NOTABLE
P R O D U C T I O N S

EQUIPMENT

This in-house equipment list represents a small percentage of equipment we have used in the past for jobs ranging in size from feature movie scores to 5-second computer spots. We don't use equipment we don't need, and our budgets reflect this. When recording acoustic instruments, we use a wide range of multi-track systems, ranging in size from 32-track digital down to 8-track analog.

Synclavier II workstation, with digital sampling and FM synthesis
Akai S1000, MIDI stereo digital sampler with 24-bit processing, featuring time compression and expansion*
Akai S900, 16-bit digital sampler
Emu Systems, Inc. SP12 Turbo drum machine/sampler
Roland Super Jupiter MKS-80 analog synthesizer with MPG80 programmer
Roland D110 multi-timbral sound module
Roland JX8P analog synthesizer keyboard
Roland TR-808 Rhythm Composer, sporting MIDI
Yamaha RX5 digital rhythm programmer with full wave-form library
Kurxweil MIDI board controller
Roland Octapad II Pad-80, MIDI drum controller
Extensive digital processing units, Yamaha, Lexicon, Symmetrix, Ashly, etc.
Tascam DA-30 professional DAT machine
SE30 MacIntosh, running Performer 3.61 with Opcode Studio 3 SMPTE-MIDI interface and Roland's MP104 MIDI selector
Video and film synchronization, employing SMPTE, MIDI and direct time lock

* We have an extensive gigabyte library nested on SyQuest and DAT RAM, featuring Bob Clearmountain, Fairlight, Kurzweil and other libraries, as well as a custom sample library and mobile sampling unit. We have been hired on occasion solely for our wide variety of samples, many of which we have created for specific compositional needs.

NOTABLE

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RECENT WORKS

- Composed and produced television theme for **Sports Channel** telecast of NHL Bruin vs. Whaler Playoffs entitled "**Puck's Revenge**".

- Produced and arranged television spot for **WSBK TV38**, Boston, MA: **Over There**. A holiday greeting for U.S. troops and their families in the Persian Gulf. Syndicated release.

- Produced feature film soundtrack for director **Daniel Matmor** of Morning Star Productions: **Strong City**. Distributed by Coliebri Pictures in Europe, U.S. to follow in five major cities in the spring. *Third place winner of the Florence Film Festival, 1990; awarded runner's up in Keyboard Magazine, best soundtrack composition.*

- Composed and produced cues for **IBM**'s **Lotusworks** software package.

- Engineered and co-produced the soundtrack for **Psila Goldstein Dance Co.**'s ballet "**Tandu**". Premiered at New England Life Concert Hall, Boston, MA.

- Composed, performed, and produced music for **Catherine Forst**'s ballet "**Appearances**". Premiered at the Muscular Therapy Institute of Cambridge, MA.

- Composed, performed, produced and engineered soundtrack for **Susan Prins'** ballet "**Sleep States**". Premiered at North Field Mt. Herman, MA.

- Composed and produced the music for **Ted Thomas Jr.**'s childrens musicals: **Frosty** and **Once Upon A Time**. Premiered at Boston's Cyclorama Theater. Distributed and supported by The City Mission Society.

- Composed and produced television theme for **Confessions of a Restless Romantic**. Soundtrack composer for the remainder of the 12-part series.

- Co-Produced and performed on all **Big Clock** albums **Big Clock** and **The Boy With the Wooden Head**. Nationally distributed by Rounder Records.

- Co-Produced/Engineered **WorkForce**'s CD release **But, the Jokes on You** published by WorkSongs. Distributed by Tower Records.

- Produced and engineered **David Goldfinger** albums **Monkey in the Middle** and **A Room Somewhere**. Distributed by the Acoustic Music Agency, NY.

- Composed, produced and engineered **Prime Computer** international multimedia industrial soundtrack, **All for One**. Premiered in New York City, Los Angeles and Miami, Florida simultaneously via satellite.

- Engineered and drum programmed **Robben Ford**'s **The Blues Guitar** lesson tape. Nationally distributed by R.E.H. Publications.

