



Signoricci cd



SUPER AUDIO CD
Hybrid Disc



TOOL BOX

fonè quality

NOTES ABOUT THE ARTISTS

Toolbox... now you're possibly thinking that NOBODY has ever heard of a group with such a crazy sounding name as "Toolbox"...

On the contrary, Toolbox is a very well known group in the Far East, from Singapore to Japan, from Jakarta to Korea... simply because the band has toured many times doing live performances over there.

This Toolbox gang is a very special group in some interesting ways: there is no leader... no senior member, no junior member. They're all leaders, all senior-leaguers – and all devoid of egoism. They think like a group, compose like a group and oh! how they play like a truly united group. Sure, David, Michael, or Larry will compose a new song, but the rest of the group will get behind it and all will selflessly contribute to the final result.

This is how music should be, how music was meant to be. To have recorded it, helped produce it and just to have been involved with the boys called Toolbox is one of my most treasured experiences.

Watch this space please: we are planning a "direct-to-disc" album with Toolbox, to be recorded shortly and speedily released. There are very, very few acts that can handle a direct-to-disc recording – Toolbox is one of those select few. Thank you, guys!

David Manley, California, 1992

SONG NOTES FROM THE COMPOSERS

THE LOFT – When I was in Osaka with Boz Scaggs I visited some friends who lived there. They wanted to take me to a trendy shopping mall called The Loft. As we were walking through Osaka on the way there, a melody came to me (the opening theme to this song), and I kept singing it.

By the time we arrived at The Loft it was closed, and my friends were disappointed. So I promised I would make the melody into a song and call it The Loft. Later, back in L.A., Mike O'Neill and I got together over coffee, acoustic guitar, and piano, and fine-tuned the rest of the song.

David Garfield

When David played me the theme it was like slipping on the perfect fitting shoes. The ease with which the remainder of the tune came together is a good example of the common roots we share.

Michael O'Neill

ANA MARIA – This Wayne Shorter composition is from his Native Dance record. It has a Brazilian flavor, and we chose to include it on this album because it is an excellent vehicle for the nylon stringed guitar and the sax.

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GANJA – Ganja was titled for my friends from the Caribbean

Larry Klimas

INDIANSONG – Being half of Mexican descent, the Indian blood running through my veins is of Aztec origin. This song was written in 1980, and was all but forgotten.

It is a tribute to native cultures everywhere, which in most cases have had to live with the fear of possible genocide, and everything just short of it.

Michael O'Neill

LATIN SLAM – This song is a combination of two of my favorite rhythmic forms, Funk and Latin. I had a rough sketch for the melody, and David's ears took it where it needed to go.

Michael O'Neil

I first heard this tune in Mike's studio in a rough form, and the haunting melody grabbed me right away. The bass line to this tune sets up the whole Funk/Latin concept. My main contribution was the bridge section, which sets up the solos. This song reminds me of a salsa tune done in a Funk style.

David Garfield

IN THE SHADOW OF LOVE – Love is the most powerful force on earth. We are all In The Shadow Of Love.

Larry Klimas

CORBITT VAN BRAUER – I used to live in an apartment building in Hollywood, and my neighbor was a steel drum player from St. Thomas. At night, while I was lying in bed, I would hear the sound of his steel drum coming through my window with the summer breeze. This song was written on a Prophet 5 synthesizer, using the steel drum patch, and was totally inspired by the "island sound". This song is dedicated to Vince Charles, "the steel drummer who inspired it".

David Garfield

NOTHING PERSONAL – We chose to include this song because it is bonafide swing. It evokes memories of older styles of jazz, yet is still contemporary. It is also an excellent vehicle for the piano and drums.

