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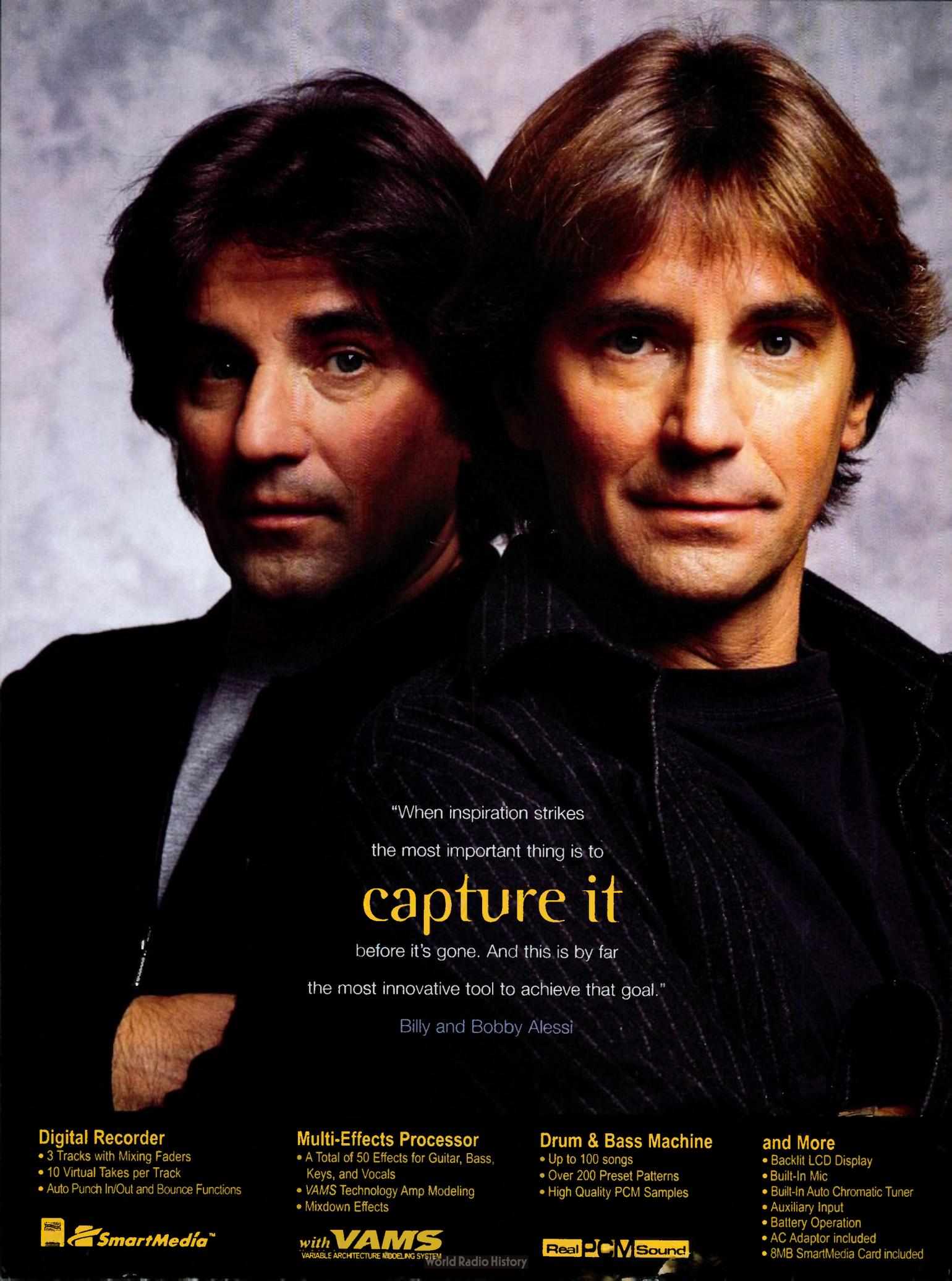
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— SEE PAGE 17



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DEPARTMENTS

May/June 2001, Vol. XXIII No.3

- 9 Feedback
- 11 DIY
- 13 Changes
- 19 Music Online
- 20 Road Test
- 65 Hot Gear
- 74 Marketplace
- 76 Classifieds
- 78 Showcase

COLUMNS

- 25 Guitar • Levon Ichkhanian
- 26 Keyboards • Dave Benn
- 27 Bass • Orin Isaacs
- 28 Percussion • Christian Simpson
- 29 Woodwinds • Bill McBirnie
- 30 Brass • Chase Sanborn
- 31 Digital Music • Paul Lau
- 32 Vocals • Diana Vampolsky
- 58 Writing • Ron Hawkins
- 59 Live Sound • Jim Yakabushki
- 61 Recording • Hugh McMillan
- 62 Business • Chris Taylor

34 Barrage

by Dante Damiani

CM brings you up to speed with this Calgary-based group of musicians' violin and fiddling talents.

38 Carolyn Dawn Johnson

by Jim Kelly

Canada's latest country sensation shares her story of how she made the move from her roots in Deadwood, AB, to the country music capital of Nashville.

42 Kardinal Offishall

by Rod Christie

Toronto rapper/producer Kardinal Offishall discusses the state of hip-hop in Canada and how he wrote and produced his new album: *Quest for Fire*.

46 Guitar 2001

by Martin McQuaig, Mike Turner and James Black

CM presents its annual focus on everyone's favourite 6-string instrument. Jeff Beck was interviewed by OLP's Mike Turner; Chili Pepper John Frusciante was interviewed by F11's James Black; plus interviews with Tea Party's Jeff Martin, Sloan's Jay Ferguson, Colin James, Colin Cripps, Jesse Cook, Levon Ichkhanian, and Bryan Adams' Keith Scott.

Cover photo by Roy Tinn.

Red Hot Chili Pepper John Frusciante and Finger Eleven's James Black.

Contents

Superhuman

"I love the tone, the clean tone especially.

It's just so thick, it's so thick you can cut it with a knife."

Matt Roberts on his Ibanez SA160 guitar.

By now probably everyone knows Three Doors Down's super-hit, *Kryptonite*, and their double platinum selling album, *The Better Life*. What everybody may not know – yet – is where a lot of the album's rich, superhuman tones come from. Well, we're going to reveal his no-longer-secret identity. Those thick, rich sounds come from a man who is able to bend steel with his bare hands, Matt Roberts, and his Ibanez guitars.

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Don't Forget About The East

Dear CM,

I just read your March/April edition. Congratulations on a very readable and interesting collection of articles.

In reference to the Recording Studio Guide, I have a suggestion for what might be a relevant story. Crash Test Dummy singer Brad Roberts seems to have a soft spot in his heart for Southwest Nova Scotia. In fact, he did a lot of early work on the latest album at a funky little studio on Lake Rodney Road in Shelburne NS.

FYI the studio's name is Feswick Productions and it is owned/operated by Tim Feswick who's recording resume includes Sons of Maxwell.

I hope that you follow this up. It's a neat yarn. Hey, Upper Canadians should dabble in issues that concern the "Far East."

Respectfully,

Chett Buchanan
Shelburne, NS

**Ed. - Apparently Brad Roberts spent quite some time there after his close-call car accident down East where he met several musicians who ended up on his new album. Maybe we'll do something.*

Business Tips

Dear CM,

First off ... GREAT mag. This letter is in response to Jason Klein's very nice business column in the (Vol.XXIII no.2) issue. I am in that same position right now and he raises some good points. But ... every time this subject comes up, we always forget to mention the dramatic (live show) fee increase that comes with being promoted. Indies who want to stay indies should definitely consider this.

Keep it up!

Daniel Potvin

Not Enough Canadian Rock!?!?

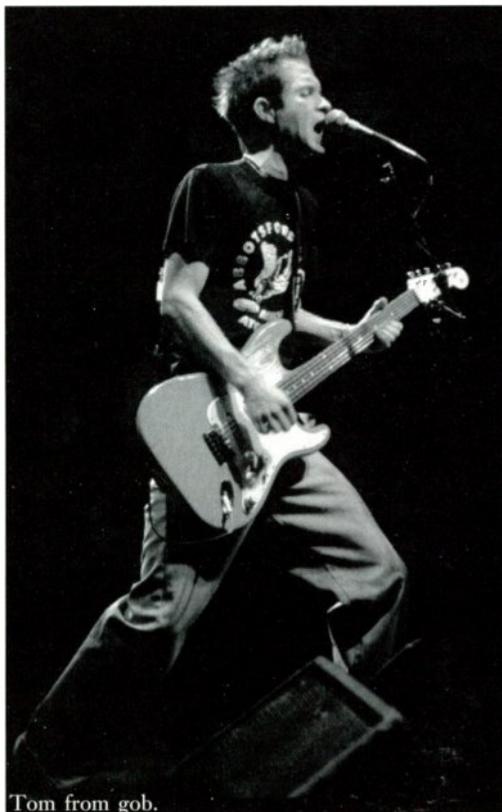
Dear CM,

You guys are a pretty good magazine, but you don't have enough Canadian rock bands. You should do more interviews with Finger Eleven, Matthew Good Band, treble charger, Templar, Sum 41, gob - there was a good one in your last magazine.

Also you guys need more pictures of bands and stuff that we can pin up on our walls and posters. Sheet music would also be good - stuff from the bands I just mentioned. If you do this you'll have so many more readers!

Matt Perepolkin
Nelson, BC

**Ed. We've actually covered all the bands you've mentioned Matt, all in the last year, except for Templar. Guess you need to pick up the magazine more often.*



Tom from gob.

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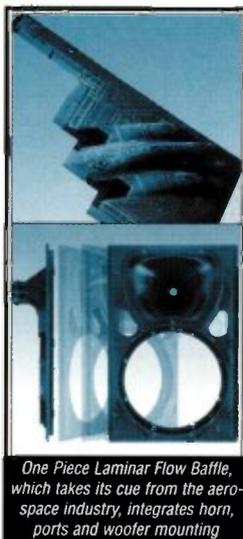
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Canadian Artists Can Dive In With Indie Pool

There's a million and one ways to produce your own, or your band's project these days, and most musicians will tell you there's nothing like the feeling of that day the boxes arrived from the CD presser, and you finally hold all that hard work in your hand. You sold a few copies at the local bar after a successful launch, and maybe even overwhelmed the local used CD shop proprietor to slip a few copies on to his "Local Scene" rack. But how can you get exposure outside of a few high school acquaintances, and supportive aunts and uncles? How can you get your CDs into the hands of the music buyers who aren't frequenting that particular downtown used CD shop?

This is where the people at Indie Pool Canada can step in to help. Five years ago, Gregg Terrence and his associate Frank (Fish) Levin, were recording for several Ottawa area bands when they discovered there was a lack of consignment management services or delivery companies to get the independent CDs into area shops.

"We hired someone to go to the stores, and we paid him 20 bucks to (deliver CDs). At that point, we called a few of our other friends who were in bands and asked if they wanted to chip in on his salary. Everyone started chipping in on his salary and we started making a profit so we figured 'hey, there's a real need for this.' We called different cities across Canada and we just went for it," said Terrence who was recently exhibiting Indie Pool at Canadian Music Week in Toronto.

Terrence and Fish went on to start up Indie Pool Vancouver, and have since franchised the service in six more regions. Indie Pool now has eight offices serving Vancouver, Alberta, the Prairies, Southern Ontario, Toronto, Ottawa/Hull, Montreal, and the Atlantic provinces (with an office in Halifax). At a cost of \$20 per month, plus 99 cents for every unit Indie Pool shelves for the artist, Indie Pool will stock its clients titles in stores, plus handle administrative services, register titles with Soundscan, and give artists an avenue to selling their product online and by telephone.

"There's no mark-up on sales, so an artist can charge whatever they want, we're their employees. If the artist says 'I want \$12 per CD,' we take it to the store, when the store sells it for \$12 we give the band \$12, because they already paid us 99 cents to deliver it, and \$20 a month to work for them. The retailers are happy because they no longer have 500 bands a month coming into their store. They now have one guy coming into the store and taking care of all their consignments."

Indie Pool will stock shelves outside of an artist's region, but Terrence said for the most part the bands don't find it in their best interests to do so. The extent of crossing over from one market to another is usually limited to, for example, Southern Ontario artists hiring Indie Pool Toronto, or Montreal artists hiring Indie Pool Ottawa/Hull, etc.

"There's a restrictive process in place where an artist will only hire an office that they can

make a profit at. If a band can make a profit (out of their region) because they're radio promoted, or they have a show coming up, they can hire us like that, and within two weeks the CD is in the stores."

For a list of bands using Indie Pool, and a complete list of the nearly 700 retailers across Canada, log on to their Web site at www.indiepool.com. Or contact: Indie Pool Canada, PO Box 22112, 45 Overlea Blvd., Toronto, ON M4H 1N9 (888) 884-6343, FAX (416) 424-4265, mail@indiepool.com.



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MusicCool at Indieblast.com



It's a safe generalization that a bulk of the independent musician's time is spent on the recording of his or her music. Borrowing the right gear, checking the track listing before heading into the studio, trimming every corner possible to ensure they don't go broke before their CD is even finished. Often times it's the business end of the industry that tends to elude musicians. After all, if they wanted to become lawyers, they would have become lawyers.

But now there's a tool for independent musicians in Canada to learn more music business for themselves. That tool is called MusicCool Online Resource Centre, and it's available at www.indieblast.com. RCD Music and Bhurr Records have used the latest

technology, from streaming audio and video to discussion groups in developing online courses that are important and useful to both artists and fans. In conjunction with The Learning Library, Canada's leading provider of online education, MusicCool can be accessed at any time that's convenient for its students and gives them a wide selection of course topics to choose from.

"We have found that artists are prepared to spend a tremendous amount of time and energy creating their music, but can become frustrated very quickly trying to figure out how the business side works," says Chris Case, President of RCD Music Ltd. "We have built a reputation for assisting independent artists with the business aspects of music through the IndieBlast Program and believe that MusicCool will enable us to expand our network and increase our ability to help artists help themselves to achieve their goals."

"With our partners at The Learning Library, we are creating cutting edge online education and making it available in a very economical way to artists from coast to coast and around the world," added Rebecca Case, Vice-President of RCD Music Ltd. "With the launch of www.indieblast.com anyone with Internet access will have the opportunity to learn, network

and get inside the music industry using new media technology from the comfort of their home, studio, basement, cyber café, library or rehearsal space."

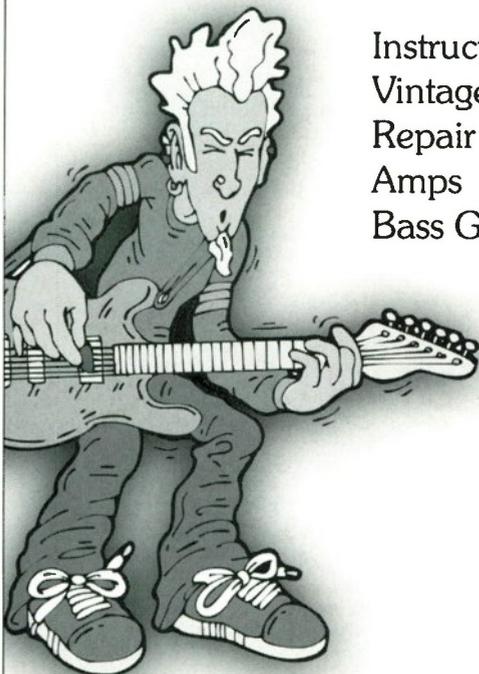
The inexpensive courses range in price from \$10-\$20 Cdn, and will be taught by respected industry leaders. Prototype courses launched in April included, "Know Your Rights: Understanding Copyright, Musical Works and Moral Rights," instructed by Paul Sanderson of Sanderson Taylor Entertainment Lawyers in Toronto, and "Manufacturing Your CD - Getting It Right The First Time" by Joe Wood, president of RDR Music Group in Toronto.

