that "sound" depends on (a) where you're hitting the string (b) how hard or soft you're hitting it and (c) how good your contact is on the string.

For instance, let me suggest that you try hitting the string over the fretboard around the last fret as opposed to over the pick-guard or pick-up. You'll have a lot more attack this way. (I must add that I'm only referring to the thumb at this point).

While this kind of playing is the hardest to get a good sound with right away, you'll find that the better you get at it and the more comfortable you feel with it, the more your "sound" will also develop. Sometimes effects like digital delays, flangers, harmonizers, octavers, etc., work well with slap-playing. Keep in mind, though, that any effects you use are not going to actually produce that slap sound you're after. That again, is going to have to come from you.

Because of the problem of having to deal with different acoustical properties from place to place in live situations, I think that relying on "standard" amp or guitar settings might prove to be a bad idea. There's nothing wrong with the equipment you're using, but everyone plays differently and has a different touch, and what might be fine for one player may not feel good for another. So try to experiment, especially with amps and strings until you find something you're happy with and let your ears be the judge.

I picked up Hugh Marsh's new album, The Bear Walks, a few weeks ago and haven't stopped listening to it since. I've been a great fan of yours for years and would like to know more about how you get those sounds, i.e. kind of amp, effects, if any, EQ, type of strings and anything else you can share with me.

Tom Bell,
Vancouver

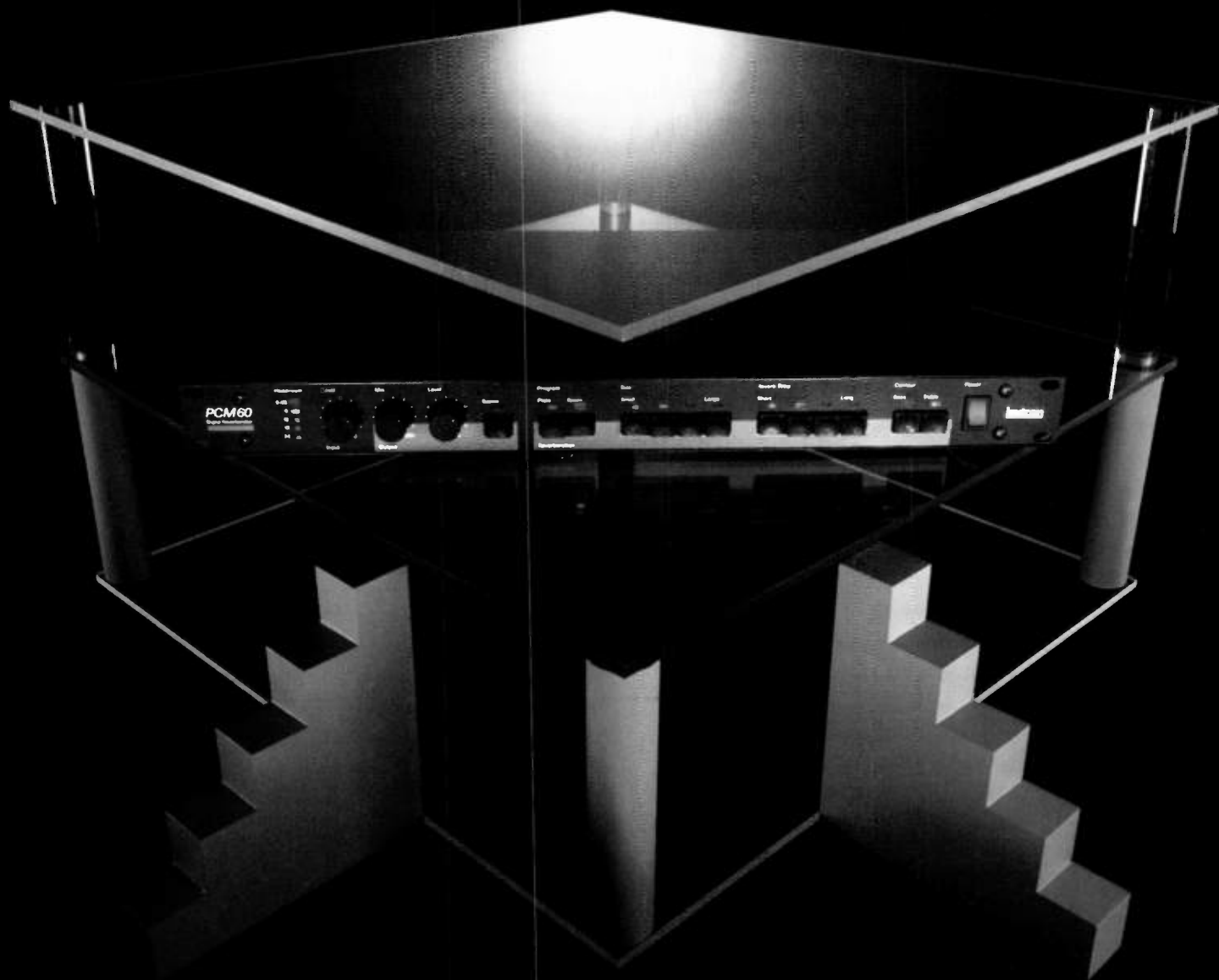
First of all, I'm glad you liked the album. We had a lot of fun doing it and, as a result, there is some tremendous playing on it by some of the finest musicians in Canada and the U.S. I was glad to be a part of it. I rarely ever use an amp on record dates anymore. There was one point when I used to record a direct signal and an amp signal, either on separate tracks or, if we were tight for tracks, mix them down onto one track using a 60/40 split in favour of the direct signal. It works quite nicely but I prefer the direct sound alone, and use it 95% of the time, unless I'm after a certain kind of sound that needs an amp.

On Hugh's album the only effects I used were on the title track, "The Bear Walks". What we did was record three tracks. On one was the original signal, on another was a delay, and on another was a harmonizer. The delay and the harmonizer were both panned to the sides and there was a bit of digital reverb on the delay track. The rest of the album was pretty well straight ahead. Regarding EQ, I generally get recorded fairly flat and I also like a flat response from an amp.

As for the strings I used: "The Doctor Is Out" and "A: The Top Of The Hill" were actually recorded in 1980 and, at that point, I was in my "ground round wound" phase (made by Dean Markley). They're really smooth strings and are big and fat sounding but the tension is high and, as a result, you have to work a little harder to play them, especially if you're doing any slapping. On the rest of the songs, I used strings called Dean Markley Magnums. These are probably the most distinguishable strings I have ever run across. They are round-wounds that are very metallic and hard-sounding and seem to last forever. Lately I've been going back to old trusty Foto-sounds quite a bit. I like them because they're so flexible and easy to play, not to mention good sounding. But of course you end up paying for it by losing all your frets sooner or later. They also go dull or lose their brightness remarkably faster than most other strings. Changing your strings often will help to keep a nice bright sound and choosing the right strings for the right job, or even the right bass sometimes should be considered.

Well, I hope that I've been able to answer most of your questions. Until the next time, Ciao!

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BARRY
KEANE

PERCUSSION

ROAD SCHOLARS

Do you suffer from jet lag, white knuckles, white line fever, cabin fever, airsickness or homesickness? Do you find that you now frequently get the set list mixed up, yet know every Trivial Pursuit answer off by heart? Does the joke "If this is Thursday, then this must be Duluth" have special meaning for you? If you answered yes to any or all of the above, then count yourself among the many musicians who earn at least part of their living by playing on the road.

Life on the road can be difficult in many ways, not the least of which is the lack of available time and/or space to practice. If you are playing a week-long engagement, you will probably find that during the day, the club is either closed or is off limits to you because the noise created by band rehearsal or even by individual practicing would disturb the daytime patrons. One-niters are the classic case of hurry-up and wait. A combination of technical difficulties, travel complications and on-stage time limitations, created by union regulations, can force you to rush through a quick sound-check, which of course, allows you plenty of time for thumb twiddling before the show.