NOTABLE

P R O D U C T I O N S

VITAE

Daniel C. Cantor received a B.A. from Middlebury College (1985) with high honors where he conducted and directed the school's eighteen-piece big band and taught a class in Soundtrack and Theater Composition. After graduating, he worked with world renowned Composer/ Keyboardist Eumir Deodato in his New York Studio, started the band Big Clock and studied drums with Kenwood Dennard and Franke Malabe. Eventually Daniel moved to Boston to hone his production skills at Berklee College of Music. While in school he became Chief Engineer at First Take Studios (1986 to present). Keyboard Magazine recently honored Dan for his role as soundtrack Producer for the feature film Strong City.

Sam Bozeman, a Dartmouth College graduate (1979), studied composition and arranging at Berklee College of Music in Boston. As a Berklee graduate, he received the Duke Ellington Jazz Masters Award for Excellence in Jazz Composition, May, 1990. Sam is well known as key-boardist and vocalist and performs with the jazz band "Lip Service", the world beat band "Ulysses Friends" and the a capella sensation "Simple Pleasures".

Mark Weltner, also a Dartmouth graduate with a major in music (1979), received the Marcus Heiman Award for compositional excellence in Electronic Music. Upon leaving Dartmouth, he teamed up with Sam to form the world-beat band Right Time, for which they co-composed and produced two albums. While continuing studies at Longy School of Music, Mark joined forces with Dan and Sam to form Notable Productions.

Speakers
Mixer.

SOUND MODULES

try for $450
(sample playback) $600 B.O.

Sound Module
Larry – 8AM – 10AM   436-8127

ROLAND – U220
CORG – # M3R
SONIC SQR
~~MV systems~~ MV Proteus 1 * – 1600 Greenhill Rd
Yamaha TG55   Scott valley CA 95066

° Midi Interface
Rogue Music $100
– Studio 3 – $350

1 (212)-629-3708

1 800 – 4 – SAMASH →

Rogue Studios

212 - 629 - 3708

→ Octopad (drum controller) →
→ Studio 3 Midi Interface →

~2 pad 80
~~$400~~ – 247-6208
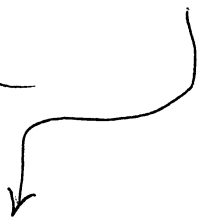
start by ~~Key~~ putting in notes

↓

Define Sequencing

↓

• Tambor - different kinds of sounds

↓

$Tempo

↓

Panning

Drum /Alternative
Play along w/ song

↓

—

↓

↓

↓

Songs - previously sequenced (5 types: Classical
Jazz
Rock
Rap
Other types

- ~~5~~ tracks.

↓
• Choose to Listen selected tracks
• Change instruments
• Change Tempo
• Pitch Control

To: David Greschler, the Computer Museum
From: Daniel C. Cantor/Notable Productions
Date: 12/9/91
Re: Initial Deposit for MIDI/Sequence Interactive Booth

Please send an initial deposit of $500, made out to Daniel C. Cantor/Notable Productions, to the following address:

> Daniel Cantor
> Notable Productions
> 165 Raymond Street
> Boston, MA   02140

This is the first of 3 payments to Notable Productions for the MIDI/Sequence Interactive Booth. We look forward to beginning this project. Thank you.

Sincerely,

Mark Weltner
Notable Productions

NOTABLE

PRODUCTIONS

November 27, 1991

Mr. David Greschler
The Computer Museum
300 Congress Street
Boston 02210
fax: 426-2943

Dear David:

Here is the Notable Productions budget proposal you requested. It is for the "Sequence Interactive" booth, to be included in the exhibit **Tools & Toys: the Amazing Personal Computer** at the Computer Museum in Boston.