Over 75 topics are already planned for MusicCool courses, including: "Your Band As a Business - What You Need to Know", "Promotion, Marketing and Networking Tips for Success", "You Are How You Look - Developing an Image", and "The Wild, Wild Web - Marketing Strategies". RCD Music is a member in good standing with SOCAN, CIRPA, CMMRA, AVLA and COCA.

For more information, contact: RCD Music Ltd., 336 Millwood Rd., Toronto, ON M4S 1K1 (416) 489-7230, FAX (416) 484-7236, bhurr@rcdmusic.com, www.indieblast.com.

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Montreal International Jazz Festival in its 22nd Year

The Montreal International Jazz Festival has announced the first of its many performers at this year's festival to be held June 28 through July 6, 2001. Among the highlights of the festival will be performances by John McLaughlin with Zakir Hussain, Ibrahim Ferrer (of Buena Vista Social Club), Cesaria Avora, Wayne Shorter (with John Patitucci, Danilo Perez and Brian Blade), Gil Evans Orchestra, and Canadian jazz piano and vocal virtuoso Diana Krall.

"Since the very early years of the festival, we have always diversified the content of the music," said Montreal International Jazz Festival Artistic Director Andre Minard. One quarter of the estimated 1.6 million attending last year's festival were visitors from outside Montreal said Minard. "There's a lot of people that book their vacations based on our dates who are very eager to know what's coming. It has become a tourist event by virtue of what we do, but it's not the primary motivation behind the festival," he added.

Minard also said the festival's organizers are concerned less with growth but more so on improving the quality of performances every year. "It has really become a social phenomenon in Montreal, that I think goes way beyond the music. There's such a pride for Montrealers who invite their friends and family to come to the city and head out to the festival."



Diana Krall

Bill King

Nettwerk Announces Launch of Nutone Records

Nettwerk Productions (Canada) and Nettwerk America have announced a new imprint in their record company that will further stretch the creative boundaries of electronic music. Nutone Records which debuted with three releases in March, is poised to break new ground and provide new sounds and experiences for fans of the diverse brands of electronic music. "Nutone releases are symbolic of Nettwerk's earlier days when we helped pioneer the currently diverse electronic music scene and will encompass all styles of this now expansive genre," said Nutone founder and CEO of Nettwerk Productions Terry McBride.

The first three releases for Nutone Records; *Tandava* by NatarajXT, *Izdatso*, and *Celebration* by Le Duc (a.k.a. Didier

Mignot), supply the label with the diverse blend of styles they were looking for.

NatarajXT is a France-based trio who blend eastern rhythms of the sitar, sarod, esraj, and tambura with the western influenced electronic music. Their debut release *Tandava* is a modern blend of traditional instrumentation and popular dance music.

Izdatso's first album is a blend of ambient pop drum and bass, and darker down-tempo electronica. The brain behind Izdatso, French composer Bernie Swell, counts film directors Jim Jarmusch, Takeshi Kitano, David Lynch and Wong Kar Wai, among his inspirations.

Le Duc discovered techno in the early '90s after a career in rock, punk and new wave. His first solo effort *Celebration* is an



emotional, textured, beat driven album that has been likened to the styles of Banco de Gaia, Transglobal Underground, Deep Forest and Delerium.

For more information, contact: Nettwerk Productions, 1650 W. 2nd Ave., Vancouver, BC V6J 4R3 (604) 654-2929, FAX (604) 654-1993, www.nettwerk.com.

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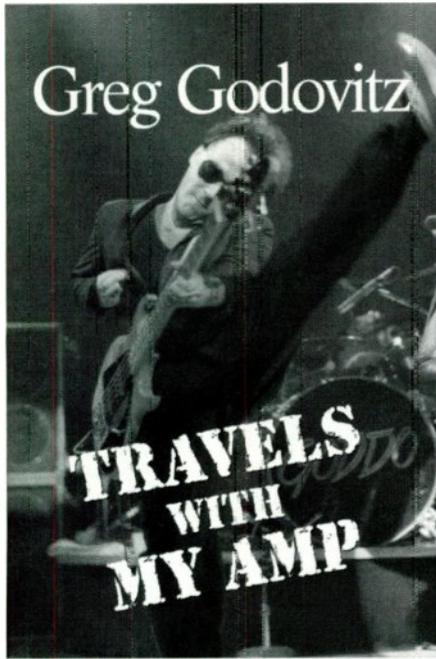
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Godovitz Releases Book

Ever wonder what life on the road was like for Canadian rock bands in the '70s and '80s? Of course not. But when you're done reading Greg Godovitz's



Toronto Goes With The Flow

Canada's first all Urban music radio station hit the airwaves recently and the timing couldn't have been better. The launch of Flow 93.5 heated up the late winter weather for Toronto listeners, and hopes to set a precedent in a long and successful run of black-influenced music all across Canada.

"You know it's been a long time coming it's a very pivotal point for black music in Canada, altogether. I look forward to something big in the future," said one of Canada's most successful hip-hop artists, Maestro, at the Flow launch party in March. "We've been oppressed for a long time, you know. This should have happened a long time ago, but it's here now."

A variety of Canadian artists and on-air personalities were on hand to host a packed house, at the station's official launch party in March which was the culmination of 12 years of dedicated work by the station's supporters. Flow 93.5 will give a boost to rising stars in the genres of hip-hop, reggae, soul and R&B, something that hasn't been steadily endorsed by dance and CHR stations at home.

new book *Travels With My Amp*, you'll discover a new appreciation for those artisans who lived the phrase "sex, drugs and rock and roll" like a religion.

Godovitz has chronicled his days of touring, drug experimentation, and deplorable sexual conquests, over his career with 12 different bands including Goddo and Fludd. The Canadian rocker, who in his wilder days wrote and performed songs dedicated to his

on-the-edge lifestyle, has brought it all together again in this "blow-by-blow" autobiography. From the Egyptian pyramids to Graceland, from Toronto to the UK, travel 20 years back in time with Godovitz, and remember to keep your finger over the censor button.

"Godovitz has stories that would embarrass Caligula," says Canadian rock-legend Rompin' Ronnie Hawkins.

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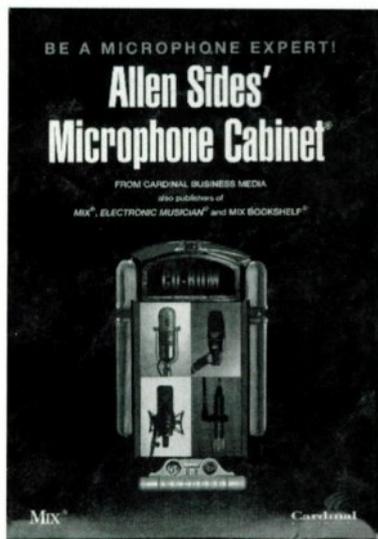
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Canadian Music Network Makes Debut at CMW

Donald Tarlton, chairman of The Donald K. Donald Group of Companies, and John Woodruff a respected music industry personality in Australia, have combined their industry knowledge and experience to introduce *Canadian Music Network*.

The new weekly entertainment/music industry tip sheet publication, will employ the same name, expertise, technology and format as the *Australian Music Network*, which Woodruff publishes Down Under. Tarlton and Woodruff were both on-hand at this year's Canadian Music Week conference in Toronto, to introduce the publication, which will hit the press the first week of May.

"We believe that this magazine will be a great promotional and marketing tool for all sectors of the record industry. It will give the artists and marketing teams significant presence with radio programmers, music directors, and retail purchasing agents both internationally and domestically, while keeping the entire industry informed and abreast of news and developments," said Tarlton in a recent statement.

"It seemed to me a natural move that in two countries with similar huge geographical land mass and far flung population centres, that a format such as this can help an entire country concentrate on breaking the same music at the same time," said Woodruff. "This will inevitably lead to a greater Canadian music industry identity, as indeed it has in Australia."

Canada Council for the Arts Dates

The Canada Council for the Arts has announced the application deadlines for its various grants and services for Canadian musicians. The Canada Council is funded by Parliament and reports to it through the Minister of Canadian Heritage. All Canada Council programs are accessible to Aboriginal artists or arts organizations, and artists or arts organizations from diverse cultural or regional communities of Canada. The music programs and their deadlines are as follows:

Travel Grants to Professional Musicians – Any time (at least six weeks prior to departure date)

Choir Program – June 1, 2001

Concert Production and Rehearsal Program for Aboriginal, Classical, Folk, Jazz and World Music – June 1, 2001

Music Touring Program (Music Touring Grants) – June 15, 2001; Dec. 15, 2001

Music Touring Program (International Performance Assistance in Music) – June 15, 2001; Dec. 15, 2001

Music Festivals Programming Project Grants and Music Festival Travel Grants – Sep. 15, 2001; Feb. 15, 2002

Residencies and Commissioning of Canadian Compositions – Sep. 15, 2001; Feb. 1, 2002

Grants for Specialized Music Sound Recording – Oct. 1, 2001

Grants to Professional Musicians (individuals) in both Classical and Non-Classical Music of All World Cultures – Nov. 1, 2001

Career Development Program – Nov. 1, 2001

Opera/Music Theatre Program – Dec. 15, 2001

Professional Orchestra Program – Jan. 15, 2002

Classical Contemporary/New Music Organizations Program – Feb. 15, 2002

Aboriginal Peoples Music Program – March 1, 2002

Correction

In the March/April Issue of *Canadian Musician*, under our Recording Studios list, we regretfully missed including the following company:

SoundAround Inc.
5186 Dundas St. W
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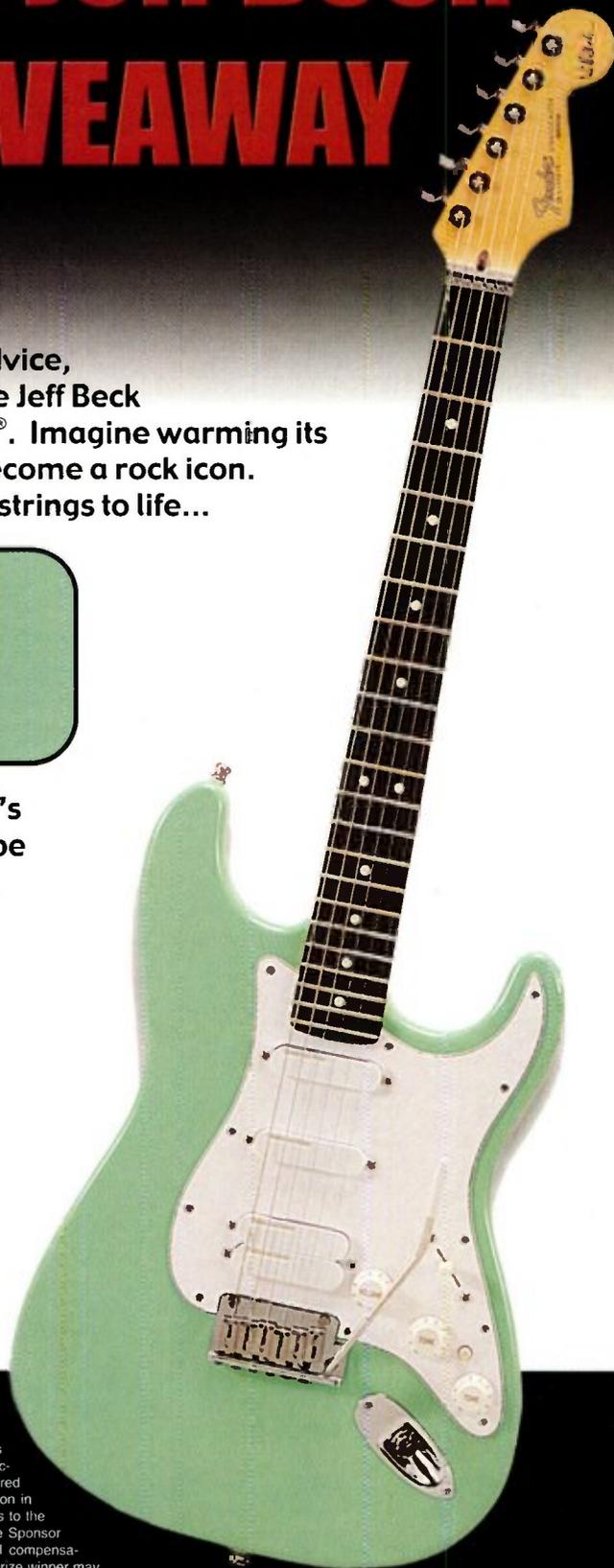
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1. To Enter: You may enter by printing your name and address on the official entry card, or postcard and mailing it to Canadian Musician/Fender Giveaway, 23 Hannover Dr., #7, St. Catharines, ON L2W 1A3 or online at www.canadianmusician.com/fender beginning approximately May 5, 2001. Entries must be received by September 7, 2001. Enter as often as you wish (as often as once per day online), but each entry must be separately postmarked. Copies, mechanically reproduced, automated and computer-aided or generated script entries will not be eligible and are void. Norris-Whitney Communications ('Sponsor') is not responsible for late, lost or misdirected mail.

2. Sweepstakes Drawing: The winner will be drawn at random on or about September 14, 2001. Odds of winning depend on the number of eligible entries received.

3. Eligibility: Game open to all legal residents of Canada, except for the employees and immediate family (spouses and parents, siblings, children and each of their spouses) of Sponsor, the prize manufacturers, and each of their affiliates, subsidiaries, advertising agencies, and any other company involved with the design, production, execution or distribution of the sweepstakes drawings.

4. Release: Winner releases the Sponsor, the prize manufacturers, and each of their affiliates, officers, agents, and employees from any responsibility or liability in connection with any loss, accident, or death incurred in connection with the use of the prizes won in the giveaway. The winner hereby consents to the use of his/her name and/or likeness by the Sponsor for advertising purposes without additional compensation unless prohibited by law. The verified prize winner may be required to sign an Affidavit of Eligibility and a Publicity/Liability Release unless prohibited by law. Those materials must be returned within ten days of notification. Failure to comply may result in disqualification and the selection of an alternate.