As a substitute for actual kit playing, you can always try carrying a practice pad or playing on a phone book or pillow in your hotel or dressing room. A table-top can be very useful for keeping your Simmons chops up.

I recently asked a veteran club-circuit performer how he and his band handle the situation.

"Although I spend most of my time in Toronto, the three or four times a year I find myself on the road takes some planning to avoid wasting 20 hours of the day. The types of lounges I play are usually part of or in close proximity to a dining area. This makes my kit inaccessible for all but silent repairs or adjustments.

The only way for me to practice is to bring a pad along and use it in my room. Even this can be a problem if you room with another musician or have sensitive neighbours. A little common sense goes a long way here. Don't practice while your roommate is trying to cop changes for a new tune, for example. If even a pad is too loud try a pillow. It's quiet and can do wonders for your chops.

Most clubs will allow you to practice after closing if the lounge is not too close to the guests' rooms. We take advantage of the band staying under one roof (away from the outside distractions of friends, relatives and hobbies, which make rehearsal scheduling difficult) to learn new material. At 1:00 a.m. we take a break to change, grab a quick snack and whatever; then by 1:45, when the last drunk has been herded out, we are ready. With energies still relatively high we find this an excellent time for a few hours rehearsal. But if tiredness brings about short tempers, say goodnight. The extra rehearsal time is not worth the bad vibes. It's worked for us for over four years."

RICK FAYE, Drummer
Sphere

I also asked one of Canada's foremost rock players, a guy who has certainly logged miles of aisles, if the problems get any easier the closer you get to the top?

"There is no doubt that life at the top is somewhat easier. When I played the clubs (for 10 years before LOVERBOY) I did set up my own drums, but with LOVERBOY, Sandy Hardy, my drum tech, is pretty much in charge of everything from setting up the kit, to maintenance; changing the heads; cleaning and tuning. I've been fortunate to have drum technicians that can second guess my every move and over the years I've come to rely on them. Unlike the club days when I always had the luxury of a sound-check, there are days when I don't see my drums until we hit the stage. On a major tour with LOVERBOY we play an average of five out of seven days and at times, the mileage between gigs is such that the crew has just enough time to set the stage for that night's concert - there is no time for a soundcheck! When the mileage is reasonable, Sandy and I spend up to a half-hour fine-tuning and mixing the drums in the P.A. Each hall is different and has its own characteristics - usually rough and definitely challenging!

When we first go out on tour after being off for any length of time, it takes me about a week to get in the groove and to reach that level of stamina that allows me to play a two-hour show. I always do some calisthenics, free weights, and jogging an hour and a half before we go on and occasionally when we're well into the tour, I'll have an extra half-hour of practice at the hall.

A normal day on the road consists of a wakeup call at noon, lunch, and if there are any interviews to be done, I'll usually place a couple of calls or drop by a radio station. Then it's off to soundcheck at 4:30, dinner break at 6:00 p.m. and from then until showtime, we basically get dressed, meet program directors and a few guests and I'll do a few stretches and jog on stage when the lights go out.

I still flash back to the club circuit days with its three or four, 45-minute sets 'till 3:00 a.m., then tearing down my own set, getting into a van and travelling some 500 miles to the next town in the middle of winter. Even though I don't pack my own kit anymore, I guess I've traded the pressures of the club circuit for that of playing before a crowd of twenty thousand every night.

Some people say it's easy at the top, but it takes a lot of hard work to get there and even more work to stay there."

MATT FRENETTE, Drummer
Loverboy



DON
JOHNSON

BRASS

MIXED EMOTIONS ABOUT THE PICCOLO

In the April, 1980, issue of *Canadian Musician*, I wrote a column entitled, "MIXED EMOTIONS ABOUT THE FLUGELHORN". In it I dealt with the fact that many players developed embouchure problems because they were spending too much time with the Flugelhorn and were developing "Flugel chops", which opened up their trumpet embouchure.

Today, trumpet players in many countries are falling into the "piccolo trumpet trap" in their love affair with this instrument. Manufacturers have made many improvements in the quality of the piccolo and players are now including it, along with the Flugel, as part of their armament. The same could be said about the D/Eb, although to a lesser degree.

As is the case with the Flugel, manufacturers of piccolo trumpets include the proper mouthpiece to produce the correct balance of sound. Many players discard the mouthpiece that comes with the instrument and try to use their regular mouthpiece - a practice that creates an imbalance in many areas.

The piccolo should be played with a mouthpiece that, ideally, has the same rim as your regular mouthpiece but is shallower in the cup and smaller in the backbore. This creates the proper sound balance and enables the player to produce the sound that the instrument is intended for, with the correct resistance in the mouthpiece.

Assuming that you now have the correct balance of mouthpiece and instrument, we are now confronted with the main problem of spending too much time with the piccolo.

There are very few players like Manny Laureano of the Minnesota Symphony who are capable of maintaining core sound and *not* sacrificing fundamentals while playing the piccolo trumpet. The average player condenses sound and backs away from areas such as follow-through, projection, balance of tongue-strength and vowel, as well as core sound.

The love affair with the piccolo is understandable because the instrument is fun and produces a unique sound. The danger is in spending more time with it than with your regular instrument. The "tiny sound" approach to the piccolo, if worked on more than your large horn, will weaken your effectiveness in many areas.

A perfect example of the problem happened to one of my own college students. This particular student has a large amount of potential in the classical idiom. He has an exceptionally good conception of

concertos and good tonguing capabilities. During the last year-and-a-half he has fallen victim to the lure of the piccolo. Much of his practice time has been spent preparing works on the piccolo for auditions and concerts. Despite my continual warnings and advice, he has devoted 80% of his time to the piccolo and Eb trumpets. As part of his curriculum, he has two private lessons with me each week and I have told him constantly, that he was losing sound and strength on his Bb trumpet.

The situation finally came to a head at his audition for the Julliard School of Music in New York. He had to play and be evaluated by four trumpet teachers including William Vacchiano, who recently retired as first trumpet with the New York Philharmonic. The name Vacchiano has been held in high esteem for many years in brass playing circles and he has also been the head trumpet teacher at Julliard, with countless first-class students to his credit.

During the audition, three of the teachers wrote evaluations while Vacchiano just sat there and listened. The student was asked to play something and he chose a concerto and played two movements on his piccolo. He played the work extremely well and the teachers were obviously impressed. At this point, Vacchiano spoke up and asked the student, "Son, do you have a larger horn? Could we hear something on it?" The student reached into his case and took out his Eb trumpet and played a work on it. Upon the completion of this work, Vacchiano leaned over to the other teachers and said, "See that boys, it's a sign of our times, I ask the kid for a larger horn and he pulls out an Eb". Finally, (Bill must have been beside himself), he said, "Son, could we hear something on the Bb trumpet?"

The student, as he recalled this experience to me, knew he was in trouble. Because of all the practice time on his small instruments, he had neglected to keep up his sound and strength on the Bb (or C). Vacchiano had read the situation immediately and had ferreted out the truth. Needless to say, the student returned home with that marvellous learning experience and is hard at work with his regular instrument. He is still enjoying the piccolo, but only as dessert.

As is the case with the Flugel, the piccolo is fun to play and by all means enjoy it, but be very aware of not losing your fundamentals of production. In other words, when playing, think of a "Pavarotti" depth of sound and development of vowel rather than a "dinky toy" approach to projection.



EDDIE SOSSIN

WOODWINDS

SAXOPHONE: THE ALTISSIMO REGISTER

The altissimo range of the saxophone is probably the most widely-discussed technique required of sax players. The younger players of today feel it is a must, while the older ones feel it is just a gimmick to create excitement. I'm probably caught in the middle, because I personally feel there is a place for the altissimo range on the saxophone, provided that it is used with a good musical sense. One of the first charts I had to play utilizing the altissimo register was the stock arrangement of "Harlem Nocturne", where at the end of the chart you had the option of ending on high E or the A above it. Well, was that ever a challenge! You were a chicken if you didn't go for the high A, so going for it was a must and made the ending sound much better.