1) Work hours; subtotal = $3360.00

Quantity	Item	Rate	Total
12 hours	Research	$30.00	$360.00
50 hours	Programming	$50.00	$2500.00
10 hours	Music composition for sequences	$50.00	$500.00

2) Software; subtotal = $200.00

Quantity	Item	Rate	Total
1	Face Plate program (Hypermidi)	$200.00	$200.00

3) Hardware; subtotal = $2460.00

Quantity	Item	Rate	Total
1	MIDI Keyboard (Technics/Casio?)	$450.00	$450.00
1	Sound module (Roland D110)	$400.00	$400.00
1	MIDI drum controller Roland SPD8	$580.00	$580.00
1	MIDI Interface (MacNexus/Nex+)	$230.00	$230.00
2	Speakers	$150.00	$300.00
1	Audio Amp	$200.00	$200.00
1	mixer/preamp	$300.00	$300.00

4) Other exhibit materials: wiring; subtotal = $80.00

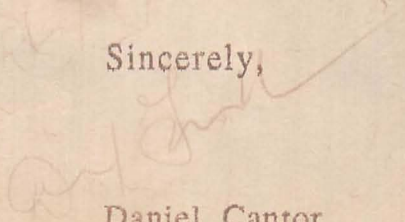| Quantity	Item	Rate	Total
1	Audio - wiring	$20.00	$20.00
1	Midi cords	$60.00	$60.00

Deposit (asset) = $1900.00
Note: this includes money needed to purchase the equipment we would
need to get started immediately on the project. Obviously this may vary,
depending on connections tha Computer Museum has to various
companies, and discounts we might receive as a result.

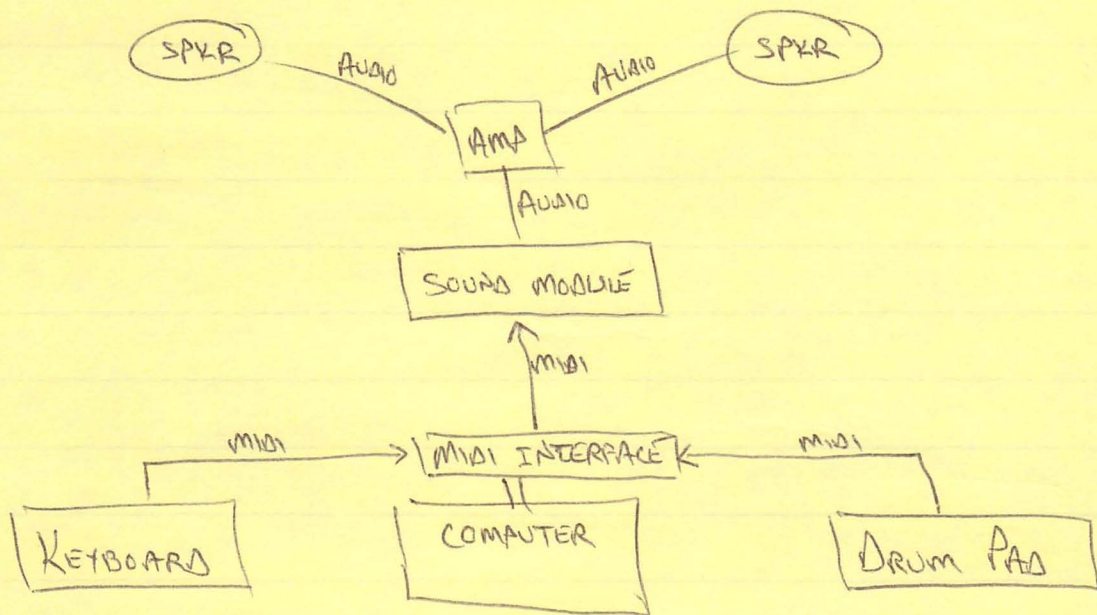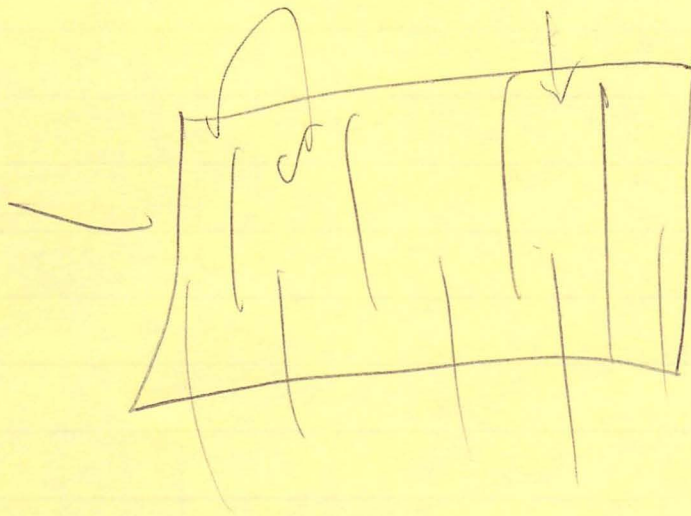**Grand total of "Sequence Interactive" Booth = $6,100.00**

We have enjoyed meeting with you and look forward to diving into
the project! Please call us as soon as you have reached a verdict.