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Events

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info@afim.org, www.afim.org

New Music West

Vancouver, BC May 9-13, 2001
(604) 684-9338, FAX (604) 684-0337,
info@newmusicwest.com,
www.newmusicwest.com

newMedia 2001

Toronto, ON, May 14-17, 2001
(800) 301-3976 ext.148,
kkoenig@advanstar.com, www.newmedia.ca

North by Northeast Music Festival and Conference (NXNE)

Toronto, ON, June 7-9, 2001
(416) 863-6963, FAX (416) 863-0828,
inquire@nxne.com, www.nxne.com

7th Annual Toronto JVC Jazz Festival

Toronto, ON, June 15-24, 2001
(416) 364-7517,
senrest@home.com

Mobile Beat Summer DJ Show and Conference

Chicago, IL, June 26-28, 2001
(716) 385-9920,
www.mobilebeat.com/djshow

Atlantic Jazz Festival Halifax

Halifax, NS, July 6-14, 2001
(902) 492-2225, FAX (902) 425-7946,
general@jazzeast.com, www.jazzeast.com

Vancouver Folk Music Festival

Vancouver, BC, July 13-15, 2001
(800) 883-3655, FAX (604) 602-9790,
info@thefestival.bc.ca, www.thefestival.bc.ca

Home County Folk Festival

London, ON, July 20-22, 2001
(519) 432-4310, FAX (519) 432-6299,
hcff@spydospace.com,
www.spydospace.com/HomeCounty

Beaches International Jazz Festival

Toronto, ON, July 26-29, 2001
(416) 698-2152, FAX (416) 698-2064,
beach@beachesjazz.com,
www.beachesjazz.com

Calgary Folk Music Festival

Calgary, AB, July 25-29, 2001
(403) 233-0904, FAX (403) 266-3373,
folkfest@canuck.com,
www.calgaryfolkfest.com

Afrikadey! Festival

Calgary, AB, August 12-18, 2001
(403) 234-9110, FAX (403) 234-9114,
www.afrikadey.org

Country Music Week 2001

Calgary, AB, September 7-10, 2001
(905) 850-1144, FAX (905) 850-1330,
country@ccma.org, www.ccma.org

Celtic Colours International Festival

Cape Breton Island, NS, October 5-13, 2001
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www.celtic-colours.com

DJ3 Atlanta 2001

Atlanta, GA, October 22-24, 2001
(770) 443-1869, dj3@dj3.com,
www.dj3.com

Montreal Drum Fest 2001

Montreal, PQ, November 2-4, 2001
(450) 928-1726, FAX (450) 670-8683

Percussion Arts Society International Convention (PASIC)

Dallas, TX, November 14-17, 2001
(580) 353-1455, FAX (580) 353-1456,
percarts@pas.org, www.pasic.org

Midwest International Band & Orchestra Clinic

Chicago, IL, December 18-22, 2001
(847) 729-4629, FAX (847) 729-4635,
midwestc@wwa.com,
www.midwestclinic.com

International Association of Jazz Educators 29th Annual Conference

Long Beach, CA January 9-12, 2002
(785) 776-8744, FAX (785) 776-6190,
info@iaje.org, www.iaje.org

East Coast Music Awards and Conference

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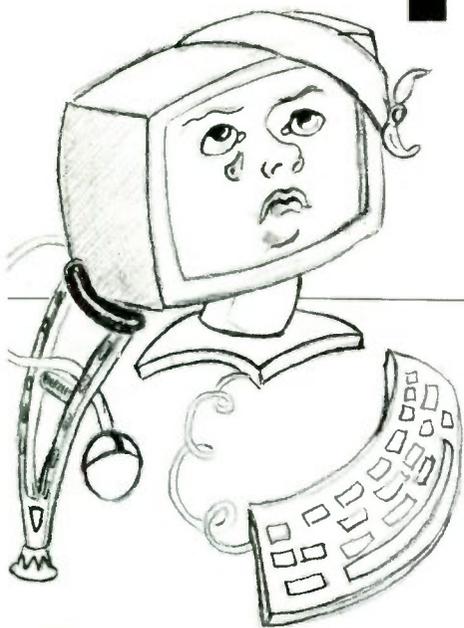
Toronto, ON, March 7-10, 2002
(416) 695-9236, FAX (416) 695-9239,
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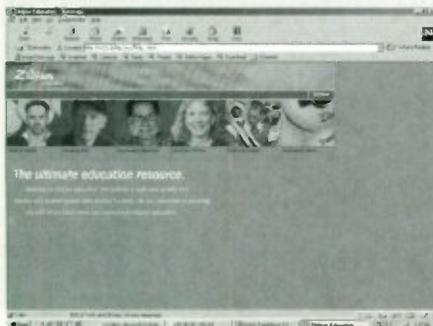
Resources

... TASCAM has debuted www.mx2424.com, a new Web site for the MX2424 hard-disk recorder. In addition to news and information, visitors can access the TASCAM online forum, download software updates and manuals and locate technical information.

... Zildjian has introduced an educational Web site, a valuable resource for percussion education. The site includes a News and Events section, a Teaching Aids area, Educator Profiles, a calendar of Clinics and Camps, an Instrument Guide and a guide to Continuing Percussion Education. Visit the site at www.zildjian.com/education.

... Beyerdynamic has completely revised its Web site at www.beyerdynamic.com. The site features news and product information, a new search function, the ability to view products in JPG or PDF format, product white papers and a company history.

... Guitar collectors will find information on **Canada's Vintage Guitar Show** to be held in Toronto, June 2-3. Information on the Show including directions, as well as pictures from last year's show are featured on their site at www.tundramusic.com.



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A little bit of effort on a regular basis will attract new visitors to your site and keep them coming back.

Korg Karma

Music Work Station

■ by Kevin Young



First off, this review will barely scratch the surface of the Karma's capabilities and the incredible range of possibilities it offers to players and composers of all levels of ability.

Essentially the Korg Karma Music Workstation is a combination of the popular Korg Triton (minus the user arpeggiator and its sampling capabilities) and the new Karma Variable Performance Modeler. The marriage between Triton and Karma make this unit enticingly versatile – on board effects, a powerful sequencer, great sounds and a unique performance modeler. Whether you're using Karma to gig, record, compose, or simply practice, the power to generate everything from intricate drum grooves to complex, multi instrumental textures in a variety of dance, rock, jazz and orchestral styles makes this an excellent choice for road and studio rigs and a powerful tool for songwriters. I honestly don't remember the last time I was so impressed and excited by a piece of gear.

In addition to all the editing and performance capabilities of the Triton, the Karma function provides the user with 1,189 Generated Effects (GEs); a huge variety of phrases, accompaniments, grooves and musical effects – including 33 arpeggiator simulations. Any GE can be assigned to any program, and a total of eight programs and four GEs can be assigned to a combination. At both the program and combination level the results are stunning and allow the user to exert unparalleled control over individual sounds and combinations of sounds and GEs.

More than simply generating patterns, the Karma Module enables the user to manipulate a number

of parameters internally as well as via front panel controls in real-time in its various modes. For performance, in both program and combination modes, eight knobs and two switches can be assigned to GE parameters and manipulated in real time in two "scenes". Each scene consists of the same programs and parameters, but allow the user to adjust all the parameter settings to create two different variations to alternate between for added realism. Panel controls also include a knob to adjust tempo in real-time and four assignable chord trigger pads. This wealth of control allows the user to adjust and randomize such parameters as rhythmic complexity, a variety harmonic considerations, the feel of a part (velocity, swing etc.) and much more. In fact, there are a total of over 400 possible parameters. Sixteen parameters best-suited to each pattern, or effect are available for each GE and because many of them introduce random elements that can be easily tweaked in real-time, drum grooves, guitar and bass parts, orchestral and keyboard accompaniments generated by Karma sound and behave amazingly like the real thing.

The type of control afforded over patterns, programs and combinations goes well beyond what I can explain here and ease of editing doesn't stop with front panel controls. In addition to Karma Module Parameters, editing programs and combinations on the fly is made that much easier by a well-organized operating system. Most anything you want for real-time control is available at the push of a button and can be altered with a variety of panel controls; a definite plus in live performance settings.

As of yet, users can't create their own GEs, but additional GEs created by Karma designer Stephen Kay will become available online and Korg is developing companion software that will enable users to create their own, as well as access all 400 + parameters. At any rate, basic GEs are just a starting point from which it's easy to construct something completely different and the level of control over, and the sheer amount of possibilities provided by the existing options is enough to keep anyone satisfied for a good, long time. On board are three banks containing 128 fully editable pre-set programs and 128 combinations in each bank, two expansion/user preset banks with the same capacity, General MIDI 2 compatible bank, as well as a bank to install a MOSS physical modeling synth based on the Korg Z 1.

There's more ... much more, but it's impossible to adequately explain this keyboard in print. Karma should be available at retail by spring. When it comes out, my suggestion is to run out to your local music store, sit yourself down in front of one and explore the possibilities for yourself. Chances are the staff will boot you out long before you're ready to leave willingly.

For more product information, contact: Korg Canada, 21000 TransCanada Hwy, Baie D'Urfe, PQ H9X 4B7 (514) 457-2555, FAX (514) 457-0055, www.korgcanada.com.

Kevin Young is keyboardist for Moist.

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Digitech RP100

Modeling Guitar Processor

by Paul Lau



Remember the saying, "big things come in little packages"? Well, the Digitech RP100 guitar multi-effects pedal certainly lives up to this saying. Though lightweight with a slimline design, it packs a very nice punch in ease of use and sonic sound with multiple uses. There are two footswitches to select presets, access the tuner or just to bypass. The parameter knobs have multiple functions depending on which mode is currently active and they feel pretty smooth too! These knobs control the gain, amp type and master level in the performance mode.

In the Edit mode these knobs adjust the Parameter values listed directly above each knob for the selected effect. In the tuner mode these are used to select the desired tuning. The rhythm trainer control the pattern, tempo and level. Yes that's right, there is a pretty cool drum machine built into this little effects processor too, which I will describe later. The unit comes with the power supply, (or you can use 6AA batteries which can run the RP100 for about eight hours). There is one input jack and one output that is a stereo TRS jack. This allows you to connect the output jack into the input of a single amplifier for mono application or when used with a TRS stereo "Y" cord to connect to the inputs of two amplifiers for stereo applications. There is one Control In to connect an expression pedal or volume pedal for controlling volume, wah or whammy. And last but not least there is a headphone jack for stereo headphones for that late at night, at home jamming! Being only a "hack" guitar player, I asked my friend James Sawyer (guitar session-guy) to go over the presets, functionality and ease of use of the RP100. There are 40 presets and 40 user preset locations to create and store one's own presets. We found that the first two presets were quite usable for the rock guitar guy and preset nine was pretty country-ish. Editing the presets was quite intuitive and easy to use. When we were editing the preset, (and you have to start with one of the factory presets always), sonically it was quite impressive.

The RP100 can be thought of as several different virtual amplifiers, and individual, hi-tech stomp boxes. With the pick-up simulator this allowed us to get the thick tone of a humbucker with a single coil as well as a single coil pickup from a guitar with a humbucker – pretty cool, so you don't have to change guitars during a performance. The other neat feature that the RP100 has is the ability to simulate different amps, that is "Amp Modeling". For example, some of the choices you have in the amp modeling simulation could be a '65 Fender Twin Reverb, Mesa Boogie Mark2C or a flat top acoustic guitar just to name a few! Included in this chain of goodies is the "cabinet/gate" modeling simulation, which allows you to simulate different types of miked speaker cabinets. You have three Cabinet types; dark, warm or bright and four mic placements and of course throw in a noise gate too. The effects row has your typical effects such as: chorus, flanger, phaser, tremolo, panner, rotary speaker, vibrato, autotune, envelope, pitch shift, detune and whammy! One feature that was pretty cool was the rhythm trainer which included several sampled drum patterns, even though limited, this is a nice feature to have to play along with when no one else is around to jam with. I must admit that we agreed for the price point and multiple features that the RP100 has, it gives a tremendous bang for the buck. But most of all, it has very usable presets, it's easy to use and professional sound!

For more product information, contact: Erikson Music, 21000 TransCanada Hwy, Baie D'Urfe, PQ H9X 4B7 (514) 457-2555, FAX (514) 457-0055, www.eriksonmusic.com.

Paul Lau is a Creative Music Digital Audio/MIDI Consultant Owner of SNC Christian Productions and SoundLab3. You can also hear Paul on his new solo release gospel album "Do You Know Jesus?" He can be reached online at docaudio@inforamp.net.

T-Racks24

Mastering Software Analog by Design



by Paul Lau

Now I have used a lot of different music software packages in my time and I must say that T-Racks have really encompassed the state of mastering on the multi-platformed arena i.e.: Mac and PC for the general and professional user.

What is T-Racks you ask? Well, it's a new type of real-time sound processing software that offers amazing sound performance with a similar working environment to that of a high end mastering station, right on your desktop! There are four sound processors that are included in T-Racks24: a state-of-the-art 6-band stereo parametric equalizer, a classic mastering tube compressor/leveler, a multi-band mastering stereo limiter and an adjustable soft-clipping output stage. T-Racks24 also has effects modules that emulate classic analog sound for final mixes. I find the controls very realistic and easily laid out and controllable.

Getting into T-Racks24, I will go over some of the new improvements of the 24-bit version. Of course the new 24 reads and writes in 24-bit audiofiles with wav, aiff and SD2 format is supported. For all those who are familiar with the last version of T-Racks, the new T-Racks24 is now dither-free and is copy protected with a challenge-code system that can be obtained online. There should now be no more conflicts with parallel or USB devices. (By the way, by chance if you don't have access to e-mail or FAX, just fill in the authorization code request form and mail it to Modena, Italy and you will receive your authorization code in about two weeks). Authorization done online is quite quick and painless.

For the ProTools users, T-Racks24 can process ProTools 24-bit audiotracks with amazing dithering from 24 bits to 16 bits for CD mastering. The 3-band peak limiter has been enhanced with more transparency and details via the exclusive Tracks algorithms. There is a new output stage with a soft-clipping shaper. This function allows the user to

have very nice "smooth and warm" mastering effects. The saturation shape is continuously variable from digital hard clipping to ultra smooth tape-like saturation. This also allows for very high loudness, even without compression or limiting. On the compressor module, the ratio control is now accessible. In the 1.1 version, this was set internally to 3:1, now one can adjust the ratio, sweeping it up to five. The most interesting addition to T-Racks24 for me is the internal parameters adjustment. Now one can adjust and calibrate the internal setup, such as changing the multiband limiter single band levels, thresholds or attack times. One can also adjust the low frequency cutoff on the compressor and the global internal patching.

There is also a more in-depth x10 magnifier on the peak meter which can now be used only between the ranges of -7.2dB and 0dB, which gives an accuracy of 1/10dB in the upper range. A quick listen to the new mono, stereo and difference monitoring function emulate the same in image coherence as in high-end consoles. As with any review of music software this one being specific in mastering, one has to try the software to hear what I am writing about. T-Racks24 is a very user-friendly intuitive mastering program which delivers. For the novice as well as the pros there are 50 some presets that can get you going in a snap. Overall this program allows the non-prohibitive effective cost to do similar high-end "analog" mastering, check out T-Racks24 - it'll make you hear warm and smooth!

For more product information, contact T-Racks online at www.t-racks.com.

Paul Lau is a Creative Music Digital Audio/MIDI Consultant Owner of SNC Christian Productions and SoundLab3. You can also hear Paul on his new solo release gospel album Do You Know Jesus? You can reach him at dcaudio@inforamp.net.



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Kevin Miller—drums, Carl Bell—lead guitar

The **ATW-7373** Handheld Condenser Wireless System

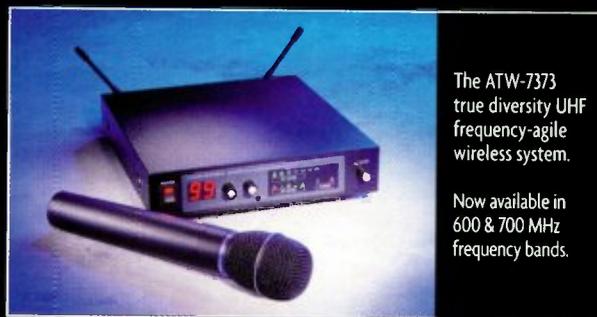
The new ATW-7373 handheld wireless system is essential gear for **FUEL's** high-energy non-stop live show. In fact, these hard rockers depend exclusively on Audio-Technica microphones for all instruments and vocals.

Fuel's FOH engineer, Randy Lane, is an ardent fan of A-T mics: "Both the sound quality and durability are outstanding. Night after night, after endless load-ins and load-outs, these mics never fail to deliver the goods. They also give us that same vibrant, natural sound of the studio."

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intervallic concepts on the fingerboard

part II



by Levon Ichkhanian

This issue, we continue Levon's lesson from last issue which touched on the C Major scale and perfect intervals...

Example 2:

By utilizing all of the intervals from the exercises above, we have gone through the "C" Chromatic scale in one octave, which is the scale starting on "C" and ending on the "C" one octave above, containing all of the sizes and quality of intervals.