My first introduction to the use of the "harmonics" in jazz was listening to a recording by a new west coast jazz group under the leadership of Dave Brubeck recorded in 1953 and featuring Paul Desmond on alto sax. This album, entitled *Jazz at Oberlin* (Fantasy 3-11), and containing such tunes as "Perdido", "The Way You Look Tonight", "These Foolish Things" and "Stardust", just boggled my mind. As a young saxophonist listening to the warm and lyrical lines of Desmond in the normal register then ascending to the altissimo, I knew then that the "harmonics" were part of the saxophone range. This to me was Paul Desmond at his best, a master of lyrical jazz playing.

Twenty-five years later, in 1978, another young alto-player with R&B roots named Dave Sanborn recorded an album called *Heart to Heart* (Warner Bros. BSK 3189). His warm and lyrical use of the altissimo range on tunes such as "Lotus Blossom" and "Anywhere I Wander" is simply a work of art and, needless to say, Sanborn has gone on to become one of the most widely-recorded saxophonists in the business.

Another giant exponent of the altissimo range is Michael Brecker, on recordings by the Brecker Brothers and on his own jazz recordings, especially one called *You Can't Live Without It* (Chiaroscuro Records-185), which features such great standard

tunes as "What's New", "Invitation", "What Is This Thing Called Love" and "Freight Trane". Michael Brecker certainly has added a whole new dimension and range to saxophone playing.

You must not rush into the use of harmonics until you have spent a good length of time developing the normal range. Make sure that your intonation, tone quality, dynamic range and technical facility are at your command before experimenting with the altissimo range.

Harmonics require a faster stream of air. To accomplish this, think of the syllable "eee". This causes the back of the tongue to rise, confining the air to a smaller space as it approaches the reed. Use of more pressure from your jaw and lower lip is required the higher you go, so don't attempt to spend hours at this in your initial stages as it may be very tiring and painful on your lip. An open long-lay mouthpiece with a medium or medium-hard reed will probably give you the best results. The use of

The following notes are played an octave higher than written.

FALT. FALT. FALT.

R Side B \flat R Side C

High D High D

E \flat Key

even a few of the harmonics will give you more scope and capabilities, but they must be used with musical taste and not as a gimmick.

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GREG
STEPHEN

COMPUTERS & MUSIC

AN OVERVIEW

Many theories attempt to explain the phenomenon of the computer. For, while there is little background to this, the Digital Age, we are involved with computers to an extraordinary degree and musicians, in ever-increasing numbers, are providing entertainment for the digital bandwagon. Whether performing with the latest synth, or compiling MIDI code, musicians, computers and music are here to stay.

We might get an overall feel for computer music by observing it from several key viewpoints. The first is relatively straight forward: what the system actually does without tweaking knobs or hacking the software - just its straight-ahead application.

The second is what a system might do. Computer music is still a very diverse field. Plugging System A into System B and running the output through System C could easily give results not yet in the owner's manual (or on the warranty card!). Finally, we may enter the realm of dungeons and dragons, the bizarre world where strange codes operate your latest computer music device!

Currently, there are some very exciting computer systems entering the market. Rather than getting too specific, let's take a bird's-eye view of what is going on generally.

First, however, some mention should be made of the sonic quality of the vibrations actually reaching our ears. It really looks like digital FM sound is here to stay. Interestingly, there are two sides to a discussion of FM sound. On one hand, musicians seem able to distinguish "FM Sound" in contrast to other forms but, on the other hand, the possibilities for FM programming are (perhaps due to its initial complexity) virtually untapped. If you can describe what is "missing" from an FM sound, chances are the hardware will have no problem adding it. What's really needed is some form of analog to FM compiler!

Communicating your musical ideas to a computer music system no longer requires a working knowledge of modern hieroglyphics. Devices like the Pitch-rider, from IVL Technologies, allow, let's say, a saxophone, to play into a microphone by which the melody is instantly converted to the MIDI code for a synthesizer. What if we took that same MIDI cable and connected it to an IBM scoring interface? Jim Miller's "Personal Composer" software allows input from any MIDI device to be stored as 32 separate tracks, all with full MIDI implementation, including orchestral performance and score print-out with lyrics. Coming up fast on the heels of FM synthesis are the various sound-sampling modules and keyboards. These instruments allow direct microphone or line input where a sample of the recorded sound becomes a voice for the synthesizer. Musicians working with digital sampling machines routinely speak of amassing as many as four thousand custom sounds, all conveniently stored on floppy disks.

Also on the horizon is the debut of a MIDI On-Line

System, that is, a music data base storing codes required for sequencers, drum machines and voice modules. Other applications include modem dialogue relating to tour and concert activity, custom modifications, product development and remote trouble-shooting of digital equipment. A computer modem (modulate/demodulate) for a telephone is less than the price of your average RAM pack.

The computer is performing within all aspects of music. One area showing increasing promise is that of synchronized sound and lighting. Several MIDI-based lighting controllers have appeared which allow a precise blend of these two. On the more esoteric side is an announcement from Pioneer of their CLD-900 compact disc/laserdisc player. This unit features playback of both compact discs and optical video-discs (laserdiscs). The player includes an 8-pin DIN socket for connection to an external computer. Could this be related to the release of Pioneer's PX-7 MSX computer? Selling for under \$500, the PX-7 allows interactive computer graphics and laserdisc images. Combined with digital audio, this might be the ultimate home studio for music video.

Speaking of MSX, Canadians were recently treated to the introduction of Yamaha's new CX5M music computer (before release in the United States). MSX stands for "Microsoft Extended" and refers to the Basic language resident in every MSX computer. Although Yamaha leads the advance with their MSX music computer, an additional 18 companies will announce their own MSX computers this year. The underlying attribute of MSX is its intercompatibility. While Yamaha's CX5M comes complete with a built-in eight-voice multi-timbral FM synthesizer, it would be quite at home running programs released for Pioneer's PX-7. Other companies producing MSX software include Canon, Fujitsu, Hitachi, Sony, Toshiba, J.V.C. Sanyo and Mitsubishi. Significantly, these computers are all slated in the \$200-\$700 price range, with Yamaha's CX5M sitting at a comfortable \$695.

Finally, a new device making digital waves this year is the DSP-1000 from Compusonics Corp. Essentially a digital audio record/playback system, this home unit claims to be the first floppy disk digital system. It allows one hour of recording time per single high-density floppy disk. The DSP-1000 has the ability to receive music from a remote data base. Interfaced to an IBM PC, the DSP-1000 enables music editing, music synthesis and/or restoring noisy source material. With such a system, a composer would actually bypass conventional orchestration and work directly with the final stereo digital code! Curiouser and curiouser...

Computer music clinician, performer and composer, Greg Stephen has written numerous articles, books and software for computer systems. He has premiered computer music with The New Digital Orchestra, of which he is a founding member.



ROSEMARY BURNS

VOCAL TECHNIQUE

MUSCLES, MUSCLES AND MORE MUSCLES

Recently, in this column, exercises were given for the muscles of the face. Now let's look at the large muscles of the tongue. Remember when as a child, you explored your tongue, sticking it out in front of a mirror? How fascinating it seemed, until mother came by and said, "Little boys or girls do not stick out their tongues. It's not polite!" and so, for the rest of your life, you haven't stuck out your tongue?

Well, that may be true for people who do not sing, but if you are a singer it is necessary to stick out your tongue to keep it flexible. The tongue is used when pronouncing consonants and it must be flat in the mouth when singing vowels. So here are a couple of exercises to do on a daily basis. In the March, 1985 issue, I mentioned this exercise briefly, now let's explore it further.