Sincerely,

Daniel Cantor
Notable Productions

SPKR — AUDIO — AMP — AUDIO — SPKR

AMP — AUDIO — SOUND MODULE

SOUND MODULE ← MIDI — MIDI INTERFACE

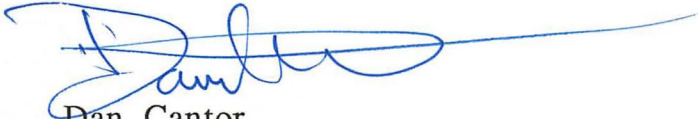KEYBOARD — MIDI → MIDI INTERFACE ← MIDI — DRUM PAD

MIDI INTERFACE — COMPUTER

This is to confirm that Notable Productions was lent:

1 Techniques KN400 Keyboard with original power cord.

This is to be used for the development of the MIDI/Sequencing exhibit.

12/09/91

Dan Cantor
Notable Production

David Greschler
The Computer Museum

December 9, 1991

MIDI/Sequence Interactive Contract

This contract is to confirm that Notable Productions will design and program a MIDI/Sequencing Interactive for The Computer Museum's new exhibit on the personal computer. This agreement is entered into with the following provisions:

•Notable Productions will design, program and compose music for the MIDI/Sequencing Interactive according to the below stated schedule. The MIDI/Sequencing Interactive will introduce Museum visitors to the basic principles of MIDI and sequencing, allowing them to explore the subject interactively.

•The Computer Museum will pay Notable Productions $3360.00 for the design, programming and composing elements of the MIDI/Sequencing Interactive. The payment schedule is in three parts:

Dec 16th 1991	$ 500.00
Jan 1st 1992	$ 500.00
April 2nd 1992	$2360.00

For the final payment to take place, the MIDI/Sequencing Interactive must be delivered to The Computer Museum in its final form.

•For The Computer Museum to pay Notable Productions according to the stated schedule, Notable Productions will invoice The Computer Museum 2 weeks before the agreed upon payment dates.

•The Computer Museum will have the final say in the design of the MIDI/Sequencing interactive. This includes the elements of interaction, wording, as well as the graphic design.

•The Computer Museum holds all rights to all elements of the MIDI/Sequencing interactive, with one exception: Notable Productions holds the copyright to all the musical compositions included in the MIDI/Sequencing Interactive. The Computer Museum is licenced to use the musical compositions within the setting of the interactive, and may sell the MIDI/Sequencing Interactive to a third party without additional licening fees. However, the use of the musical composition outside the context of the MIDI/Sequencer interactive is forbidden without the licencing from Notable Productions.

•The MIDI/Sequencing Interactive will include the following credits on its concluding screen: *"Designed, programmed and music composed by Notable Productions - Daniel Cantor, Mark Weltner & Sam Bozeman"* The Notable Productions logo and city and state location will also appear.

•The Computer Museum and Notable Productions will abide by the following schedule:

Dec 16 1991 •The Computer Museum provides Notable Productions with $500.00 deposit.

Jan. 1 1992 •The Computer Museum provides Notable Productions with all necessary hardware and software.
•The Computer Museum provides Notable Productions with $500.00 deposit.

Feb 15 - Mar 1 •1st draft of MIDI/Sequencing Interactive delivered to The Computer Museum for evaluation.

March 1 • The Computer Museum provides Notable Productions with evaluation report. Notable productions reworks MIDI/Sequencing Interactive according to changes outlined in evaluation report.