ABOUT THIS RECORDING

The heart and soul of any recorded sound must surely be the acoustical properties of the room or hall itself, and the microphones being used within that acoustic. I designed the acoustics of the VTL studio in Chino, California, for 'purist' recording-techniques only, with all the music being played 'live' and captured straight on to 2 stereo tracks... Measuring 40 ft x 30 ft with a cathedral-peak ceiling of 16 ft height, the entire acoustic treatment is finished in Oregon Oak and Douglas Fir timbers with continuous Helmholtz tuned resonance absorbing slots. The floor is rubber over high-density particle board over concrete with a resultant reverberation time of approximately 1 1/2 seconds, providing a totally neutral and resonance-free acoustic. Every single piece of equipment in the (entirely tube, entirely analogue) recording chain is of my design and is built in our factory in Chino. Somewhat unusually, this includes the microphones themselves. The MANLEY 'GOLD REFERENCE' STEREO CONDENSER microphone is the centre-piece and the single microphone used for this recording. No other additional microphones were used at all. It is of the so-called 'large capsule' variety, having a diameter of 1 1/4 inches with 3-micron gold-deposition mylar diaphragms.

The stereo version has one fixed capsule and one rotatable capsule with the pick-up pattern' being continuously variable...

my most often-used choice being that of 'figure of 8' in the classic Blumlein coincident crossed-pair mode. For our own recordings we use custom-versions of the 'REFERENCE GOLD' microphone, in that the entire vacuum tube amplification is built into the microphone body, (8 triodes in the stereo microphone!), and no transformer coupling or external amplification is used at all.

The microphone is connected via VTL 'Quad' double screened cable right into a unity-gain mixer for level-setting and metering.

The mixer is based around the MANLEY REFERENCE preamplifier and can mix up to 10 microphones into 2 busses.

Mixing of microphones is achieved by each input having its own dedicated grid, and not by the usual "pot and buildout resistor" method as found in every console in use in the recording industry.

No equalization of any kind is employed, (although we do have MANLEY PULTECS and SHELF-PARAMETRIC Equalizers on hand to patch in if needed, say, with electronic based instruments that could arise on a rock or pop session). The patch-bay itself is comprised of audiophile-quality 4mm silver-plated banana-plugs, and not of the commonly used 'tip-ring-sleeve' post-office style jack plugs. All fixed wiring in the patch-bay and control-room is VTL "White wire" 3 x pure copper and 2 x silver cores in teflon.

The 1/2 inch 2-track Studer C37 analogue tape deck has been fully updated by us mechanically and contains only our Manley pure tube circuitry.

This machine is flat from 20 HZ to 20 KHZ ± 2 dB. Hours and hours and hours of listening decided us to make the CD releases from the analogue master-tapes (transferred through our MANLEY 20-bit Analogue/Digital converter) in preference to using simultaneously-recorded digital masters we'd made at the sessions, also directly

recorded through our converter to both DASH and DAT storage media. These recordings sound pretty darn good, but without the naturally rich and faithfully sonorous accuracy of analogue recording at its best. AGFA type 468 tape was used at 200 nano-Webers, but run somewhat on the 'hot' side, (+5dB), without any kind of noise-reduction.

Again, we chose to accept a small amount of tape hiss, in preference to the sterility and inherent phase-shift distortion produced by (solid-state) noise-reduction. We would welcome any comments (favorable or otherwise!) you might like to make on the sound of our records...

David Manley

TOOL BOX

David Garfield: piano, 9'3" by Julius Bluthner; 1930

Michael O'Neill: Yamaha Nylon Stringed Acoustic Guitar

James Earl: Warwick Acoustic Bass Guitar

Larry Klimas: Tenor & Soprano Sax, Flute

Walfredo Reyes: Drums, Custom Pearl Kit

1 The Loft - D. Garfield, M. O'Neill - 8.06

2 Ana Maria - Wayne Shorter - 7.01

3 Ganja - L. Klimas - 7.06

4 Indiansong - M. O'Neill - 7.55

5 Latin Slam - D. Garfield, M. O'Neill - 5.57

6 In The Shadow Of Love - L. Klimas - 7.20

7 Corbitt Van Brauer - D. Garfield - 5.45

8 Nothing Personal - Don Grolnick - 8.30

Total time: 57.10