Open your mouth and say "La". Try to keep your tongue flat and see the top of it, not the bottom. Now repeat this "La" four times: "La La, La, La". Notice that your tongue is just behind your two front teeth while you are making these sounds. It is important to keep your mouth slightly open without moving your jaw. Now try the sound "Ta", and repeat it four times. Notice that your tongue goes back just a little. Actually, you are moving more of your tongue. Now try the sound "Da". It uses about half your tongue. When we get to the sound "Na, notice that your tongue is touching your back molars. This is a very difficult exercise when done correctly but, if practiced on a daily basis, you will find your diction much improved. Remember, try not to move your jaw.

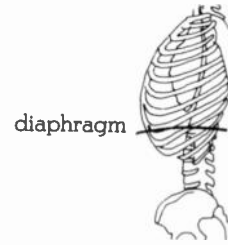
La, La, La, La.
Ta, Ta, Ta, Ta.
Da, Da, Da, Da.
Na, Na, Na, Na.

Now let's add another tongue exercise. We are going to count from one to fifteen. To start with stick your tongue out as far as possible and say ONE. Now pull your tongue back. Start over and say, with your tongue out, ONE, TWO. Now pull your tongue back. Again, stick your tongue out and say ONE, TWO, THREE. Again pull your tongue back. This should go on until you reach FIFTEEN. Sticking your tongue out saying the numbers and pulling it back. When you reach FIFTEEN, pull your tongue back into your mouth and say, as fast as possible, ONE, TWO, THREE, FOUR, etc. until you reach FIFTEEN. Your tongue should be tired!

Again, the transfer of tension in the body should be reviewed. Remember the upper part of the body is the vibrating area, or the sound board, and this area must be free of tension.

Sometimes students complain that they do not seem to get in enough air and feel that, if they lift the chest, more air comes into the lungs. This is not true. Take a look at the diagram below.

Spinal Column when standing straight.



Spinal column when lifting chest and shoulders. It only curves. No more air is allowed into the lungs. Tension is in upper part of the body.



When the tension is in the upper part of the body, it may look good for dancers and soldiers, but it is completely wrong for singers.

Again, here is a little review of the Tai Chi method of breathing. The tension is applied to the lower part of the body. It can be thought of as gearing down. Just like a race car, only we are flexing the muscles of the lower body.

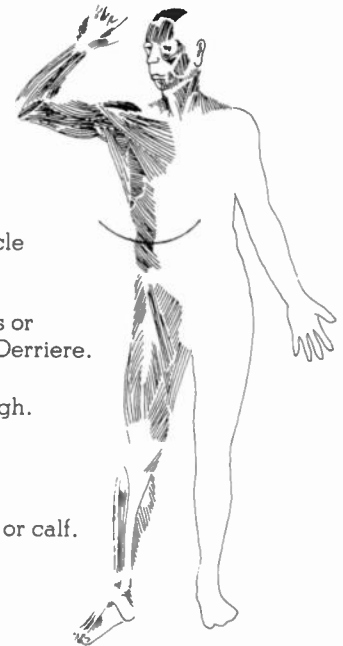
Gear 1
Diaphragm Muscle

Gear 2
Gluteus maximus or
Tush Tuck-In or Derriere.

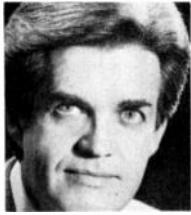
Gear 3
Hamstring or thigh.

Gear 4
Gastrocnemius or calf.

Gear 5
Big Toe.



Try to tense the muscles in a downward motion, allowing the upper part of the body to vibrate freely and the lower body to hold the tension. Remember, as you push down, the diaphragm muscle is pushing the air up and out of the lungs, giving you the air to sing with and allowing you control.



JIM
PIRIE

ARRANGING

LOOK OUT, THE END OF THE PAGE IS DEAD AHEAD!

And so, once again, wearing his pinafore, he effervescently toddled into his anecdotage and regaled the gaping throng with steaming gossip and motley bubble.

Several weeks ago I received a telephone call from a young Winnipudlian who happened to be visiting in Toronto for a few days. He said some nice things about the magazine in general and about Barry Keane's column in particular. (From that, I can only assume that Barry is receiving all of the feedback on my column). During the course of the conversation it became readily apparent that he was having some considerable difficulty understanding the concept of voice-leading and he suggested I devote a column to that specific subject. The task seems as impossible as to play the etchings of Rembrandt on the violin or to sculpt a refulgent cloud with a butter knife. Notwithstanding, I'll do what I can.

It is absolutely essential that you acquire a basic knowledge of elementary harmony. Text books abound on the subject, and it certainly is not within the scope of a column such as this to even attempt such an undertaking, but rather to deal with it only insofar as it relates to orchestration.

Voice-leading is simply the melodic conduct of each and every voice in the horizontal onward movement of melodic forces by the effect of progression from one vertical sonority to another.

Ex. 1

In Example 1a, strictly from a vertical standpoint, the two chords would sound fine as two *isolated* chords, but played in succession, as a progression, the clumsy and awkward voice leading will result in an ugly sound. The resolution in 1b, using proper voice-leading, will make you smile so much that you will soon be laughing your head off. I categorically state that any progression of chords will sound 100% better when proper voice leading is employed.

At this juncture, a distinction should be made between real parts and reduplications of these parts brought about by octave doubling.

The phrase shown below is of three-voiced part writing. These fundamental parts are known as "real" parts.

Ex. 2

The number of real parts is most often three or four, and should not be confused with parts which originate as doublings or octave reduplications. To further explain this point, let us now orchestrate this same example for a woodwind group consisting of eight players.

Ex. 3

Notice that in Example 3 we have increased the number of parts to eight to accommodate the eight players, but we have accomplished this only by reduplication and without departing from the original three "real" parts. Notice too, that the final chord (A minor) is far from ideal in either spacing or balance and would probably displease you if played as an isolated chord, but as the result of proper voice leading, within the context of the progression, it is perfectly acceptable in its own inevitability. It is of equal importance to recognize that the octave doublings in Example 3 are not the "consecutive octaves" of harmonic theory. Rather, they are simply reduplications of correct real parts. By all means, observe the basic principles of harmonic theory in determining your "real" parts, but once you are satisfied that these fundamental or real parts are correct, any reduplications brought about by octave doubling through orchestral part writing will upset neither the balance of tone nor the integrity of the real parts. While anyone or all the parts may be doubled, either at the octave or at the unison, one should avoid doubling the bass part above itself, for it will then become confused with the upper voices.

Let us now, by means of reduplication and without departing from the original three real parts, orchestrate the same example using the full tutti of strings, woodwind, and brass.

Ex. 4

Given that the woodwind and brass in example 4 remain the same, there are several different ways to arrange the strings, depending on the desired balance of tone and volume. The arrangement of strings shown in Example 4 would be ideally suited for a chorale style, common in orchestral music, with the mass of tone centered mainly in the middle register. However, should a more brilliant and powerful treatment be desired, I would probably arrange the strings in the following manner.

Ex. 5

It should be mentioned here that this is certainly not the only way to fly. It has been my intention merely to show that it is quite possible to orchestrate for any number of instruments while utilizing only three real parts. You may very well decide that the addition of a fourth part would have improved these examples somewhat. Some of you may feel that nothing could have helped these examples. The fact is, however, that no matter how many or how few real parts you use, they will, unless salvaged by proper voice-leading considerations, sound like "MacNerty's Fields Awash" played on the kadoula-kadoula.



DON BARBER

SOUND & LIGHTING

SPEAKER SYSTEMS - THE MIND BOGGLES

The more you learn about speaker systems, the more you start to realize that, technically, it's almost impossible to achieve the results you expect from them. There are so many variables involved in choosing, matching and using speakers that you can be driven crazy with options, none of which seems to be the perfect answer.

It's sort of like choosing a car - you might love a two-seater sportscar, but you can't fit the family and dog into it. On the other hand, a van could be really useful but it's not great for getting around downtown and they end up being pretty expensive if you want to make them comfortable.