Example 3:

The goal here is to become familiar with the sounds and all the fingering shapes of the intervals. All shapes will be identical on the guitar except when you have to use the 2nd string for an interval, as the standard tuning system of the guitar is such that from the 6th string "E" to the 1st string "E" it is in Perfect 4. However, from the 3rd string "G" to the 2nd "B", it is tuned to a Major third, a half step lower than the rest of the guitar. To compensate for this, remember to take the fingering shape of the particular interval you are working with and raise it by one fret.

Example 4:

Ideas to work on:

Once you are comfortable with the fingerings of intervals, take the approach and play melodies that you can easily sing on areas that you are not familiar with on the fingerboard, like the melody for "Happy Birthday" for example. Within a very short time, you will be able to play this melody starting on any note on the fingerboard.

Exercise Ideas

Build your chord vocabulary by utilizing the rule of 1, 3, 5, for a triad. Take any note use it as the tonic (1) and add on to it the Major third and perfect fifth interval. Experiment with skipping strings for the third and the fifth to give you some new voicings. Double intervals with it's octaves or open strings. You can make a note for the ones that sound good to you. This is very useful in playing chord melodies and solo guitar arrangements.

Take the example and decrease the Major third interval by half a step (one fret). Now you have the same new voicing for a Minor triad.

Always practice at a comfortable tempo, constantly testing your hearing of intervals, and expand the melodic range exercises into two octaves. This can be done by starting on the lower strings for your tonic note. By knowing all the intervals on open strings from an open played string to the 12th fret, you have the chromatic scale in one octave. You will get a two-octave chromatic scale with guitars that have a 24-fret fingerboard.

Have fun!

Levon Ichkhanian is a D'Addario clinician and jazz faculty member to the National Guitar Summer Workshop. He is currently wrapping up work on his follow-up to his debut CD After Hours, which blends contemporary jazz with worldbeat overtones and features John Patitucci and Paquito D'Rivera. Visit Levon online at www.ours.com/levon.

K

keyboards

choosing the right keyboard



by Dave Genn

It seems like a relatively simple question, doesn't it? "How do I know which keyboard to buy?" The fact of the matter is, the darn things are so expensive and quickly out-dated that paralysis can quickly set in, leaving just you and your DX-7 to entertain the patrons of the local drinking establishment. I really don't know much about today's crop of digital motherships other than the fact that they all sound similar, so I'm not quite sure that I'm qualified to offer advice on the subject of new synths. [CM asked Dave to offer specific advice on this subject.] I can, however, discuss ad nauseum the keyboards I have known and loved over the years, and outline in minute detail my live keyboard rig with MGB (Roland A-90 plugged mono into a DI).

My first synthesizer was a Yamaha CS-60 bought for me by my father in the late '70s. This 101.4-pound beast truly proves the old adage "they just don't make them like they used to." The CS-60 was built into its own road case, with detachable legs that could be stored in the keyboard's lid. This thing could fly out the back of a van doing 130 clicks down the TransCan, severely disabling the tail-gating semi behind you, and still make the gig in Winnipeg the next night. Try that with your Nord. I've hauled the old Yamaha down to the studio a few times but, alas, the thing sounds awful. It does do a good "frying bacon" sound though, perhaps the best I've heard.

My keyboard rig in the early to mid-'90s, when I was playing primarily with Art Bergmann, consisted of a Rhodes MK-80 digital piano, a Korg DSS-1 synthesizer, and an Akai S-1000 sampler. I purchased the Rhodes solely because of the extraordinary

piano-like action, albeit the acoustic piano sounds don't cut it in today's world of advanced sample technology. That piano toured with Shitstorm (Art's backing band) in a red down sleeping bag until I could afford a proper road case. It goes without saying that that sleeping bag doubled as my bedding on more than one occasion.

The Korg DSS-1, also affectionately known as "the Dog" by those close to it, has served me well over the years. Introduced in '86, the DSS-1 was the first affordable sampling synthesizer, and pre-dated the popular M-1 by several years. Although it possesses at least some analog circuitry, the sound of the synth is quite brittle, which allows it to cut through a guitar-laden track with all the New-Wave abandon of Robert Smith crashing a Mary Kay party. You can hear "the Dog" making a "wee-ooh, wee-ooh" sound in the second verse of the Matthew Good Band's "The Future is X-Rated".

The first four or so years with Matt I toured with a Korg CX-3 organ and a Leslie 147. I have the pre-MIDI version of the CX-3, not the new one which I understand sounds quite good. New or old, either version will sound great through a good Leslie. Matt, Ian, MGB's first bass player Geoff and I hauled my Leslie from coast to coast many times, loading it out of the van and up the stairs to the stage just to play to 30 uninterested students. Nowadays we play for a few more uninterested students and I still use my Leslie, although I lift it less. On stage I play piano on a couple of songs and for that I use the previously mentioned Roland A-90 expanded controller. The piano patches are great and the expanded model has a modest array of good-sounding organs, strings and whatnot.

The Matthew Good Band's upcoming album is called *The Audio of Being* and besides the usual sprinkling of piano, Wurlitzer and Hammond we used a few more synth sounds this time out. Vancouver producer/keyboard session guru John Webster was kind enough to lend us his Oberheim OB-8 and Roland Super Jupiter and man, do those things ever sound great! Nothing beats those big, fat analog textures for broadening your tonal spectrum, although the keyboards themselves require some tuning and tweaking in order to get them purring. When we begin to perform the album live, most of the synth pads will be sampled to Akai S-2000s and triggered by our illustrious bass player, Rich Rock.

So, what about the initial question of how one goes about choosing a keyboard. I think it's quite obvious that no one keyboard will ever take care of all our needs, yet the manufacturers continue to try to come up with just that. Some of the "virtual analog" synths that are on the market today are quite cool, simply because they're not trying to be everything to everyone. Many modern-day synths possess a flexibility that would have been thought impossible 20 years ago, and sampled sounds keep getting increasingly realistic sounding. You can't lose, really. Just make sure that your new keyboard has more white keys than black and lots of flashing lights and you should be okay.

Dave Genn is guitarist/keyboardist in Matthew Good Band, and does a great job of sharing relevant advice on subjects he doesn't know a lot about.

the ultimate bass line



Roy Timm

by Orin Isaacs

For the last couple of columns I've been giving advice on how to become a better player and most of this comes from personal experience. This column is a little different because I want to focus on something that I'm always striving for, and that is the ultimate bass line. As holders of the fort, we get neglected a lot when it comes to the parts we play and that is because we get stuck with just that – bass parts– not lines or riffs or progressions. To me a part is something that works but it doesn't stand out as the main ingredient; it is a member of the groove whereas a bass line is the groove and everything works around it.

The ultimate bass line stands alone. Some examples of great bass lines are found in R'n'B. Stevie Wonders "I Wish", Rick James "Superfreak & Give It To Me Baby", The Commodores "Brick House", "Outstanding" by the Gap. "Goodtimes" by Chic and James Jamerson's classic intro to the Jackson 5's "ABC". Anybody remember the intro to the TV show "Barney Miller"? A classic bass riff is Stanley Clark's "School Days" intro. I can go on and on. To me, these

are perfect examples of bass lines. I remember being on the road with The Dream Warriors in Europe, we did an Old School set and all I had to do was start a classic bass line and the place would go mad. It was cool having thousands of people going off on what you were doing and anxiously waiting for the next line to drop. The ultimate bass line is as powerful as any guitar riff.

How do you go about creating such a masterpiece, you ask? Good question! The problem is that most of us haven't really thought about it enough to create it.

Then we have the problem that if we don't record it, nobody's gonna hear it. Then we have the hurdle that if the song is not a hit, chances are the masses are gonna never hear this great line. Well I can't help you with the last two scenarios, but let me shed some light on the first one. To create the ultimate bass line that stands alone, I like to build it alone. Any bass line, riff or progression that I've ever fallen in love with came to me with just the bass in hand. If you can come up with something that moves you without any accompaniment you have something.

At this time I usually support my point with a story and this column will be no different. I was invited to a party last week and this party was for a friend that worked at my music publisher. Everyone that was invited was somehow in or connected with the music industry. The idea was that people who were invited were also asked to perform or jam together. Unfortunately I had a session that night and I got there late. As I arrived, the drum kit and amps were already being taken off the stage. I thought to myself, great, now I don't have to embarrass myself by not knowing people's songs when the jam session took place, after all the room was filled with my peers. Nevertheless, as soon I walked in with a bass on my back there was no way I was getting out of it; I was gonna

have to play. There was a great vibe in the air, a lot of people just performed acoustically or sang a capella. So when it was my turn I decided I'd go solo as well. I pulled out my favourite slow chord progression that I had worked out years ago and got people to clap along while I kind of serenaded the female guest of honour. I then got the room to take the tempo up while I pulled out the thumb and let them have it. I went back to the slow groove and finished with some beautiful harmonics and ending the song. The place loved it and the MC, who was Kim Stockwood, jumped on the stage and said "And that was done on just a bass". The vibe was electric. I was feeling great and then I was joined on stage by Snow, Esthero, Jack Soul's guitarist Adrian and a hip-hop artist named Bishop who rapped and beat boxed. We jammed Snow's hit "Everyone Wants To Be Like You" then we opened it up and jammed, all I had to do was start a riff and we took it from there. It was a very cool night since I haven't done anything like that in years. It was great being in a room of your peers and being able to perform for and with them on that intimate level. People were touched and I think that was the closest I've gotten in a while to experiencing the ultimate bass line. Even though nobody's ever heard the lines before, it felt great that they felt it as much as I did when I created them. Now if I could only record them and make them hits.

Good luck on your search for your ultimate bass line. Till then, Mad Love to All My Bottom Dwellers.

Orin Isaacs is the Bassist/Musical Director of Open Mike with Mike Bullard which can be seen nightly on the Comedy Network and CTV. Check out his album entitled Where I'm From in stores and online. Orin can be reached online at orin@mocamusic.com.

P

good

health makes great drummers

percussion

I would like to talk about some health issues I feel can help you in many aspects of your life, not the least of which is drumming with more speed, power, endurance, creating more fluidity in the musculature, allowing you to lay down a solid, fat groove. I touched on some of this in my last article but I feel I could elaborate a tad more. In order to become a well-oiled machine you must be prepared for some hard work, not all of it painful. It can actually be very enjoyable once you're in the groove, so to speak. I would start off this fitness regimen by focusing on your flexibility, something I think that is seriously lacking in many people's workouts.

When drumming, the whole body is involved; it's not just a case of stretching out your forearms and fingers. Start off with your neck, tilt your head on its side trying to touch your right shoulder, then do the reverse, trying to touch the left. Each stretch should be performed slowly and deliberately, being held for 30 seconds. Take nice deep breaths as you are trying to deliver as much oxygen to these muscles as possible. Next take your chin and try to touch your chest, hold once again then do the opposite. You should now be staring at the sky, feeling a nice stretch in the throat. I can't possibly describe all the stretches I feel you should do in this article so join a gym, buy the book and search the Web. There's lots of information out there - all you have to do is find it. Strength is another important aspect in over-all fitness.

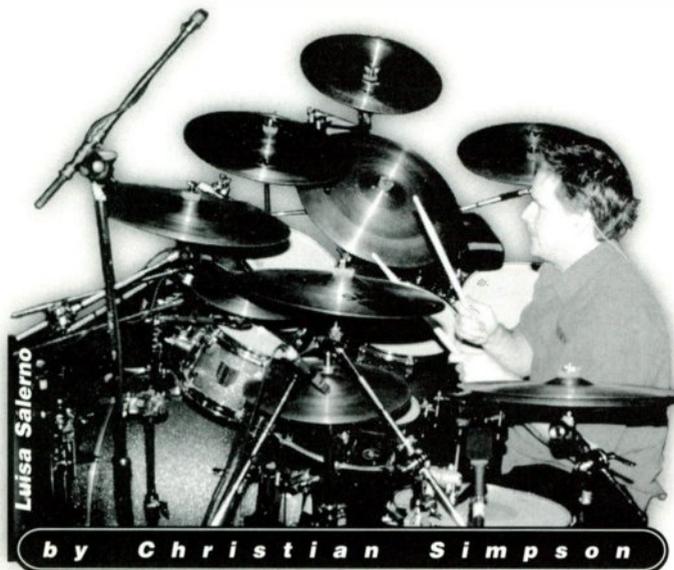
I'm not saying you have to be massively strong to play the drums, in fact, too much bulk can be a problem as nerve impingements can result in a so much loss of dexterity that surgery could be required.

Drumming in itself is a very physical activity and certainly develops a lot of muscle groups. I have always been pretty adept at a lot of sports, and so have a lot of other drummers I know. Is this a coincidence? I don't think so. Years of drumming definitely hones overall musculature creating more twitch fibre which is necessary for speed and coordination. Sports metaphors aside, the example above shows the impact of muscle development, so I feel training is very beneficial. Once again, overall training is the order of the day so don't just go out looking for 20 inch arms - that's not going to help much, not to mention looking a little silly. I would recommend starting off slowly as there's nothing like a good lactose burn from going too hard the first day to keep you from coming back.

Again do the research to find out the proper exercises and make sure you hit all the major muscle groups equally i.e. pecs, abs, delts, tris, bis, hamstrings, glutes, quads, traps etc. If you're confused by all this, once again buy the book. I would strive to achieve a lean, toned physique - in other words *bulk is bad*. Probably the most important factor in attaining this Bod of the Gods and your overall endurance is a solid cardio regimen and a healthy diet. I could go on for days about poor eating habits but let's leave that for another time. Just try and eat a sensible diet high in fresh foods, lots of fruits and vegetables. Try and stick to 30 per cent protein, 20 per cent fats (there are plenty of healthy fat outs there they just doesn't come out of a deep fryer) and 50 per cent carbohydrates.

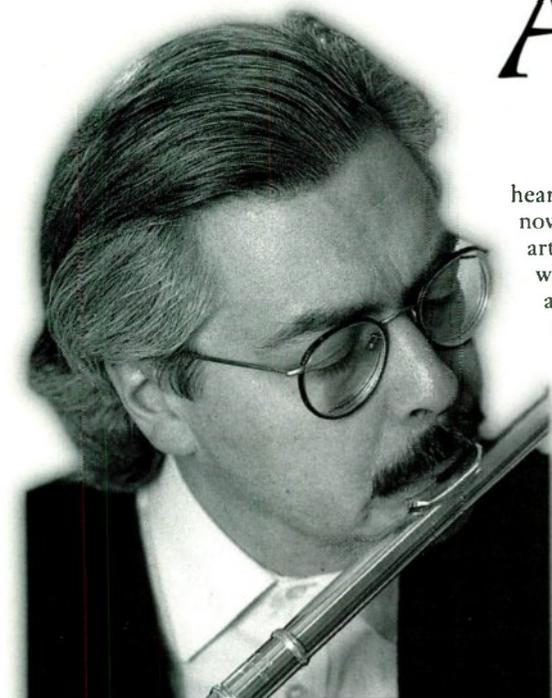
Back to cardio ... I would recommend finding something you find enjoyable but is easy on your joints. Some of you might enjoy running but it really isn't as body friendly as say swimming or riding a bike. If you are riding, for example, try to put in at least a half-hour to an hour. Doing a tough 10 to 20 minutes builds muscle but it doesn't burn off as much fat or get your heart going as will a longer more moderate pace with bursts of speed interjected here and there. I actually have a bike that I have a fast hands pad rigged up to so I can pound out some rudiments while I'm riding. A good cardio program combined with weights, diet and stretching will clear a lot of funk out of your melon as well, allowing you to concentrate on the task at hand much more efficiently. I know sometimes it can be hard to get going but consider all this an essential part of your drum practice, I can guarantee if you do, you will see overall improvements in your playing. Hell it will even improve your sex life so how can you argue with that? Remember strength, speed, flexibility, and endurance can be applied in many ways. See ya.