Mar 15 • Changes to MIDI/Sequencing Interactive are reviewed by The Computer Museum. Any changes that are needed are described by The Computer Museum to Notable Productions.

Apr. 2 • Final delivery of MIDI/Sequencing Interactive by Notable Productions to The Computer Museum. Upon final delivery, The Computer Museum pays $2360.00 to Notable Productions.

Assuming the above conforms to your understanding, please acknowledge your acceptance by signing below.

David Greschler
Exhibit Developer, The Computer Museum

Dan Cantor
Notable Productions

1-800-4-SAMASH

SAM ASH. Bob. Bodden

ROLAND U220 ✓   695.00

STUDIO 3 - Midi Interface ✓   269.00   —

Octopad : PAD V-80   540.00 .
_____
                              1500.

                              1450.00   — includes
                                          all .

Speakers ≠
Mixer ≠

- - - - - - - - - - - - - - - - - - -

Rogue

ROLAND   U220:   595 — 700

STUDIO 3   :   —   260.00

OCTAPAD   :   375.00

NOTABLE

P R O D U C T I O N S

Thank you for your interest in Notable productions. We compose, arrange, and record music for a variety of uses. Whether you are producing an industrial, a commercial for a hot new product, or need an original score to make your work sing, Notable delivers.

Our staff members bring not only their engineering and technical skills to every job, but also their creativity as performers and composers.
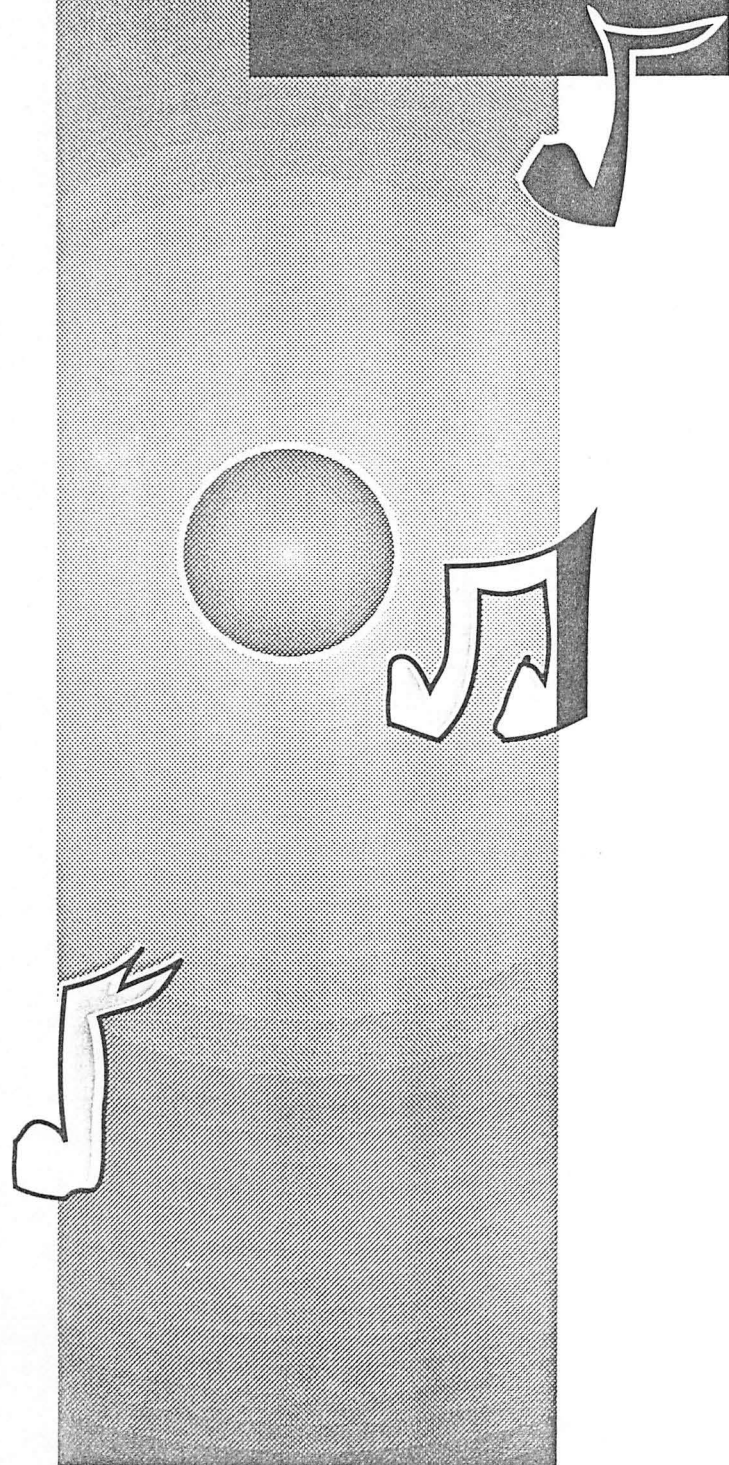
Since music is so important in establishing the mood of your production, don't settle for sterile-sounding, previously used material. Make your next project not just seen, but heard. Make it a Notable Production and we'll make the music for you.