To try and narrow down the field, we'll look at the way speakers work, which is really looking at the limitations inherent in speaker systems, and then we'll try to satisfy the variety of applications for which speakers are required.

The parameters of speaker operation are:

1. **FREQUENCY RESPONSE** - Musically speaking from 32 Hz to above 15 KHz (+/- 3Db). Ideally we want flat response and reproduction of the full frequency-range.
2. **DISPERSION** - The angle of coverage within which the frequency response remains consistent. Ideally we want even dispersion so that the sound directly in front of the speaker (on axis) is the same as the off-axis response.
3. **EFFICIENCY** - The amount of sound a speaker system is able to put out from a given amount of electrical signal input. In P.A. work this is the single most important specification. An increase of 3 dB can be perceived by most listeners as being louder

than the original. This requires twice the amplifier power or a second speaker. The same result can be achieved by using a speaker which is twice as efficient. Note: It takes roughly a 10 dB increase to be perceived as twice the volume.

4. **POWER HANDLING** - The ability to convert electrical power into acoustical output over extended periods of time without self-destructing in the process.

5. **CONSTRUCTION AND PACKAGING** - Size, weight, durability and reliability.

6. **AESTHETICS** - Fashion shows and set designers do exist.

7. **COST** - \$\$\$

A speaker is a transducer. Like a microphone in reverse, it converts electrical energy into acoustical energy. With a microphone, it is possible to have one device which can reproduce a reasonably flat response from the lowest to the highest frequencies within human perception. However, not only is this virtually impossible with a single speaker, we also require it to handle large amounts of power and produce moderate to ridiculously high sound-pressure levels over large areas. Moreover, let's not forget small, light, rugged and cheap. Fulfilling all the criteria set for speaker systems would have baffled Einstein. (All puns always intended). Tune in next issue and we'll look at the problems that woofers and tweeters have to contend with every day.

As vice-president of Westbury Sound and president of Select Concert Products Inc., Don Barber has been studying sound systems since 1973. He also studied theatre at Queen's University.

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Gerry Doyle, Whitney Berney, Robert Stuart.

Photo Credit: Stu Hayden

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Or call direct: Doyle Custom Enclosures, (416) 755-9101





PAUL
ZAZA

RECORDING

CHOOSING A RECORDING STUDIO

This article is directed at all the singers and bands out there who may be contemplating going into a recording studio and doing their first "sessions". Here are some tips which would come in handy if you're new at this.

- 1) Try and get around to as many studios as possible to see and talk to the people who run them. Some studios will even play some product that they've put out and others might give you a sample of their work on a cassette, disk or something. One thing is certain, almost all studios are hungry for your business so don't be afraid to call and ask them to see the goods. You don't have to book time there and then.
- 2) Get the studio rates and stock costs (tape) from each studio and write them down. If you're confused about "block" rates, rates for after hours, weekends, down time etc., ask the person quoting you to explain in detail. Know exactly what you're getting and for how much.
- 3) A lot of people are under the mistaken impression that the more tracks you use, the more money it costs. These same misguided souls might also believe that the more tracks you use, the better the quality of the music. Let me endeavor to (pardon the pun) "set the record straight".

If a recording studio has a maximum of 16 tracks, then, clearly, 24-track is out of the question. But this studio might have a sophisticated console, excellent mics and monitoring, and so on, thus producing superior sound quality to the 24-track studio down the street with inferior equipment. You see, in this scenario, the number of tracks is immaterial with regard to sound quality. Similarly, if you're rate-hunting, you may find the 16-track facility to be pricier than the 24-track one. It's incumbent upon you to determine how many tracks you feel you will need. Naturally, a 24-track studio with state-of-the-art equipment would be ideal, but how many hours will you be able to afford there?

- 4) Don't try to save money by using cheap or recycled stock. You never know what you're getting. I've heard of many a good take spoiled because of a nasty tape-splice across a very exposed portion of the program.
- 5) When you visit the studio you are thinking of booking, how do you know if what you're hearing is true? How much of it is hype? We all know that if you turn up the volume, add a lot of bass and high end, and slam on echo and effects, anything will sound impressive. Remember the guys who

used to add a reverberation unit to their car stereos because it sounded "neat". Ten years ago, I might have said: "Go for the most natural sound you can get. If the acoustic guitars and pianos and basses sound like acoustic guitars and pianos and basses, then you have a true recording that will sound right on any system". Today with drum machines, guitar synthesizers, electronic processors that digitally manipulate sound, vocoders and the like, I'm reluctant to use the word "natural" anymore. We now live in a musical environment where some of the old bad drum sounds are considered good. Mistakes become creative genius. In our never-ending quest to musically differentiate ourselves, we revert back to sounds that once were considered primitive and technically incorrect. So don't be too hard on the studio if the drum sound you're listening to isn't your cup of tea.

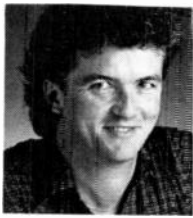
What this means to you is that you must develop some sort of reference point. From this you can judge good from bad, natural from unnatural. Many times I've had unhappy musicians in to see me who confess: "It sounded great at the studio, but when I got it home..." In analyzing this dilemma I see two possible conditions.

- a) The studio monitors are true and the musicians home system is false or
- b) The studio is false and the musicians system is true.

The musician knows he has heard many of his favourite albums only on his system at home. Since it would be unreasonable to listen to every one of those albums on the studio monitors, he has to wonder, if all the records he owns sound great at home, why then doesn't his new recording sound equally great?

The best and perhaps only solution to this problem is to buy an album of comparable musical style to your own, locate the studio that recorded it locally, and listen to the disk both on their system and your own! Does it sound the same?

In general, choosing a recording studio to work in can be a frustrating experience because there are too many makes, models & sizes to choose from. Again, I repeat, go out and see the studios you're thinking of booking. Don't just phone them up and ask, "How many tracks and how much?" Would you buy a car over the phone without seeing it first or test driving it? When you visit the studios, try and envision yourself or you and your band physically in the studio playing and singing. Could you get along with the engineer? Do you like the studio personnel's attitude? Good Luck!



JOE
OWENS

TAKING CARE OF BUSINESS

TOURING PART 1

Everyone knows that a rock tour consists of private jets, champagne, groupies and limousines right? Wrong! Tours are a gruelling necessity to the proper marketing of a musical act. A tour can be defined as anything from a swing through five local bars in your area to a coast to coast sweep of sixty cities. The intent is the same - to get out in front of as many people as possible to play your music. In the case of the local bars it's to make money and be discovered. In the sixty-city tour example it's also to make money and most likely to earn those impressive record sales and perhaps even a gold or platinum album. Let's look at how a tour works.

Booking

The first step is contacting the promoters and letting them know where and when you want to play. Often this is done by the group's booking agent but in some cases the band's manager or the band members themselves make the contact. A promoter, whether he is a concert company or the owner of Dave's Bar and Grill, is the one who will underwrite the costs of your appearance. He will pay you, print tickets, advertise, book the hall, theatre or other venue and basically handle most of the business of your appearance. Usually some of his costs, depending on your deal with him, will be deducted from the gross receipts including his cut, and you will be paid the net. If a promoter is sure of your drawing potential, (that is he feels that you can fill a club or concert hall with fans) he will offer you a "guarantee", that is a confirmed fee plus a percentage of the gate receipts. Remember, whatever your situation, bar or major concert-hall, you're touring to make money so cut tough deals and stick to them.

Deposits

If the promoter agrees to book your group, it is a good idea and, by the way, standard practice, to get a deposit. Fifty percent of the guaranteed fee is the usual. This protects the group and the promoter against last minute cancellations, as the deal is solidified by the exchange of cash.