Christian Simpson is drummer for both Glueleg and Edwin. He can be reached by e-mail at simpson_christian@hotmail.com.



by Christian Simpson

Articulation



by **Bill McBirnie**

This is part of a series of articles that is dedicated primarily to those who play flute in non-classical contexts. However, this series is likely to be of relevance to most wind players. So, whenever you see the word, "instrument", feel free to substitute your own horn because what I have to say about the flute may well apply to your own instrument!

Articulation

I have found articulation to be the most crucial aspect of non-classical flute playing. It is also the most complex area and so it is the most difficult to explain. It is an area where, I admit, I myself function very intuitively. However, it is absolutely the most critical dimension to me. I say this because, when I am listening to non-classical flute players, articulation is always the dimension that communicates to me immediately whether or not that player really understands and can speak convincingly on the instrument in a non-classical setting. In short, it is the "dead give-away" about where the player is at.

Broadly speaking, I rarely utilize the traditional "tu-ku" or "doo-goo" syllables. Rather I use "doo-dle" as my basic syllable because it produces a much softer, more subtle and almost "transparent" effect. This syllable also avoids the "sputtering" sound that doublers tend to get. It also reduces the "cluttered" sound that is so very characteristic of classical players (who always articulate far, far, FAR too much!)

Quite frankly, as a listener, I don't like to be too aware of notes being tongued because articulation often introduces what I perceive to be a needless and noisy "kick-start" to the sound. I would much rather

hear the sound simply – occur – out of nowhere! To achieve this, I often do not articulate – AT ALL. And, of course, when I do, I routinely resort to softer and much more subtle syllables – such as "doo-dle".

For effect, I might use "tu-ku" syllables or perhaps even a "spitting" type of action for a harsher attack now and again. But I do this very rarely. I find that, as a device, a little of this will go a very long way. I also find that I don't have to be very emphatic with the harsher syllables because, once again, a little will go a long way!

Another phenomenon that I exploit with respect to articulation is, strangely enough, my technique (i.e., digital technique). I find that, if I play very precisely, then the line will have a definition of its own

that often requires very little articulation. Why? Because, if the keys are manipulated very precisely, then the notes sort of "pop out" of the instrument. Consequently, at certain (usually higher) tempos, it may sound as though I am articulating ... when, in fact, I'm not ... and that result is strictly a consequence of very, very clean and precise (digital) technique.

Of course, it is no secret that, at high tempos, it becomes progressively more difficult to articulate – period! So what should you do? Just don't articulate! In fact, at very high tempos, all I do really is sort of "stipple" the line periodically with my tongue – and I do so at very obvious points in the curvature of the line; i.e., at top-most or bottom-most notes or where the line simply changes direction. (Simple things can work wonders!)

Also, at high tempos, you should try to make use of other compensating musical factors that are already at play around you because this can save you a lot of energy. For example, if the tempo is very fast, then keep your execution clean and you won't have to worry about articulating so much. You'll end up with a much groovier, and less cluttered ... result! [Note: As an aside, I might also point out that PLAYING FEWER is always a legitimate alternative too. Indeed, playing fewer notes can lead to cleaner, groovier and less cluttered results.]

"Huffing and Puffing"

A very interesting adjunct to the manner in which I articulate is the way I feed wind into the instrument. This next topic is actually very relevant when you are playing at the bottom end of the instrument because articulating is very difficult at the

bottom. So don't kill yourself trying to accomplish something that is well nigh impossible anyway, and especially when there are rational alternatives (such as the "stippling" that I mentioned earlier and the "huffing" that I will now discuss) which can create a very convincing impression of the real thing.

Flute players generally tend to feed wind into the instrument in a constant stream. This inevitably yields very un-hip results! To achieve a more authentic, non-classical feel (especially on swing or shuffle-type grooves), a "huffing" kind of action (with an ever so slight push on the up beat of the quarter note) will produce a much more compelling result. But remember, the push is delicate – and it's on the UP-beat – not the downbeat! Furthermore, you must be very secure with the time so that your "huffing" is placed accurately! Otherwise, the result can end up sounding laboured or sort of ... well ... "backwards".

Now, the astute reader may well have noticed that the "doo-dle" syllable I recommended earlier with respect to articulation has its weak element on the up-beat portion of the quarter note whereas the huffing action I am now advocating has its strong element on the up-beat portion of the quarter note. The thoughtful reader might then quite rightfully ask, "Isn't this a little contradictory?" Well, yes, it is! And God only knows how I myself as a player manage to reconcile it. As I indicated to you when I started the topic of articulation, this is a very complex matter that I cannot fully explain. But I can say this much with certainty: as a non-classical player, it is vital to invoke alternate syllables and, in addition, to feed air into the instrument in very different ways in order for you to achieve convincing non-classical results. Otherwise, the fact that you are "crossing over" will become readily apparent to anyone who is listening to you closely and critically.

My ultimate advice? Experiment with what I am suggesting here ... and find your OWN WAY ...

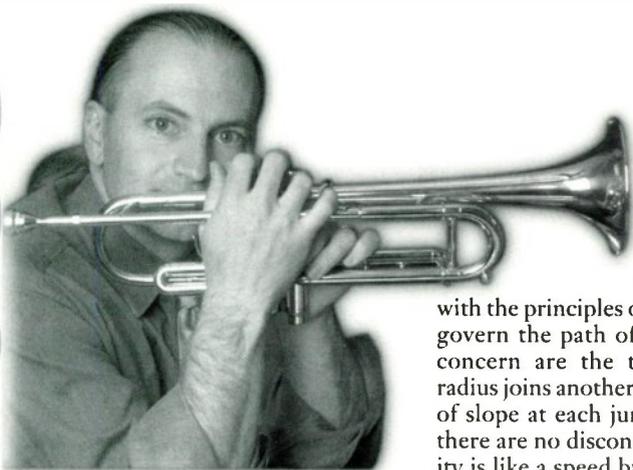
Bill McBirnie has been voted Flutist of the Year by the Jazz Report. His flute work is featured on the album Desvio, catalogued under the project name Extreme Flute. It is available at major retailers and through the distributor, Indie Pool. If you have any questions for Bill, he can be reached at billmcb@idirect.com.

B

the mouth piece

friend Or foe?

brass



by Chase Sanborn

An interview with master mouthpiece maker Gary Radtke.

In the spring of 2000 I was introduced to the revolutionary new mouthpieces being designed by Gary Radtke of GR Mouthpiece Technologies in Milwaukee, WI. I quickly came to the conclusion that these are the finest mouthpieces I've ever played. As a result of many hours of discussion and experimentation, we created a Chase Sanborn Signature Line of mouthpieces, part of the extensive GR line. GR has a vast understanding of the design, manufacture and use of mouthpieces; many of the concepts are unique and proprietary to him. The following is an excerpt from an interview with GR. The full interview can be found on my Web site, as well as further information on GR's designs. See the links at the end of the article to find out more about GR Mouthpieces.

What led you to design your own line of trumpet mouthpieces? How do your mouthpieces differ from other mouthpieces?

For years I analyzed mouthpieces and looked for patterns in good designs. I identified a list of mouthpiece parameters which I integrated into a computer design program. The parameters mathematically define the mouthpiece and allow for communication between the musician and the mouthpiece maker. I have specific parameters that I manipulate in my design program to get particular results. I am the only person with the complete understanding and knowledge to do these calculations. When I complete a mouthpiece design I have a list of figures which are fed from the computer to the CNC lathe. This assures accuracy and consistency.

The computer design program works in conjunction with the principles of flow dynamics, which govern the path of the air. Of particular concern are the transitions where one radius joins another. I can calculate the rate of slope at each juncture to make certain there are no discontinuities. A discontinuity is like a speed bump, it will disturb the airflow. When we eliminate these 'speed bumps', we create a mouthpiece that blows very evenly from top to bottom. It will slot very well, the sound will have a core full of overtones, it will play very efficiently, articulation will be crisp, and it will help the player to play correctly.

What kind of calculations do you perform? How do these calculations affect the performance of a mouthpiece?

Well, for instance, I can calculate the blow resistance of a mouthpiece, or any component of a mouthpiece. The blow resistance is largely a function of the diameter and length of the throat, cylindrical bore and backbore. This number is measured in velocity of head. I use this when analyzing mouthpieces. I can change any aspect of a mouthpiece design and keep the blow resistance the same, or increase or decrease it, whatever is desired. I can also calculate the volume of the cup, bore or backbore. The total cup volume tells you more than an expression of depth. Here's an analogy: a lake that is 4 feet deep and a mile wide will have a greater volume than a lake that is 10 feet deep but only 100 yards wide. We need the total figure, not just the depth or width.

What advice can you offer to someone searching for a new mouthpiece? What can one expect in the way of improvement from a new mouthpiece?

Make a plan. Ask yourself these questions: What are my playing needs? What are my strengths and weaknesses? What specific problems do I need to address? There is no one mouthpiece that is perfect for every player in every situation. Any mouthpiece is a compromise. Know yourself and your playing requirements. Have a concept of sound in your head. The results of a successful mouthpiece change should be better range, accuracy, slotting, intonation, and sound. You've found the right mouthpiece when you don't have to think about the

mouthpiece. The mouthpiece and the person become one. Then you can concentrate on the music, not the equipment.

What is the timeframe that can reasonably be expected to break in a new mouthpiece? Should it feel good right away? What advice can you offer during the adjustment period?

A new mouthpiece should feel good immediately. It may continue to improve steadily after that point. Most people adapt quickly. Often, however, there is a 'honeymoon period'. After a few days of use the muscles may rebel against the change and things might take a turn for the worse. Hang in there! When making a mouthpiece change, you must make a commitment to the new mouthpiece for at least 60 days. Take all your other mouthpieces, put them in plastic cups, fill the cups with water, and place them in the freezer. If you get the urge to go back to your old mouthpiece you will have to defrost them. By that time the urge will have passed.

Be careful not to overdo it initially. Take it slowly and allow your body to adapt gradually to avoid problems. Often the mouthpiece feels so good and responds so well that some players just can't control themselves, they overplay the first day and pay a price the next day. Remember when you were a child and you got a new bicycle? The first day you rode it as much as possible. The following day you couldn't walk up the stairs! Use common sense. I get phone calls about this every day.

What are your goals?

My top priority is to educate the brass world and to give them what they need in a mouthpiece. It can be difficult to express in words what you are feeling (or not feeling) as you play. The parameters have helped me to break through this communication barrier. I know firsthand the frustrations of brass playing, and I want to use what I have learned to help others.

For further information: www.brass-tactics.net, www.grmouthpieces.com.

Chase Sanborn is a trumpet player and teacher in Toronto. The author of Brass Tactics and The Brass Tactics Companion, Chase has just released his second CD entitled Sweet & Low. You can hear a cut from this CD (and others) on his Web site at www.brasstactics.net

the power of MIDI

part II

by Paul Lau

Well, here we are again – MIDI part 2. In the last MIDI installment we touched on what MIDI actually is, its functionality and some controller numbers. Let's begin here with "quantization" – what is it and how is it used? This is probably the one feature in MIDI that most users understand quite readily and is used most often too.

Quantization allows the notes that are played and recorded via MIDI to be locked up in perfect sync to whatever time measurement is chosen. Another way of saying this is that whatever way you play the notes into the computer, you can tell the software program to place all the data played in equal distance relative to each other, achieving perfect timing! (For example it can be one-quarter, one-eighth, one-sixteenth, thirty-secondth, dotted notes, anything etc.) Now that is a pretty cool thing to do if you are doing "electronic music" or music that is based on a robotic groove, especially if one doesn't play that dead on the beat, so "quantize" and it's fixed! Or is it?

The down side is that it takes away from the realism of playing or the real feeling of the music and not everything should sound robotic or *that* perfect. But do not fear! Remember a long time ago – a very long time ago – I wrote the first article on the "DNA Groove Factor"? (Thanks to Ray Williams over at Steinberg.) It was the first article about this software technology in the world and it came out first in *Canadian Musician* magazine! The main heart of this software technology was that it could calculate and capture the "feel factor" of a performance, now what does that mean you may ask? Let's look at one of the original performers on the DNA rooster-drummer – Wilson Laurencin – also the house drummer on the

Mike Bullard show these days. Not only was the inception of live audio loops being developed here at that time but the groove factor or human "push, pull" could be captured. Wilson's groove was captured live and translated into a "template" that could be "imposed" onto one's own beats via MIDI. This means that the grooves played, or I would clarify this by saying the rhythms created by the performer (i.e. Wilson and the next I believe was Armando Borg – world renowned percussionist) could be placed into someone else's own beats and rhythms (remember it is not the "audio"). Not only was this done with drummers/percussionists but also other instrumentation. For example, there was a demonstration at a Steinberg Cubase Club Meeting with a MIDI controlled grand piano where the feel factor of Glenn Gould was captured/calculated into a DNA template. That was then placed on a live MIDI recording of another piano players performance, now isn't that an amazing feat of technology? I trust I've explained this adequately if not please feel free to e-mail me on this point because I know it can kind of get confusing. At the end of the day for those that do play I believe most players do enjoy their own touch and quite frankly through the years I've just put my own grooves via MIDI or live, it is a question of need or preference.

This logically leads me to touch on "Step Recording" and "Algorithmic Programming". Step recording allows a performer to "slow" everything down to record difficult passages. The MIDI recording "mechanism" is triggered when the note is played, so one can create a very interesting and difficult passage of notes i.e. arpeggios, up, down etc... without worrying about the timing. The thing about step recording, after the MIDI

recording, is that the timing can be physically faster than humanly possible to play! (Now that's a cool trick!).

Algorithmic programming allows non-players to insert data via the mouse and not to worry about the dexterity of being able to perform at all! This is definitely a Godsend for all novice and non-performing creative users. In all these aspects of MIDI note insertion, there is one other which is "Pitch-to-MIDI" conversion, though not too popular, it's worth mentioning here. There are devices that allow the pitch of an instrument to be converted into MIDI data, which includes one's own voice. I remember demonstrating this with one of the first pitch to MIDI conversion devices developed by Roland Music. Using a bass guitar (Dave Levton) and going through the converter to place notes on notation software but also triggering a sound module and playing piano sound/notes" via MIDI via the bass guitar. That was pretty astounding at the time! In the next installment of the Power of MIDI, I will touch on some obstacles of MIDI as well as the MIDI/Digital symbiotic relationship – do they need each other? As I always say just keep on playing! And please continue to e-mail me comments they are very helpful in allowing me to know what's going on and what you think! Thanks for all the comments sent recently!

Paul Lau is a Creative Music Digital Audio/MIDI Consultant Owner of SNC Christian Productions and SoundLab3. You can also hear Paul on his new solo release gospel album Do You Know Jesus? You can reach him at dcaudio@inforamp.net.

Vocal science music market what's hot?

One of the great ironies of my life is that my career as a Vocal Coach/Consultant keeps me so extremely busy that I do not have very much time to listen to new artists who are not amongst my clientele. In many cases, it is my teenaged daughter who introduces me to a lot of new singers. Recently, she has become a huge fan of Matchbox Twenty. (She likes the band so much that she bought both of their albums.) Through the process of having my daughter play both albums to me over and over again in my car, I also became a big fan of the band and, in particular, their singer, Rob Thomas. I especially love their song "You Won't Be Mine" because the piano playing is beautiful and his singing is very sincere and authentic.