Call us for a consultation today.

Daniel S. Rosenberg
Production Manager

HYPER MIDI 2.0

Y

ou don't need to be an expert programmer. With HyperMIDI 2.0, the ease and flexibility of HyperCard meets the musical power of MIDI. Use HyperMIDI's tool kit of high-octane XCMDs and XFCNs to create your own interactive MIDI stacks. Start with the stacks provided, or build your own from the ground up. Record and play back sequences from HyperCard—even while in another application. Manipulate notes, velocities, MIDI system exclusive messages, and much more. For presentation, education, experimentation, and organization, HyperMIDI 2.0 supplies the power tools that make it happen. Just add any Macintosh family computer with two 800K disk drives or hard disk, one megabyte of memory, and a Macintosh-compatible MIDI interface. It's time to get hyper about MIDI. **It's time to get in control.**
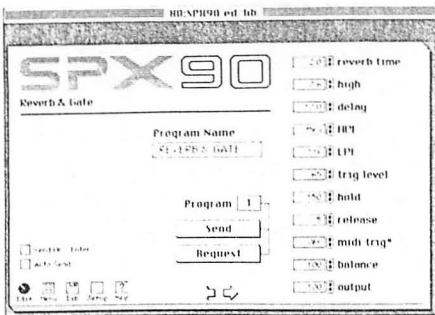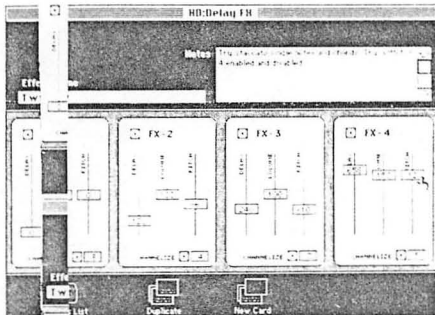
EARLEVEL
ENGINEERING

MIDI POWER TOOLS TO GO

Write your own editor/librarian stacks, like this one for the SPX90. It lets you save program banks as standard MIDI files, and lets you edit the parameters of any SPX90 or SPX90II program.

Invent real-time effects processors such as this stack, called DelayFX. The all-new sliders make MIDI control easy. DelayFX gives you four processors, each of which can delay, velocity scale, and transpose input, and send the result to any MIDI channel as you play. One note in gives echoes, chords, or arpeggios out.
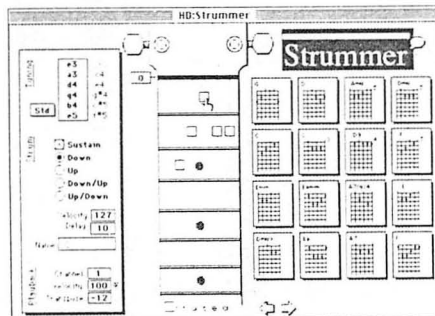
Create educational stacks like this one, which lets you build guitar chords by moving "fingers" on a tunable guitar. Click the chord to hear it strummed on your MIDI instrument.
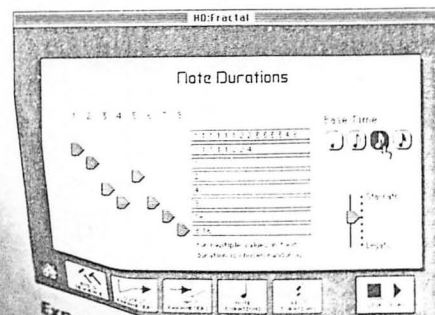
Experiment with musical ideas, as in this fractal music generator stack. Use it to create sequences with up to eight independent voices. Choose a scale or build your own. Give each voice its own channel and sequences as rhythmic qualities. Save sequences as MIDI files for further editing in your favorite sequencer.