Contracts

The American Federation of Musicians (the Union), supplies contract forms to members and, as these are the only truly legally recognized forms, they should be the ones you use. You should *never* go on stage without a signed contract. Without it you have no recourse if the promoter decides not to pay. With it you've got the power of the Union behind you, as well as the law and the courts. It is a good practice to have a signed contract or a telegram of confirmation and a deposit in your hands at least a week prior to the engagement.

Tour Support

Groups signed to recording companies generally receive advances, known as deficit financing or

"tour support", from the record company. Most record companies feel that it is good for the band and for record sales, for the group or artist to be seen in public performance. In areas where the group cannot make enough money to support the cost of touring, the record company will make up the difference between what the act is getting paid and the costs that they are amassing on the road. This money, however, is, in ninety-nine percent of the cases, recoupable from royalties and it must be paid back, so to speak, by the sale of records. Many bands run up big recoupable advance tabs with their recording companies and then sell thousands of records but make no money. It is a good practice early in your career to make your tours self-sufficient so that later you earn money from your record sales and do not sell records simply to pay off your deficit. This means smart, tough booking practices and an almost fanatical obsession with financial details. In the end, however, the right attitude will pay off in dollars and cents.

Road Crew

The Rolling Stones use about fifty, you may only need one. The "roadie" has become the last of the North American cowboys and he is an invaluable cog in the rock and roll machine. Even if your band is small or "new" and just playing a local high school, it's a good idea to pay a friend to help you set up your gear, truck it around and fix it if things go wrong midway through your set. It's also very helpful to find someone with a working knowledge of electronics, who is able to effect on-the-spot repairs of errant gear.

As your band grows more sophisticated you will want to look at adding a larger crew, a road manager who is responsible for the other crew members and is charged with the responsibility of ensuring that the tour rolls along smoothly, and possibly even a tour accountant to keep your books and handle the road finances. You may also want to hire an on-the-road publicist or promotion person to handle the media while on tour.

The key to successful touring is cost efficiency, pre-planning and organization. Get used to it at an early stage and your good habits will ensure your success later in your career.

Next issue, TOURING PART 2.

Joe Owens is Senior Vice-President of Marketing for Musicon Management, managers of Triumph. A fifteen-year veteran of the music business, Joe has spent a great deal of time on the road as a manager. This column and the next two are excerpted from his forthcoming book, How To Make And Market Pop Music or So You Wanna Be A Star.

PRODUCT NEWS

WASHBURN DOUBLE-NECK BANTAM SERIES

The new Bantam double-necks are available in a guitar/bass design or a fretted bass/fretless bass design. Featuring black-lacquer finishes appointed with black hardware, the Bantam double-necks are outfitted with Washburn's innovative bridge and tuning system for a straight pull on all strings.

A stereo Y-cord allows the musician to play each half of the instrument through his choice of amplifiers, and both models feature a switch that activates one set of strings and blocks out the other. Volume levels activate the forward pickup exclusively, the rear pickup exclusively, or both in conjunction with each other.

The Bantam double-necks are designed with strap buttons strategically located at different points on the body to allow strap placement that suits individual preferences.

For more information: Boosey & Hawkes (Canada) Ltd., 279 Yorkland Blvd., Willowdale, ON M2J 1S7.

SONGPAINTER FROM RUBICON

SongPainter transforms the Macintosh computer into a four voice polyphonic synthesizer complete with special effects and a variety of tools for building musical works. Capabilities include: instruments ranging from guitars to pianos, woodwinds to horns and synthesizers, a variety of tones, numerous rhythm choices, online help commands at each level of composition. SongPainter utilizes standard Macintosh capabilities such as its "cut and paste" ability which allows the user to change, delete, and move sequences at will.

For further information Rubicon Publishing, La Costa Centre, 6300 LaCalma Dr., Austin, Texas 78752.

TDK HX-S METAL TAPE



TDK's HX-S, is a metal particle formulation designed to record in the Type II (High Bias) position. It is designed to handle the special demands of high-energy digital-sourced recording. It also allows consumers to take advantage of all that metal recording has to offer, whether their decks possess metal capability or not.

The HX-S features the precision Laboratory Standard cassette mechanism, a full lifetime warranty, and is available in 60-minute and 90-minute lengths, respectively.

For more information: AudioVideo Specialists Inc., 2134 Trans Canada Highway S., Montreal, PQ H9P 2N4.

SHURE AMPLIFIERS



The FP11 Mic-to-Line Amplifier is designed to provide up to 84 db of gain so that microphone and auxiliary level devices can be boosted to line levels. Primary ENG and EFP applications for the FP11 are situations involving very long cable runs and others where signals are being sent via telephone lines. Film crews will find the FP11 useful for similar on-location requirements. Also, the FP11 can be used to interface between

equipment requiring different signal levels.

A key performance feature of the FP11 is the ability to control gain in 6 db increments with a precision rotary switch. This allows the user to set several FP11 units to the same gain setting. The FP11 also offers a selectable peak limiter and a peak LED indicator. The LED indicates onset of limiting (with limiter on) or 6 db below clipping (with limiter off). Additional features include

XLR input and output connectors, aux-level mini phone jack input, and line output spring clips.

The FP12 is an in-line headphone-bridging amplifier designed to accept a microphone, or line-level signal, bridge it, and produce a signal sufficient to drive headphones at very loud levels. The FP12 bridges the signal to be monitored instead of terminating it. As a result, several FP12 units may be used together without deteriorating the original audio signal. This greatly increases the versatility of the FP12 in ENG, EFP, sound reinforcement, and audio recording applications requiring headphone monitoring, or checking of microphone or line-level cable runs, without interruption of the audio

source signal.

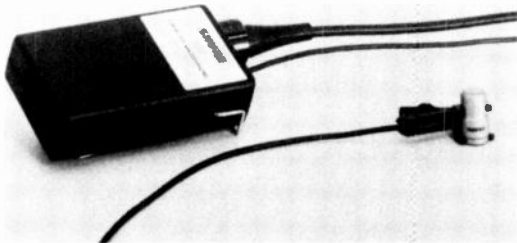
In addition, the FP12 can be used for multiple headphone feeds, a two-station intercom, extra power for existing headphone circuits, and as a means of practicing electronic instruments through headphones.

Other features include switchable mic and line level inputs, balanced loop-through locking XLR connectors, and phone jacks.

The FP11 and FP12 are each powered by a single 9-volt alkaline battery. Test jacks are provided for checking battery condition without opening the battery compartment or switching the units on.

For more information: A.C. Simmonds & Sons Limited, 975 Dillingham Road, Pickering, ON L1W 3B2 or phone (416) 839-8041.

SHURE 838 CONDENSER LAVALIER MICROPHONE



The 838 features a side-exit cable rather than the standard bottom exit. This arrangement makes the low-profile cable unobtrusive by eliminating a distracting cable loop. The "universal" tie bar allows the microphone to be mounted in four different positions 90 degrees apart from each other, offering flexibility to the wearer or in miking acoustic instruments. Most applications will require the 838's battery power supply to be worn on the body. A spring-loaded belt clip holds the power supply. The 838 uses a standard 9-volt transistor battery. It also features a field-

replaceable cartridge which is easily detached from the cable without unsoldering. The 838 has an 80 Hz to 20 kHz frequency response and a 12 db/octave rolloff below 100 Hz. It weighs in at 6 grams (0.21 ounce) and measures 7/16" in diameter by 3/4" in length. It comes with windscreen, tie bar, 1.5m (5 ft.) 2-conductor shielded cable from mic to power supply, and 3m (10 ft.) cable with professional audio connector from the power supply.

For further information contact A.C. Simmonds & Sons Limited, 975 Dillingham Road, Pickering, ON L1W 3B2, or phone (416) 839-8041.

ADA DIGITIZER 4 PROGRAMMABLE DELAY



ADA Signal Processors, Inc. announces the Digitizer 4, a 16-program digital delay featuring complete programmability and instant access to any program.