Coincidentally enough, just as I had become a huge Matchbox Twenty fan, we discovered they were scheduled to play in Toronto. My daughter convinced me to buy her tickets for the concert while refusing to take me along. (After all, she could not be seen at the concert with her mother!) When she came home after the concert, she was extremely excited and amazed by the performance. She said that she could not express with words how great it was and exclaimed that she had to see them again and now agreed that I had to see them in concert as well. I asked her where they were playing next and she informed me that Matchbox Twenty would be playing in San Diego in a couple of weeks. I said, "Yeah, right!"



by Diana Yampolsky

That evening I thought about my conversation with my daughter some more. I was due for a vacation and San Diego actually possesses an attraction that I had always wanted to see. Any of my friends will tell you that my daughter and I are big fans of Panda Bears and the San Diego Zoo is one of the few zoos in North America that possesses these incredible animals. Neither the Panda Bears, nor Matchbox Twenty or the need for a vacation would on their own have been enough to convince me to go to San Diego in the middle of an extremely busy month for my school, but all three in conjunction meant that my daughter and I actually were going to see Matchbox Twenty at the next stop on their tour.

On Thursday, October 19th, 2000, our plane took off for San Diego. On the Friday and Saturday we thoroughly enjoyed seeing the panda bears but the whole time were anticipating the concert on Sunday evening.

Sunday finally arrived and we were not disappointed. As far as I am concerned, Rob Thomas is one of the most talented singers in the current rock/alternative scene. I truly enjoy his singing and will talk later about some of the things that I think make him better than many of the current crop of rock singers. That said, he is not perfect, but nobody is. On a scale of 1 to 10, I would rate him a 9.5. Why you ask? Because HE ACTUALLY SANG! You could hear every note and syllable and you could tell that he genuinely meant what he was singing. Sure he was out of tune a few times, but he actually gave his utmost and worked for the money that people spent to see his concert. (I do not regret a penny that I spent on the concert, flight and trip in general.)

Truly Unplugged

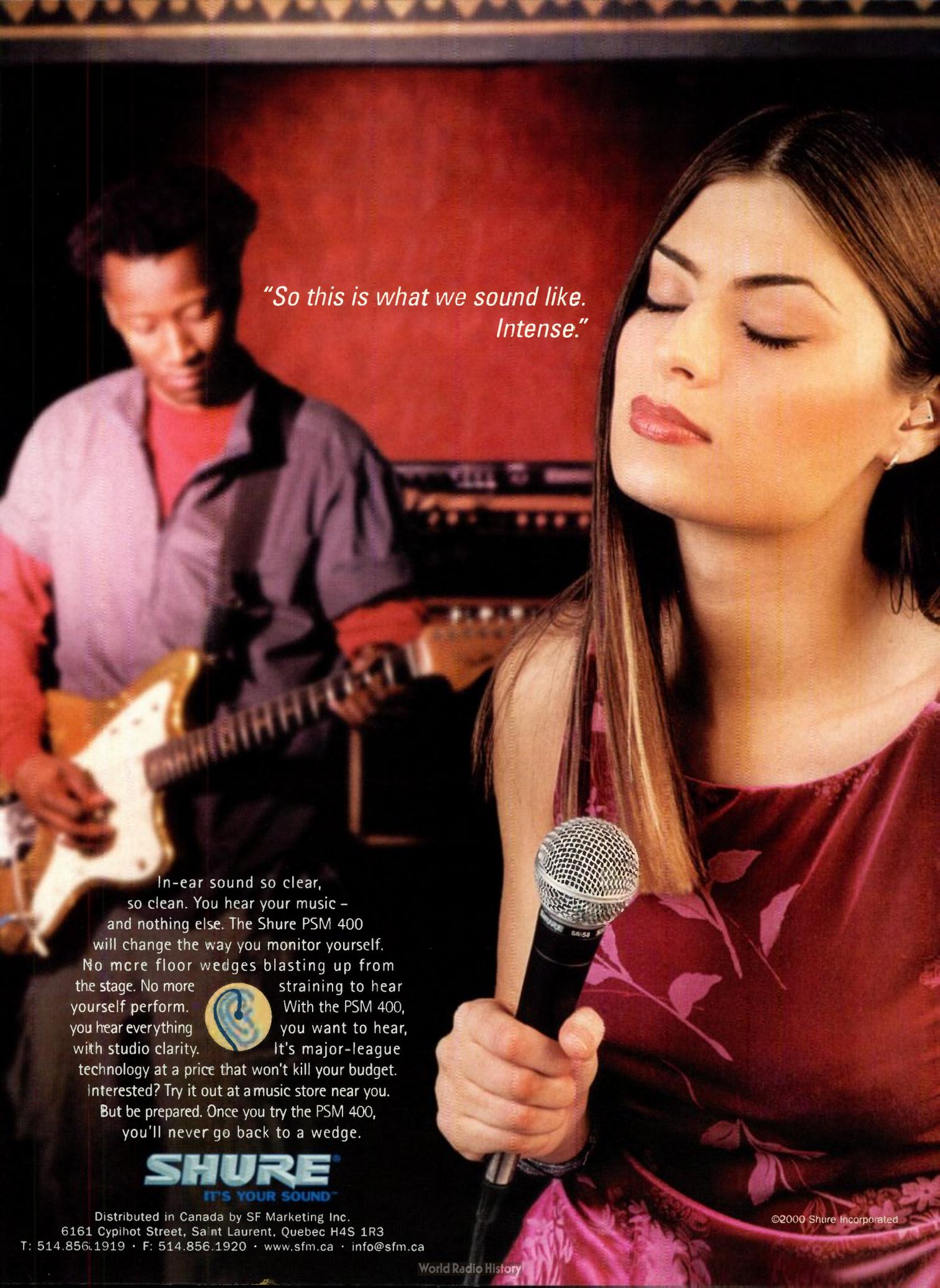
One of the biggest trends in music these days is the unplugged set. This is when an artist does a stripped down or acoustic performance. (This is quite a satisfying experience when the singer is great but almost painful when a performer does not have the technique to duplicate or improve upon their recorded performances.) Rob Thomas gave a different kind of unplugged performance. First of all he was singing with his fully electric and amplified band yet he was still cutting through like it was an acoustic performance.

Secondly, his nose was "unplugged" and thus he did not sound the least bit nasal, like quite a few of today's singers. Thirdly, he was as close to unplugged as a singer who is singing in a stadium can be. He was not hooked up to any machines, including the in-ear monitors that seem to be so popular today; he simply sang through a Shure 58 microphone and had excellent microphone technique. Furthermore, he did not need to jump around excessively or do anything to distract the audience from his singing and music. In fact, the whole show kept the special effects to a minimum and emphasized the songs and musical performance only. What an original concept! It may sound old-fashioned but this concert brought back memories of my favourite singers from the '70s and '80s who relied on vocals and musical chops instead of lasers and lip-synching.

This performance also reminded me that music is actually a healing tool and it literally acted like a balsam for my soul. Unfortunately, too often the opposite is true. I vividly remember a concert by a very prominent singer whose identity I will not reveal. He was the opposite of Rob Thomas; he was screaming instead of singing and his "performance" was actually putting me into a state of depression. I is expectant wife was there and for the life of me I don't know how she didn't deliver that evening because I almost did and I wasn't even pregnant! He actually added stress and fatigue to my already fragile emotional state.

Again, I would like to remind you that Rob Thomas was not always perfect in terms of pitch, but he was at least *singing!* He sounded off on the odd occasion but it didn't really matter because of the authentic nature of his performance. In fact, a trained ear could tell that while he was born with extraordinary talent he does not really have a strong grounding in vocal technique. If he had the proper technical training in addition to his natural talent it is scary to think how good he could be. Remember that technology should never overwhelm your vocal performance or attempt to substitute it.

Diana Yampolsky is a vocal instructor based in Toronto at the Royans School for the Musical Performing Arts, located on the Internet at www.vocalscience.com.



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World Radio History

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RRRAGG

by Dante Damiani



Everything you've ever wanted to do with a violin but were afraid to try!

Chances are, if someone were to stop you on the street and ask you point blank – what instrument do you prefer, the violin or the fiddle? You would in all likelihood answer one or the other with little or no hesitation. Of course, they are the same instrument. But, you knew that – right? Actually, it's surprising how many people don't. However, with the growing interest in performers like Leahy, Ashley MacIsaac and Natalie McMaster, one thing is certain, the violin is enjoying resurgence in popularity. Some may even go so far as to say the violin is "cool".

Of course there are stylistic differences between the violin and fiddle. That's where Barrage enters the picture, or more appropriately, takes the stage.

The Calgary-based group is taking Europe and North America by storm with a slick stage production called *A Violin Sings – A Fiddle Dances*.

Barrage is a group of 11 hip musicians. They have the power to captivate audiences with their unique brand of worldbeat music. Furthermore, they dish out a high-energy performance packed with music, dance, theatre and song. It's been described as the closest you can get to heavy metal with violins.

The two-hour show is the story of two twins from birth – the violin and the fiddle. The audience is taken on a journey that sets out to explain the differences between them.

Barrage has remained relatively unknown but recently they have gained nationwide exposure with a video release entitled *Barrage: The World On Stage*. It debuted on PBS during their annual winter pledge drive as well as a CBC special which aired last November.

Available on video and DVD, the release is a collage of music and interviews offering the energy and flash of something you might see on MuchMusic or MTV.

Following a successful tour of Europe, Barrage launched its first extended North American tour this past February making stops in Calgary, Vancouver, Seattle, Portland, San Francisco, Los Angeles, Phoenix, Houston, Dallas, Denver, Minneapolis, Chicago, Detroit, Toronto, Cleveland, Pittsburgh, Washington DC, Philadelphia, Boston and New York.

For anyone who appreciates the violin; Barrage is an indulgence in traditional sounds as well as a taste of what results when the line between fiddle and violin are crossed.

To say they simply crossover is an understatement. Barrage has set out and succeeds in defying style barriers combining swing, country, jazz, classical, calypso and pop. Imagine taking a ball of dough and stretching, twisting and pulling it until you have moulded the desired shape for the perfect pizza. Presto – Barrage. A musical pizza – with the works.

But more than defy styles Barrage has also been known to defy gravity with their high-octane stage performance that encompasses music, dance and the glitz of a rock concert. Barrage has quickly become known for their eclectic instrumentation and dynamic stage presence, leaving audiences awestruck everywhere they play.

While it is tempting to compare Barrage to *Riverdance* or Leahy, their music is far more diverse than that of their predecessors. They've set out to redefine the violin and fiddle by melding traditional with contemporary and every genre in between.

In February, Barrage released their first studio recording, *Barrage*, featuring music from their stage show. Mostly instrumental, the CD offers up a few selections with lyrics including their first single "Until We Meet Again".

But, who is Barrage, and where did they come from?

They're a group of lavishly produced, highly-trained performers predominantly from Western Canada: seven violinists, two percussionists, a guitarist and bassist. Their formation was not merely a matter of being in the right place at the right time. Behind the scene is the creative team known as 5 to 1 Entertainment, a group of traditionalists that had an idea of creating a hip, high-energy violin project.

"We all have deep roots in education", says Tony Moore, one of the five 5 to 1 Entertainment partners. "We had been involved in many projects and were looking to do something unique." Strong ties with education and fiddle groups such as The Calgary Fiddlers made the process of assembling the right talent a relatively simple task.

"We knew exactly what we wanted, and we knew where to look," he adds. "What we wanted were musicians that could read music from charts and had the right attitude." It's no surprise that several of the players also had experience with The Calgary Fiddlers.

So in 1997 Barrage was born. With an extensive background in string music education and a vision, 5 to 1 Entertainment handpicked



HISTORY OF THE VIOLIN

The violin can be traced back to 9th century Europe. Although unknown, it most likely originated in Asia.

The violin bow was at first a plain stick before the hair-bow was adopted. The bow was imported from Asia by the Arabs or the Nordic tribes.

The names of the oldest violin makers are for the most part unknown; some were undoubtedly also lute makers. Many musicians, moreover, built their stringed instruments themselves.

The violin emerged in its definitive form between 1520 and 1550 in northern Italy with Milan as its centre. The first violin makers in the area included, from Brescia, Giovan Giacomo Dalla Corna (ca. 1484-1530) and Zanetto de Michelis da Montechiaro (ca. 1488-1562).

Antonio Stradivari (1644-1737). Arguably the most prominent violin maker produced some 1,000 instruments in his life.

The most prominent violin maker after Stradivari, Giuseppe Guarneri "del Gesu" (1698-1744) was the last representative of an illustrious dynasty represented by Andrea Guarneri (1655-1720) and Giuseppe G.B. Guarneri (1666-1739/40).

The length of a violin bow is 73 cm.. It may weigh between 55 and 65 g.

The bow is generally made of the following: the stick, usually made of Pernambuco. One of the ends is called the head, the other, the nut. Pernambuco is a reddish wood, hard and flexible at the same time, possessing all the qualities necessary to make a good bow. It is said that the famous bow maker Tourte, called "Tourte the Elder", was the first to use this wood for making bows at the end of the 18th century.

Bowhair consisting of approximately 150 "thoroughbred" horsehairs fixed to the head in a groove and to the nut in a movable frog that slides along the stick thus allowing one to tighten or slacken the hairs. The frog is controlled by a button that monitors a screw lodged in a cavity in the nut.

Rosin is a resin used to harden the microscopic rugged edges of the horsehairs that by rubbing set the string vibrating. Rosin should be used sparingly...

The woods generally used in violin making are: spruce for the belly, the bass bar, and the sound post; maple for the back, the ribs, the neck and the bridge; ebony for the fingerboard, the pegbox, the nut and the saddle; rosewood for the pegs and the button.

Wood used in the construction of a violin is stored up to 20 years before it is ready to be used. It is kept in a dry, ventilated place protected from the change of seasons. It is crucial not to store wood too long.

Once the violin is finished, it is exposed to sunlight for at least one year before varnishing in order to eliminate a maximum of the humidity remaining in the wood. Once the wood has dried, it is covered with the "preparazione" (a mixture of natural substances to harden the wood).

To obtain the desired finish a violin maker applies various layers of varnish. Each coat of varnish must dry completely before another is applied.

By "stopping" a string, i.e. placing a finger on it and thus changing its length, the violinist can modify the vibrating frequency. If the finger is placed at a whole fraction of the length of the string, the vibration produces a note in harmony with the fundamental note. This principle was discovered by Pythagoras already 2,000 years ago.

The violin gives its name to and is the representative of the family of stringed instruments comprising the viola, the violoncello (or cello) and the double bass (or bass).

The viola has four strings tuned in fifths (C, G, D, A). On average, the viola is 5 cm longer than the violin; unlike the violin and the cello, however, who have relatively standard norms, its size may vary by 8 cm from one instrument to another.

What is the difference between the fiddle and the violin? This is probably the question any fiddler is most often asked and here's an answer: The only real difference is the way the instrument is played. Both are the same instrument.

MEET THE "BAND"

Handpicked by 5 to 1 Entertainment, the members of Barrage are 11 talented musicians and highly entertaining performers. Although Barrage is a carefully constructed ensemble, each player uniquely contributes to the powerful impact of show.

Charles Bullough

Originally from Thunder Bay, ON, Bullough initially had his sights set on playing drums in a punk band. Throughout high school he indulged in a variety of music styles including jazz and alternative rock. After earning a diploma in Music Performance from Grant McEwan College in Edmonton, AB he moved to Calgary where his career moved into high gear with Barrage.

Denis Dufresne

Drawing from his musical family, Dufresne began playing the violin at age four. Raised in Medicine Hat, AB he went on to receive numerous awards for his violin and vocals. He has extensive experience performing in metal, grunge, country, jazz and adult contemporary bands throughout Western Canada. He joined Barrage in 1997 where he offers his talents in violin, vocals and mandolin.

Scott Duncan

When your grandfather, great grandfather and two great uncles all played in fiddle bands chances are pretty good the fiddle could have some effect on you. For Edmonton, AB born Duncan, that's exactly what happened. From a young age he has been playing and performing which includes a 10-year stint with The Calgary Fiddlers. In addition to the violin, Duncan also plays piano, guitar, mandolin and sings.