- MIDI Manager compatible
    Up to six input and six output ports
    96 channels in and out!

- Record and play multiple sequences simultaneously
    in the background!

- Powerful real-time processing
    remap channels, notes, and velocities
    filter and delay MIDI messages
    split MIDI input into multiple zones

- Programmable slider controls
    virtual front panels for your MIDI gear
    MIDI mixdown with volume and pan

- Fast data packing and conversion functions
    great for creating patch editor and librarian stacks

- Read and write standard MIDI files
    play sequences created by other applications

- Works with other applications that support XCMDs
    use with animation software for multimedia presentations

- Complete with useful example stacks and detailed manual

- MIDI Manager and HyperCard included

EARLEVEL
ENGINEERING

21213-B Hawthorne Blvd., Ste 5305
Torrance, CA 90509-2881
(213) 316-2939

Dear Dan,

Thank you for your interest in HyperMIDI 2.0!

HyperMIDI 2.0 is a powerful MIDI tool kit for the Macintosh. With it you can create your own MIDI applications using HyperCard or other environments that can use XCMDs, such as Silicon Beach's SuperCard or MacroMind's Director.

MIDI is a powerful way to control device and create music. It is the only way to get professional sound quality with low processing, memory, and storage overhead. HyperMIDI 2.0 lets you unlock the power of computer-controlled music for your studio, presentation, or educational needs.

Here are a few highlights: *(This is where it gets technical. HyperMIDI 2.0 appeals to MIDI and programming experts and beginners alike; don't be too concerned if this is a bit "over your head." I get many letters of thanks from people who had never programmed before using HyperMIDI 2.0.)*

HyperMIDI 2.0 reads and writes standard MIDI files, so you're compatible with almost all sequencing software available today. And HyperMIDI 2.0 can record up to 32 sequences and playback up to 32 sequences at a time, even to or from different input and output ports. You're not limited to the modem and printer ports; HyperMIDI 2.0 supports up to **six input ports and six output ports** under the MIDI Manager.

With HyperMIDI 2.0's **flexible slider controls**, you can quickly create front panel control of your MIDI gear. They're completely self-contained—no tricky HyperTalk coding. Just create or edit them in the Slider Edit stack. Cut, copy, and paste sliders as you would a HyperCard field. And they're powerful. Program MIDI strings in decimal or hexadecimal, with shift, mask, and checksum operators to cover almost any MIDI device.

Fast data packing and conversion functions will greatly simplify your editor and librarian stacks, and provide a huge performance boost. Checksums, nibblization, base conversion, offset, mask, and shift entire containers of data in a single call, significantly reducing the amount of time-consuming HyperTalk code in your stacks.

And it's real time! Yes, if you thought HyperCard and MIDI couldn't be real time, you're in for a surprise. HyperMIDI 2.0 has many powerful real-time processes that work for you automatically, in the background. For instance, change one or several of the transpose maps with a single line of HyperTalk.

Shift the map by an interval, or bend it to a different scale. The command executes instantly, and the map now alters everything that passes through it—be it sequences or direct input from your MIDI keyboard—in real time, *even if HyperCard is not the front-most application under MultiFinder*. And you can have up to 32 each of transpose, velocity, and channel maps, time offsets, zones, and filters, each independently programmable.

HyperMIDI 2.0 is compatible with HyperCard 1.2 and later (including 2.0), and most applications that support XCMDs. And because HyperMIDI is compatible with Apple's MIDI Manager, it will work with most other MIDI applications available today and in the future. Imagine using HyperMIDI to zone, filter, and remap your synthesizer keyboard before recording into your favorite sequencer. Or delay, transpose and crossfade the output over different MIDI channels and output ports. Or make a virtual front panel or system control center in HyperCard to set up and restore the MIDI state of your entire studio. Or all of these things at once!