An on-board computer allows simple programming of all effect settings, including sweeps, regeneration, mix, and delay time. In addition,

ADA has loaded 16 "shadow" programs into constant memory which may be recalled at any time, or used right out of the box.

The optional DS-4 Footswitch Controller provides remote access to all 16 effects and bypass. Any effect may be accessed instantly.

Other features include

17kHz frequency response, 1024 milliseconds of delay, an LED readout which displays delay time or function, stereo outputs, and a self-diagnostic program which checks the unit during power up.

For more information: ADA Signal Processors, 7303D Edgewater Drive, Oakland, CA 94621.

AUDIOPRO MODEL SPB-1



The AudioPro SPB-1 is an advanced preamp for bass guitar which offers an extensive range of features for bi-amped backline amplification and mixed interface. Input level is regulated by a dual-function volume control capable of regulating gain and headroom simultaneously. A colour Activity/Clip L.E.D. monitors the input.

Equalization includes active bass, mid and treble controls plus a fully

parametric band with controls for cut/boost level, frequency and Q (band-width). The Parametric EQ band also has a bypass footswitch jack. Separate low and high-frequency compressors are built in and feature compression controls. The active, 2-way crossover has control-variable Frequency Tuning plus Low and High Output controls.

The effects patch system is similarly comprehensive featuring

send & return jacks, level controls and clip LEDs. The balanced and unbalanced line outputs have their own line-level control as does the headphone jack which is located on the front panel. The AudioPro SPB-1 is a single rack space high and comes with a removable, grounded AC line cord.

For more information: Yorkville Sound Ltd., 80 Midwest Rd., Scarborough, ON M1P 4R2.

NIKKO AUDIO ND-750 FULL-LOGIC CASSETTE DECK

The ND-750, available in silver or black, features an auto-play search system (APSS), record mute, Dolby B and C noise reduction, and membrane touch controls. Auto reverse is enhanced by Nikko's "quick reverse", which will change the tape direction and continue playback in less than half-a-second.

Metal capable, the ND-750 features bargraph LED peak meters and one-touch recor-

ding. Tape speed is kept constant by using a separate DC servo-motor for driving the capstan and a standard DC motor for the take-up reel. This rack-mountable unit has a frequency response of 30 Hz to 18 kHz and wow and

flutter of .045%. At less than 9 lbs., the ND-750 is 17 1/4" wide x 4 1/3" high x 105/8" deep.

For more information: AudioVideo Specialists Inc., 2134 Trans Canada Hwy. South, Montreal, Quebec H9P 2N4.

NEW FROM BALDWIN



The Baldwin Personal Keyboard Orchestra (PKO-1000) features microprocessor technology and produces realistic orchestral voices and sophisticated programmed orchestral accompaniments. Twelve styles of programmed orchestral accompaniments are featured, in various rhythmic styles. It also has six different versions of the 3/4 waltz rhythm and an Arranger section which allows the player to create two distinctive accompaniments (combo and orchestra) and solo voice settings for each style. The PKO-1000 also features polyphonic capabilities, and with its Multi-Voice feature, has the ability, in the solo portion of the keyboard, to

assign individual voices to different notes within a chord.

Accompaniment levels, drum levels, and even the tempos have been automatically preset for each style, but can be "overridden". Accompaniments can be controlled with one finger, with standard chord inversions or the PKO-1000 can be played using the entire keyboard just like a piano. "Chord Storage" enables the player to record and play back song accompaniments in up to 18 individual channels including control and voice changes. Other features include a MIDI interface, an internal speaker system and a headphone jack.



The Discoverer 60 features built-in 2-way stereo speakers, a 550-note memory capacity, 12 authentic instrument sounds including piano, harpsichord, electric guitar, pipe organ, trumpet, flute, electric piano, celesta, funny, violin, clarinet and synthesized flute. It also has 12 rhythm selections including contemporary and traditional beats which can be coupled with the automatic one-finger and fingered-

chord accompaniment. An ROM pack memory function guides players note by note through popular and traditional songs, with additional programs available.

The Discoverer 60 includes AC adaptor, music rack and instrument cover. Optional accessories include volume pedal and stand.

For more information: Baldwin Piano Co. Canada Ltd., 115 Northfinch Dr., Downsview, ON M3N 1W9.

NEW FROM ELECTRO-VOICE

The EVM-12L, Series II is a 12-inch speaker designed for professional high-level, high-quality musical instrument and sound reinforcement systems. Used full range, the EVM-12L's frequency response is especially tailored for brilliant lead guitar performance. This 16 ohm version of the EVM-12L is especially useful in "4 x 12 stack"-type guitar and bass enclosures. The EVM-12L, Series II incorporates voice coil refinements, including beryllium copper flatwire leads, that have improved performance. Power capacity is 200 watts per EIA Standard RS-426A.

The construction of the EVM-12L features a low-mass edgewound voice coil on a rugged laminated Polyimide coil form, driven by a 16-lb. magnetic structure. Also featured are a heavy-duty curvilinear cone and a fatigue-resistant cone suspension. Both the coil and magnetic structure are vented. All of this is packaged in an eight-spoke diecast aluminum frame with a heat radiating back cover.

The EVM-12L may be front or rear mounted without an adaptor.

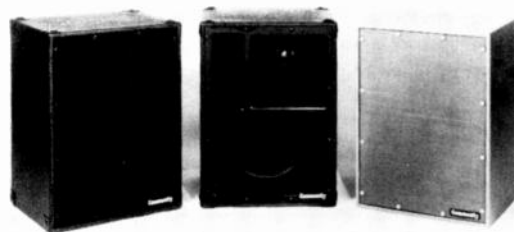
For more information: Gulton Industries, (Canada) Ltd., P.O. Box 520, 345 Herbert St., Gananoque, ON K7G 2V1.

STEINBERGER LEGREST

Steinberger Sound has a new, slim-profile, lightweight hinged legrest, which will be fitted to all Steinberger guitars and basses. The legrest is designed to be permanently attached to the guitar body without significant interruption of the aesthetic lines of the instrument, and it is always available for use with a simple flick of the finger. The legrest allows contortion-free seated playing of all straight-sided instruments.

For more information: Steinberger Sound, 475 Oakland Ave., Staten Island, NY 10310-2132.

COMMUNITY RS325i LOUDSPEAKERS



Engineered to deliver with high levels of sound pressure and projection from a lightweight and portable cabinet, Community Light & Sound's new RS325i three-way loud speaker system handles 400 watts of continuous program power in an operating range of 60 Hz to 18kHz.

At the heart of the RS325i lies Community's

M200 midrange driver and exponential pattern control horn. Covering the critical information range from 450 Hz to 3 kHz, the M200 offers high sensitivity, low distortion, and accurate transient reproduction.

For more information: Heintz Electronics Inc., 16 Mary St., Aurora, Ontario L4G 3W8.

ELECTRO-VOICE RACK-MOUNTABLE 8-CHANNEL MIXER



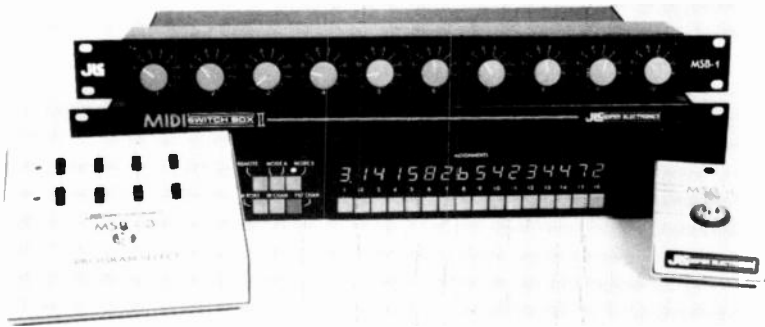
Designed for high-quality sound reinforcement, the EVT 5208-RM features low noise, 3-band EQ, stereo and mono outputs, LED VU meters and an internal reverb. Each channel accepts a balanced low-impedance mic level or unbalanced high-impedance line level source. There is a convenient channel effects insert on each input, as well as on the two sub-group outputs. The 3-band EQ section provides for a wide range of musical equalization. In addition, each channel offers an effects/reverb send, monitor send, pan control, peak LED and channel fader. Individual printed circuit boards facilitate servicing. The

board incorporates other features such as: colour-coded controls, high-visibility panel graphics, hook-up diagrams silk screened on the rear panel and a built-in connector for a plug-in, high intensity mini light.