Robert Fenske

An accomplished percussionist, this Stettler, AB native boasts an extensive list of musical credits. They include playing with the National Youth Orchestra of Canada, the Calgary Philharmonic, the Red Deer Symphony, an instructor at the University of Calgary, a clinician and teacher at Mount Royal College as well as playing percussion for the touring show of *Chorus Line*, the Alberta Ballet and the Calgary Opera.

Errol Fischer

Born in Calgary AB, Fischer began playing the violin at four. As an alumni of The Calgary Fiddlers, Fischer had the good fortune to meet the future artistic director of Barrage who at the time was leading the Calgary fiddle band.

Allison Granger

The Brandon, MB native comes from a very musical family that certainly explains her diverse musical talents. Although the violin is her main instrument, Granger began playing the xylophone at three, which lead to playing the piano, clarinet, tin whistle and viola.

Tim Harley

Born in Maple Ridge, BC, Harley dabbled with organ and tuba before picking up the bass guitar. In grade 12 he was named the Most Outstanding Musician, which lead him to study music at Mount Royal College in Jazz Performance. In 1998 he joined Barrage where he plays drums and guitar.

Roxanne Leitch

Influenced by Irish, Scottish and English music, Leitch began playing the violin at three years old. Several years later she would play along side future Barrage members, while with The Calgary Fiddlers. In addition to violin, Leitch also plays Irish flute, pennywhistle and bodhran.

Lynae Oliver

Competition began at an early age for Oliver who was born in Coeur d'Alene, ID. At six she took part in fiddle competitions which lead to the Idaho State Champion in the Small Fry and Jr. divisions. After leaving competition she began concentrating on performing.

Aaron Young

Fueled by many musical influences including country, jazz and rock, Young brings a wealth of band experience to Barrage. Born in Saskatoon, SK, he was awarded best lead guitar at the Calgary Battle of the Bands competition.

Josh Zubot

Originally from Swift Current, SK, Zubot was raised in an artistically diverse family – his mother a painter, sculpture and photographic artist and his father who played many instruments. As one of Barrage's seven violinists, Zubot also plays mandolin, drums and provides vocals.

the musicians for the project and subsequently orchestrated their current success.

Regular dates at Disneyland, Disney World and concerts in smaller Canadian and European markets served as a training ground until the time was right to catapult Barrage into the limelight.

"We're very much on track where we want to be," extends Moore. "Wherever we go we always tear the house down," he says. "We want to continue to push the limits artistically and help the industry to see the contemporary side," referring to the violin. "Industry perception has probably been one of our biggest hurdles," he explains.

The music of Barrage is almost exclusively the creation of 5 to 1 Entertainment partner Dean Marshall. Credited with composing 11 of the 15 tracks on their first release, the term "genius" has crept up more than a few times in conversation with his partners and band members.

The CD is a testament to his ability to effortlessly blend several musical styles. The result is a vibrant collection of songs that offers wide audience appeal.

For Denis Dufresne, Barrage was a completely new experience. Not only had he never previously played fiddle music, he admits he had never been exposed to some of the music styles he was suddenly expected to play.

"Growing up, playing this style of music never even entered my mind. I thought I'd end up as a lead singer in a rock band," he confesses.

A classically trained violinist, Dufresne has received numerous awards including a first place finish in the provincial/national chamber music category for Alberta and Saskatchewan as well as vocalist awards.

Before joining Barrage, he was attending the Capilano College for Jazz Studies in Vancouver, British Columbia. "This is very different from being a Jazz violinist in Vancouver," he says, "but it's been an awesome experience."

For the 11 members of Barrage you would think one of the biggest challenges they face is working together as a large ensemble. "That really hasn't been the case," says Moore. "They all have a real desire to play, they have the right attitude and it shows."

Dufresne says working with 10 other musicians has been a positive experience. "Because there isn't one person that stands out – it makes us all shine. I think we all feed off each other. Certainly the audience will pick their favourite, but that creates an appeal."

An added bonus in all this for Dufresne is meeting his wife. Two years ago he and fellow fiddler Lynae Oliver were married. But, that wasn't the only wedding to take place. Guitarist Aaron Young and fiddler Roxanne Leitch soon followed suite.

With a string of sold out shows there is no denying the success of Barrage. As a matter of fact the appeal has been so overwhelming a second group, referred to as the European cast, has been formed in London. Musicians from Ireland, Scotland, England and New Zealand form the European Barrage. "It's interesting," comments Moore. "It's the same music but it's uniquely different. The feel is different. It's definitely taking on its own identity."

"We've had a chance to see them perform," say Dufresne. It's kind of strange to see them because it's like seeing yourself onstage, but it's not you. It was all kind of surreal." With the first major North American tour behind them, Dufresne welcomes the opportunity to take a short break. He'll use the time to work on his solo project. Of course the Barrage marketing machine will continue to roll. Now handled by the same Vancouver agent as Bryan Adams and the US publicist and agent that represent *Riverdance*. Barrage is working on a follow up CD to be released later this year.

According to critics, Barrage has staying power. With the buzz of Broadway looming and potential for a breakthrough appearance on a major US talk show, the future looks bright not only for Barrage, but the violin as well.

Who knows? If Barrage continue to define the violin as the hip instrument of the future – some of us may find ourselves trading in your Stratocaster for a Stradavarius. 

Dante Damiani is a Mabone Bay, NS-based freelance writer.

CAROLYN DAW

by Jim Kelly

For budding Canadian country star Carolyn Dawn Johnson, sometimes life is like a basket of fruit. At least it is when she's trying to write a song about a basket of fruit.

But before you start envisioning the horrible spectre of a country song called "Yup, We Have No Bananas", I should explain that Johnson is not actually attempting to compose an ode to a bunch of apples and grapes. Speaking to me by phone from her house in Nashville, she's describing some of the exercises she had learned while attending a songwriting camp during her first trip to Music City about seven years ago.

"In the morning we'd do these little creative things where you'd write a word down, like, say, you'd write 'fruit basket' or something - I'm just saying that because I see one on my table here," her cheery voice explains with a twinkle from her end of the line. "Then you expand on that; you think about everything that you can think of that's about a fruit basket, and it just opens up your mind creatively."

Apparently it worked. The encouraging feedback the fledgling songwriter received from her instructor at the song camp emboldened her to take the next step. "I went back to Canada and made a couple of more trips, and moved down almost two years later. So whether they liked me or not, I was gonna be here anyway," she adds laughing. "I guess I just stuck my claws in this town."

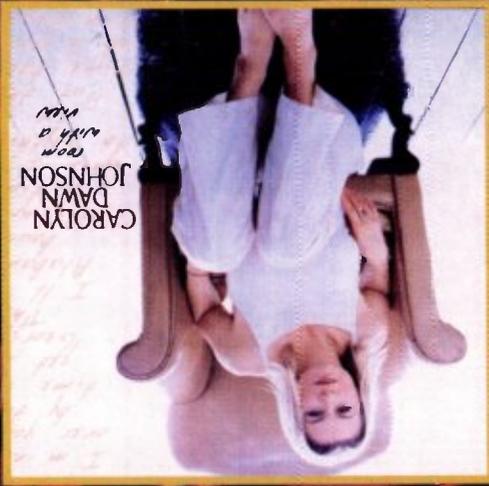
Born on a farm near the small hamlet of Deadwood, Alberta, Johnson grew up listening to lots of different kinds of music, from Abba and Amy Grant, to Jim Reeves, Charley Pride, Johnny Cash, The Judds and Randy Travis, to The Eurythmics and Fleetwood Mac. "There was a time when I listened to dance music, and I listened to heavy metal - I went through every vein," she says.

Then, showing she's already a pro at this interview game, she anticipates my next question: "Why I went to country? I think it's because I was a songwriter and country was the basis of the roots of everything I did. I felt like that's where I belonged."

Following high school, she took science courses at college, and when not studying or working at a health club on the weekends, she would test the waters at local country bars, sitting in with the band. The encouragement she received there allowed her to start solidifying her goals. Once she turned 19, she moved to Vancouver to attend a recording engineering school for 10 months.

"For me to try and make it happen in Canada, I figured it was either Toronto or Vancouver, and I had family in Vancouver. I went to every conference, BCCMA, Music West, trying to network and be part of the business, singing at little festivals, but it just seemed that nobody gave a hoot. And that's fine. I probably sucked back then," she says laughing. "But I just felt like I was spinning my wheels."

"I had my sights on Nashville, but in the beginning, I don't think I ever said 'I'm going to Nashville.' When I was about 20, I did tell my mom that I was gonna be a country music singer. From then on I just did whatever I could. I really was extremely green when I made that decision; I didn't know how I was going to go about making this happen. But Vancouver was a step to getting me to Nashville."



CAROLYN
DAWN
JOHNSON
from
with a
view

Photos by BMG Music Canada

JOHNSON

The 'how' was answered when she saw a TV ad for a how-to videotape featuring successful Nashville songwriters. She ordered it, and along with the tape's pearls of wisdom came an application to join the Nashville Songwriters Association International.

"I started receiving quarterly newsletters from Nashville, and I felt really important – because I was getting mail from Nashville! And through that I entered the song camp, and got a scholarship to go down and be with these great writers for about two-and-a-half days."

After making the permanent move to Nashville, Johnson initially supported herself by waiting tables and tending bar, while also landing a few jobs singing demos for other writers, some of whom she began co-writing with. As her songwriting reputation grew by word of mouth, she was eventually offered a publishing deal with Patrick Joseph Music in 1997.

She quickly established a very impressive list of songwriting credits: Patty Loveless, Kathy Mattea, Linda Davis, Jo Dee Messina, Pam Tillis, SheDaisy, Mindy McCready and Suzy Bogguss, among others. Ultimately, "Single White Female", a song she co-wrote for Chely Wright, went to #1 in America. And that momentum propelled her to be named Music Row magazine's Breakthrough Artist of the Year.

It was while she was singing at a club in Nashville's Printer's Alley that executives from Arista/Nashville saw her and approached her about a record deal. She signed with the label and also with BMG Music Canada.

Her debut album, *Room With A View*, was released this past February. The first single, "Georgia", had been serviced to radio the previous September, and became the first debut single by a Canadian artist to go #1 on the BDS (Broadcast Data Systems) Canada Country chart. This marked only the third time in Canadian BDS chart history that a Canadian artist achieved the #1 slot, with Shania Twain and Terri Clark having done so previously. Not bad company to be in.

In March she broke another Canadian radio record when "Complicated", the second single from her album, entered the Canadian BDS Country charts at #15, the highest debut chart position since the inception of the BDS charting system in 1997.

The bulk of *Room With A View* was recorded at The Money Pit in Nashville, with some overdubbing sessions at Seventeen Grand studios and mixing at Loud Recording. The album is rich with songs displaying obvious chart appeal, which is not to say that they're pop songs with obligatory steel guitar and fiddle tacked on. There's something that sets them apart from the usual stream of New Country produce. They're simply catchy country songs, lovingly crafted and sung with a maximum investment of feeling.

The album was co-produced – along with Johnson – by Nashville veteran Paul Worley (Dixie Chicks, Martina McBride, Pam Tillis). Landing Worley was quite a feat for her debut project, but Johnson didn't have to do much searching or begging: he came to her.

"Not quite a year before I got my record deal, I got a phone message asking me to meet with Paul Worley," Johnson explains. "I didn't know what it was about, but I went to the meeting. We sat down and he said 'Hi, I've been hearing your demos come through the door and I know you don't have a record deal, but you're going to get one and I want to produce your record.' I said, 'Wow, really? Are you sure? Why?'" she recalls, laughing. "But he was just wonderful, and I was very excited."

Although Johnson wasn't ready to commit to a production arrangement before she actually had a record deal, Worley hung in there, dropping in on some of her demo sessions, playing for free and just hanging out so they could become more familiar with each other.

"As it appeared that I was going to get a record deal, there were a few other producer's names thrown into the hat," says Johnson, "but none were as adamant and as passionate about what I did as Paul was." The people at Arista certainly had no problem with Worley, so Johnson had herself a producer.

"What he brought to the table was so much," Johnson says. "He's very musical. He's very laid back. He's very uplifting and encouraging. He just has great ears and he knows how to get the sounds you need to get."

Several high-profile guests popped by to lend their talents, including Martina McBride, Matraca Berg and several other Nashville drop-worthy names. Sometime writing partners Kim Carnes and Al Anderson (NRBQ) co-wrote a couple of songs on the record with Johnson. Having met Carnes at Patrick Joseph Music where she was a staff writer, the two developed a strong bond, with Carnes becoming something of a mother figure to the younger artist, offering advice and sometimes getting Johnson to sing on her demos.

"So when it came time to do the record, I wanted her to sing backgrounds," says Johnson. "I just wanted her to be on there because I feel like she's part of my growth, part of my support system."



Also lending her talents was another key member of Johnson's developing support system: country star Martina McBride, whom Johnson met while singing background vocals on McBride's last album, *Emotion*. McBride subsequently invited her out on the road with her, to sing background and play guitar in her band – a two-month gig that eventually became a 10-month stint.

When it eventually came to an end, and the two were saying goodbye onstage, McBride told the audience that Johnson was just finishing a new album, and wondered aloud why she hadn't yet asked her to sing on it.

"I had been meaning to ask her, but I just hadn't gotten enough guts yet," Johnson recounted with a chuckle. "I didn't want to put her out – not that it's putting her out – but I didn't want her to feel like she had to," says Johnson, proving once again that you can take the girl out of Canada, but you can't take Canada out of the girl. "So after the show, I said 'Are you serious about singing on my record?' and she was like 'Oh yeah, but only if you need me to'. So I asked if she'd sing on 'Georgia', and she did. So that was very cool."

And what would this Nashville success story be without a chapter where the Alberta girl gets to work with one of her idols.

"It's kind of corny," she confesses, "but about eight years ago, I used to be in Marty Stuart's fan club, which meant that I was allowed to go backstage and meet him at his concerts. Well, one time, I wrote him a letter. And basically it just said, 'I'm planning on moving to Nashville, and I don't know when, but someday maybe we'll write a song together. If that doesn't happen maybe I'll sing one of your songs, and if that doesn't happen, maybe you'll play on my record – mandolin or guitar or something.' Well, I told Paul this story, and I said 'Do you think we could get Marty Stuart to play on the record?' And he said, 'Ya gotta make your dreams come true.'"

So while Johnson was out on the road with Martina McBride, dream-weaver Worley went to work.

"I was on the road with Martina at the time, doing the record in between," Johnson recalls. "I phoned in to Paul's assistant and said 'What's our week like?' And she said, 'Well, on Tuesday we have Jonathan Yudkin coming in to play fiddle, and Wednesday we have Marty Stuart coming in to play mandolin' – and I just remember it was like my heart dropped on the floor. I said 'Really!?' It was the coolest thing because he came in and he spent the day working on a couple of songs and ate lunch with us. At the end of the session, he said 'When you slow down a little bit, we'll have to sit down and write.' And I'm thinking 'Oh my GOD!' And he gave me a book that he had written called *Pilgrims, Sinners and Saints* and he put this really cool inscription in it. It wasn't like he just came in and played and left. He really gave of his time and his talent, and he was very encouraging. So overall it was way more than a dream come true."

"I mean, how could it not be a great record to make when I've had all these wonderful people be part of it," she continues. "I was very lucky. I got a lot of heroes on my record."

While it may be a tad unusual for a debut artist to co-produce their first album, in Johnson's case, her time spent studying recording engineering in Vancouver served her well.

"I think the biggest way it helped me was to know how to find what I want and to know that there are other options besides the norm," she says.

"It just gives me more knowledge and I'm much more aware of what can and can't be done. And I can talk in their language," she adds. "That was a big thing for me and Clarke [Schleicher], my engineer, and Paul for that matter."