While this flexibility may sound mind-boggling, **HyperMIDI 2.0 is designed to be used by beginners and experts alike.** Start with the fully-developed example stack provided, then create your own. A clear manual and extensive use of defaults mean you don't have to learn everything at once. When you're ready, add commands and override defaults to unlock new power. HyperMIDI 2.0 is deep; you can grow with it instead of outgrowing it.

HyperMIDI 2.0 will run on any Macintosh that can run HyperCard—a Macintosh with one megabyte of memory and a second 800K floppy disk drive or hard drive (preferred). You'll need System 6.02 or later.

HyperMIDI 2.0 comes with a **detailed 192-page manual and three 800K disks,** packed with utilities and fully developed HyperMIDI 2.0 example stacks. **HyperCard 2.0 and MIDI Manager 2.0 are included.**

Perhaps most important, HyperMIDI 2.0 comes with support. EarLevel Engineering is committed to making HyperMIDI 2.0 *the* must-have MIDI utility for the Macintosh. If you have questions, please call me at (310) 316-2939, or fax me at (310) 540-8459. (Or contact me by email at 72726,753 on CompuServe, or EARLEVEL on PAN and AppleLink.)

Sincerely,

Nigel J. Redmon
President

HYPER 2.MIDI 0

Order Form

Name: _____

Company: _____

Street address: _____

City: _____ State: _____

Zip code: _____ Country: _____

Daytime phone: _____

Payment

HyperMIDI 2.0: _____ $195.00

CA residents add 8.25% sales tax: ($16.09) _____

UPS shipping, U.S. 48 states:

☐ $3.50 ground
☐ $6.50 second day air
☐ $15 next day air

All other locations:
See enclosed, or call for shipping charges.

Shipping: _____

Total amount enclosed: _____

Method of payment:

☐ Check or money order enclosed

☐ Charge to my ☐ Visa ☐ MasterCard

Card number: [_____]

Expiration date: _____

Name on card (please print): _____

Signature: _____

Ordering policies

UPS cannot ship to P.O. Box (please provide a street address).

Checks must be in U.S. dollars, drawn on a U.S. bank.

Be sure to add shipping and California sales tax.

Please provide phone number in case we have questions about your order; it is especially important for foreign deliveries.

EarLevel
ENGINEERING

Faneuil Hall Marketplace

February 24, 1992

TO: Sue, Computer Museum

FR: Nalisa Dunford, Faneuil Hall Marketplace

RE: Street Performers Festival

It was nice meeting with you to discuss the Computer Museum and activities we can hopefully tie-in together.

I am beginning to organize our Street Performers Festival which has been set for May 22-25 (over Memorial Day Weekend). This event is full of non-stop entertainment by our Street Performers, children's parades, children's workshops and Restaurant Olympic Games.

It would be very fun to have you present at the Marketplace during the festival Saturday - Monday if possible. If we were able to incorporate some of the activities into our festival, we would be able to include you in the advertising as well as list you on our Event Posters displayed throughout the Marketplace in the retail entrances and Information Booth.

What I am interested in knowing is:

- What activities would you suggest or like to have going on, the set-up and hours for the festival,

- What they require, i.e. space, electricity, indoor/outdoor

- Any other things you may need, i.e. storage space.

Thank you for your consideration and I look forward to speaking with you soon. You can reach me at 523-1300.

Sincerely,

Nalisa Dunford
Special Events Coordinator
Faneuil Hall Marketplace, Inc.

cc: Carol Thistle

Turn on equipment before computer

Make sure apple Talk is off

Apple Menu —> Studio 3

Configure outputs

    1 2 3 4 5 6
    ◉ ○ ◉ ◉ ◉ ◉   Modem
    ○ ◉ ○ ○ ○ ○   Printer   [OK]

If it asks if printer port is used
for Midi — Answer yes

~~Apple Menu Patchbag~~

Open Stack

Apple Menu Patchbay