Besides mono, stereo, and monitor outputs, the output section of the EVT 5208-RM offers the following controls: effects return master, aux input master and reverb return master, each pannable to the stereo sub-groups; effects send master; and meter assign switch.

For more information: Gulton Industries (Canada) Ltd., P.O. Box 520, 345 Herbert St., Gananoque, ON K7G 2V1.

MIDI SWITCH BOXES I-IV



The MSB-I allows the attachment of up to eight sources and up to ten destinations. Each destination has a selector knob on the front panel that chooses the MIDI source (A-G).

The MSB-II can accommodate eight sources in, and up to sixteen sources out. It has an internal micro processor responsible for the control of the MIDI routing. The MSB-II can be instructed to change the connection configuration from a remote MIDI source. The status of the

configuration is displayed via seven segment LEDs on the front panel. The unit has an internal battery, backed-up memory and may store up to sixteen different "patch" configurations.

The MSB-III allows two sources in and up to four sources out. It is also "programmable" and can remember two different configurations. LEDs indicate programs A and B. On the face of the MSB-III there are two rows of four slide switches, one for each MIDI output. The switches can be set for

either source A or B, or off.

The MSB-IV is simply a MIDI on/off box. A foot-operated switch makes the connection between the MIDI in and MIDI out, or: or off. An LED indicates when the MIDI slave is on. Power for the LED is provided by an internal battery which is included.

For more information: J.L. Cooper Electronics, 1931 Pontius Avenue, West Los Angeles, CA 90025.

NEW FROM AKG



AKG D70

The D321 is a dynamic hypercardioid vocal microphone offering first-rate sound and extreme insensitivity to handling and pop noise. Designed and constructed for maximum resistance to mechanical stress, the D321 will survive a drop on a hard floor undamaged.

The D321 transducer is a fundamentally new dynamic design. The diaphragm is fixed directly to the transducer case while the magnet is fixed to the case by an elastic element. Magnet and diaphragm are manually tuned to the same resonance frequencies. Mechanical vibrations will excite both elements to vibrate in phase so that no electrical signal and, consequently, no noise is produced. Airborne sound, however, will excite only the diaphragm to vibrate, the magnet remaining at rest. Thus, full transducer sensitivity is ensured. High frequency noise (handling and scratching noise) will excite neither the diaphragm nor the magnet, again producing no output voltage.

The D321 compensation system also provides up to 30 dB better S/N than current systems. The D321 integrated coil diaphragm minimizes distortion as it keeps the coil centred under all conditions. Also, several improvements have allowed a reduction in coil size and weight.

The economical AKG

D70 has a cardioid polar pattern: it responds best to sounds coming at it from: in front while suppressing ambient noise. Being acoustically designed for vocal and speech use, the D70 has a proximity effect. Talking into it from a very short distance will boost the bass range so that voices will sound warmer and more powerful.

The D70 is also suited for close-in instrument pick-up, e.g. horns, drums, etc. The plastic coated metal housing minimizes handling noise, and a built-in pop screen prevents unwanted breath noise. The D70 comes with a permanently-attached cable and ¼-in. jack plug and a table stand.

The K240DF Studio Monitor Headphones incorporate acoustically diffused field equalization. The 240DF features dynamic moving-coil transducers, circumaural ear-coupling, a defined output impedance above 120 ohms, a frequency range of 20-20,000 Hz and a rated impedance of 600 ohms per system. Nominal SPL is 90 db/mW (at 1,000 Hz) and T.H.D. is less than 1% per DIN 45 500. Weight is 240g (8.5 oz.) (without cable) and the cable is Y-connected, 2.5m (8ft. 3in.) long and ends in a ¼-in. plug.

For further information: AKG Acoustics, 601 Milner Ave., Scarborough, ON M1B 1M8.

SYMETRIX NOISE REDUCTION SYSTEM



The 511A is a "non-complementary" system which means noise reduction is accomplished without traditional encode-decode processing. It may be used to remove existing noise from pre-recorded tapes or any noisy audio source including mixing consoles, effects and processing devices, etc.

The 511A works to eliminate noise by processing the incoming signal with a voltage-

controlled dynamic filter in series with a "soft-knee" downward expander. The user may select either circuit independently or use both at once. The newly revised 511A provides independent variable threshold controls for both the expander and filter circuits as well as independent in/out switches for each circuit. The two channels of the 511A may be used either as independent mono chan-

nels or linked together in the stereo mode so that exactly equal amounts of noise reduction occur in both channels.

The 511A is packaged in a single-space rack chassis. Electronically balanced inputs and outputs are provided in addition to standard unbalanced inputs and outputs.

For more information: S.F. Marketing Inc., 312 Benjamin Hudon, Montreal, PQ H4N 1J4.

dividual slack adjustments, left or right hand tremolo arm placements, and fine tuners isolated from the playing area.

For more information: Eosey and Hawkes (Canada) Ltd., 279 Yorkland Blvd., Wiltondale, ON M2J 1S7.

WASHBURN'S WONDERBAR TREMOLO

The Wonderbar incorporates an innovative torsion bar design that always keeps you in tune, even if you break a string. Available in flat and arch top models, the Wonder-

bar can be installed with a screwdriver. No routing is required. The Wonderbar is additionally outfitted with a unique string loading system. Other features include in-

calato & remo

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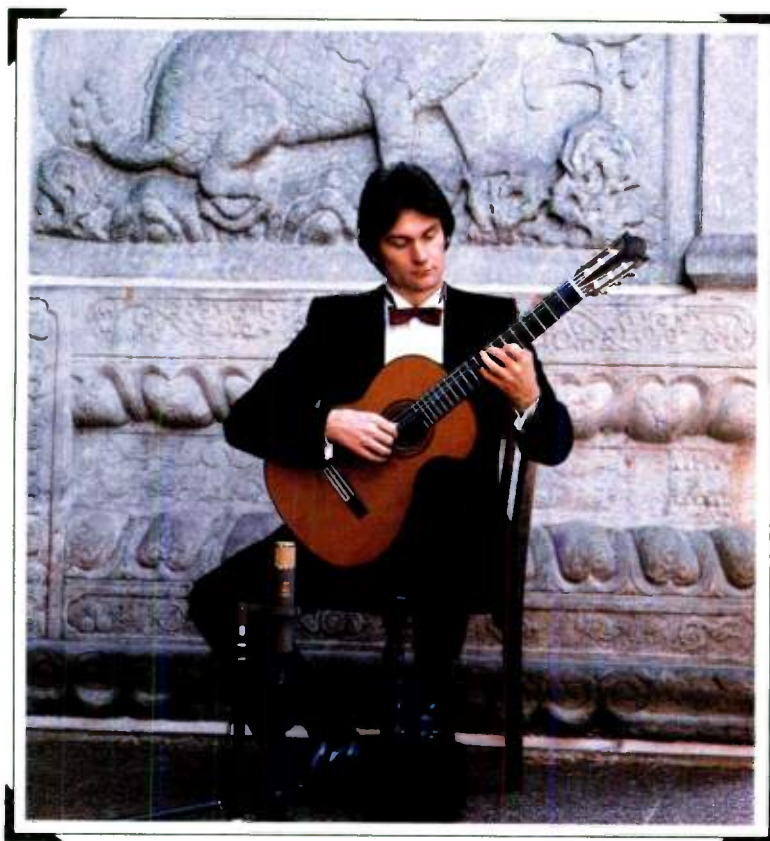
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