"I was very much a part of the process of deciding exactly what instrumentation was going to happen, and definitely all the vocals and background vocals were something that I had already worked out before I ever went in to do a record, because I had done them all on my demos. And Paul knew that from the beginning. He had heard all my demos and knew that I was a studio-head and loved being in there, and he was very giving as far as letting me be what I thought was me. So by the end, Paul was a huge factor in why this music sounds the way it does, but I think it was very generous and very noble and big of him to give me that credit because he felt like I deserved it."

Johnson's songs, though catchy and obviously aimed at radio, often sound like they're perhaps drawing a little more from the rootsier side of country. I asked her where she thought she fit in the current country music scene.

"I just hear certain things in my head that I want, and it's like you can visualize them with your ears, or something like that. I didn't try to sound like anybody else, and I didn't want anybody in there to feel like this was just a normal record. Sometimes Paul and I would say 'Don't think country' or – even though it is a very country record – 'Don't think Nashville, just think outside the lines.' Even something like 'Masterpiece', I think that is a very earthy kind of a song. It never was supposed to get too big. I felt like the songwriting and the voice were going to be the main connection – which they should be."

And even though she may have been trying to side-step some of Nashville's current conventions in the studio, when it comes to writing, Johnson is firmly entrenched in the Nashville model, where co-writing and collaboration – often pre-arranged by music publishers – is king. Nashville has maintained more of a Brill building/Tin Pan Alley approach where stables of songwriters provide hits for the popular artists of the day, who may be writers themselves.

"I very rarely write on my own anymore," Johnson admits. "I'll probably finish two whole songs myself in a year – it's that pathetic. But there are certain ideas that if I've started something and I feel like I want to co-write it with somebody, I have specific people that I would take those songs to because I know what their style is, or I know how deep they can be, or what their musicianship might be like. So it just all depends on what you're looking for."

Though something of a multi-instrumentalist, playing piano and mandolin, for the most part Johnson uses the guitar for writing.

"I used to write on piano before I moved here, but I figured if I was gonna be a country music singer, I'd better learn how to play guitar. And I did, and it kind of became my main instrument. It was very inspiring to write on the guitar because I was always learning new things on it. So if I learned something new, it would strike a whole new musical sound for me, and I might write a whole musical thing, and then put ideas and words to it – because it would dictate to me what the song was about."

When we spoke in early April, she was preparing to shoot a video for the next single, "Complicated". After that, the road beckons. This summer, Johnson will be joining the Girls' Night Out tour, barnstorming through the States this July and August, opening on a bill with some of country's biggest female stars – Reba McEntire, her friend Martina McBride, Sara Evans and fellow newcomer Jamie O'Neal.

"That will be huge," she enthuses. "It's like 26 summer dates, and just huge major cities. It'll be great exposure for me. Martina's really been lobbying heavily for me, which is such a great thing to have someone like her on my side, trying to help me get out there."

All in all, it's been a whirlwind couple of years, making great progress and forging a name for herself at the centre of the country music universe. One wonders when she has a chance to stop and take a breather.

"There are times when I think I'm so tired, I just want to stay at home and not have to be racing around all the time, because it just seems like there's so many things to do. I know it won't always be like this, and in all honesty, I don't mind because this is where I'm building a career that can help me sustain a career. I've never ever been somebody who's lazy. It's just that sometimes I look at my calendar and I get claustrophobic. It's almost like I'm

gonna start hyperventilating." [starts breathing laboriously] "... I can't ... I can't do this ... somebody's gotta find me a space!" she says, feigning panic, and then laughs. "And I go crazy."

"But then if I just take it one day at a time, I realize I'm fine and I still have a life, and I'm in this because I love music," she explains. "And when I get onstage and see somebody singing the song back to me, and they're cheering and screaming and saying 'We love you,' then it's like, 'Oh my gosh, this is why I'm doing this.'"

"I said at the end of this project – and I really, sincerely believe this – wherever this goes, I can honestly say I had one of the best times of my life making this record. I don't think everybody can say that." CM

Jim Kelly is a Toronto-based freelance writer.

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Jason Harrow is a busy man. Otherwise known as Kardinal Offishall, he wears enough hats to give a less talented person a severe personality crisis. Producer, rapper, songwriter, businessman and entertainer, he is a perpetual motion machine with his finger in hip-hop pies all over Canada. The release of his first major label album *Firestarter Volume 1: Quest for Fire*, on April 10, is set to launch him on a mass of interviews and appearances.

But this time, the *Firestarter* is going to have to burn rubber rather than clumsy MCs, as he is running late for a show up in Barrie. When his manager Saul Guy (who also looks after the Rascalz) calls up over an hour late, he is apologizing profusely, and turns the phone over to a contrite Harrow. Apparently, Kardinal Offishall and party had trouble obtaining the use of a rental car, and so the interview is conducted over a cell phone as Harrow takes other calls and hands out directions to whomever is driving.

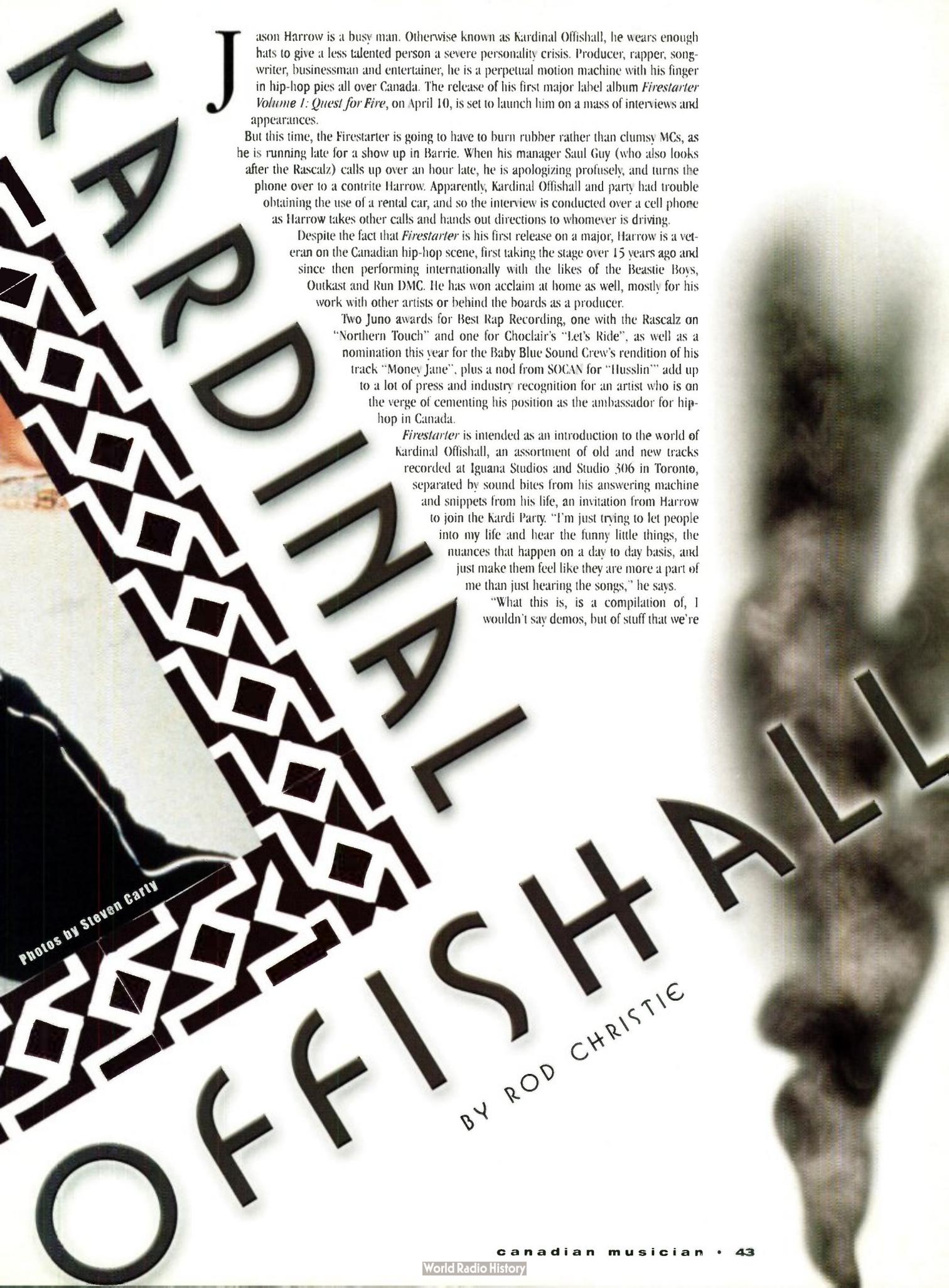
Despite the fact that *Firestarter* is his first release on a major, Harrow is a veteran on the Canadian hip-hop scene, first taking the stage over 15 years ago and since then performing internationally with the likes of the Beastie Boys, Outkast and Run DMC. He has won acclaim at home as well, mostly for his work with other artists or behind the boards as a producer.

Two Juno awards for Best Rap Recording, one with the Rascalz on "Northern Touch" and one for Choclair's "Let's Ride", as well as a nomination this year for the Baby Blue Sound Crew's rendition of his track "Money Jane", plus a nod from SOCAN for "Husslin'" add up to a lot of press and industry recognition for an artist who is on the verge of cementing his position as the ambassador for hip-hop in Canada.

Firestarter is intended as an introduction to the world of Kardinal Offishall, an assortment of old and new tracks recorded at Iguana Studios and Studio 306 in Toronto, separated by sound bites from his answering machine and snippets from his life, an invitation from Harrow to join the Kardi Party. "I'm just trying to let people into my life and hear the funny little things, the nuances that happen on a day to day basis, and just make them feel like they are more a part of me than just hearing the songs," he says.

"What this is, is a compilation of, I wouldn't say demos, but of stuff that we're

Photos by Steven Carly



BY ROD CHRISTIE

working on in the studio," says Harrow. "It's kind of like a transition for Canada, a transition between stuff they've heard before and what I'm going to be doing on the next album. So here you get a taste of the old, the present, and what's to come on this album."

The tracks were culled from a back catalogue that extends to 1997 and a song called "On Wid Da Show", as well as a few others that have cropped up here and there in the charts. "We did the 'Money Jane' remix, that's brand new," he says of a tune that the Baby Blue Sound Crew took to the top of the charts in 2000. "But there's really only a couple of songs, really only three, that have been released in their original form. The rest is brand new material, and then you have the 'Money Jane' remix."

The album is a showcase not only for the mic and board skills of Harrow, but also for his crew The Circle, and the production team formed from its assorted members, Silver House and the Girl, otherwise known as SHAG. Comprised of like-minded musicians and friends and featuring the talents of Solitaire, Choclair, Saukrates, July Black and Tara Chase, SHAG is responsible for some of the herbs and spices that make Kardinal's stew unique.

"Everybody that is on there is associated with me in some way," he says. "Basically, we're just a tight knit group of musicians. I said, 'Please, please come down, come down today', and we just made it vibe and made it happen. As far as singing goes, we have July Black, Allistair, as well as Glenn Lewis. As for rappers, we have Solitaire, Saukrates, IRS and Wio-K from Monolith, Tara Chase, and I think that's it. They're all just family."

The vibes of the songs fly all over the board, from the kick of the opening "BaKardi Slang" to the gospel inflections of "On Wid Da Show" and the lip-smacking reggae of Maxine. While the overall vision is that of Kardinal Offishall, several of the tracks benefit from the feel of another producer. "I produced 11 out of the 14, the other ones were produced by Saukrates, Da Grassroots, and my partner in SHAG, Solitaire, who did 'BaKardi Slang'," he says.

"I did all the writing by myself," says Harrow. "Different times, different vibes. There's no kind of secret formula or anything, it's just when I was in the vibe and felt certain ways, then I just wrote certain tunes. You can pretty much tell the vibe I was in by the content of the song." Songs like "U R Ghetto 2002" and "Go Ahead Den" are full of goofs on sucker MCs and gangstas, and on the other end is the direct hit of tracks like "Man By Choice". With Harrow's razor-sharp lyricism in full force, it's hard not to think of some of these songs emerging as pen on paper first rather than in response to a dope beat, but according to him, dope beats usually rule the day.

"Probably eight of ten times, we do the beats first," he says. "I think more times the beat dictates the energy of the song, and a lot of times what the lyrics are about."

The tracks usually come out of jams kicked around the studio, or pieces that Harrow brings in from home. "A lot of stuff there is just played out, I played it out," he says. "When we were at Iguana, the engineer Alf also plays electric guitar, so he plays on a couple of the joints on the album, but everything else, the keys, the piano, whatever, is played by me. I sure did not take lessons (as a kid). That is all just vibe stuff, just me sitting at home doing my thing."

"I probably enjoy making the beats the most," he continues. "For lyrics sake, it's open. I like when I have a point to get across, or just something that I want to say. It's dope, but really, truly, the beats just add instant joy, you don't have to think much about it. You either like a piece of music or you don't. It's not like the lyrics, where you have to get into it, think about it, feel the flow and get a bit more intricate. MCing is dope, but beats is just instant gratification."

The scheduling between MCing and producing evens out, particularly when there is an album to tour and promote, but it's clear Harrow is a bit of a gear head, and misses his studio when out on the road. "Unfortunately, the producing suffers, because I'm on the road a lot of the time," he admits. "For now, I haven't rented any of the equipment to take on the road with me, so I'm not able to make all the beats that I usually do when I'm at home. Soon I'm going to rent some equipment to take on the road so I can write."

So what kind of gear does he use? Harrow chuckles. "Well, I don't like giving up my secrets, but in the past I've really kept it simple, and I've dealt mostly with the ASR 10. Now there are a few more toys. I've started to mess with the classic hip-hop tool, the MPC 2000 XL, but as

far as the other stuff, some people don't know about that yet, so I'm going to have to keep it under wraps."

Most of the recording was done at Iguana Studios in Toronto, engineered by Alf, with some of the tracks laid down at Studio 306 by Neville "Gadget" Campbell, who also took on most of the mixing duties. "Really, Iguana was mostly a rock studio, and you're not going to get people walk in on your session, or coming to pay you a surprise or anything. I picked Iguana because not many people go there that are doing black music in TO. Myself, July Black, Solitaire, but really only people that are in my crew are the only people that recorded. The Baby Blue project started to do a couple of things there. Really, it's somewhere that's isolated and quiet, and we can go there and do our thing and get crazy."

The opposite is true of Studio 306, where Harrow has worked for several years. "306 is bigger and more expensive, but it offers a different vibe, so sometimes we just went over there," he says.

With *Firestarter*, Harrow hopes to put his stamp on the sounds that make Toronto unique in hip-hop, and by the same token, it is the various sounds and smells of the city that make the Kardinal Offishall sound the way he does. "I grew up on all kinds of different people," he says. "Anybody from Dennis Brown to Gregory Isaacs to Superjet, all these people like Peter Tosh, Bob Marley. Then there's hip-hop, with anybody from KRS ONE to Kid 'n' Play and EPMD. So it's a wide variety of different people I listened to. Also, just living in Toronto, I also grew up on the Chum 30 countdown, so there were all kinds of people I listened to growing up."

"Basically, it just works," he says of all the styles he mixes in. "If I feel soulful, I'll make a soulful piece of music. If I'm in the mood for some funk, I'll have the funk overtones. It's really just one of those things where it's like whatever I feel like making, I make. I just like to make good music in general. Whatever it is, I just have to make sure it's dope, but I like dabbling in different things, it keeps everything creative that way."

Live, Kardinal Offishall likes to deliver the straight hip-hop goods, just a mic, a DJ and a worked up crowd. "What's unique about what I bring to my show is energy. Energy and good vibes and a lot of fun and participation," he says. "Later on, we might add this and that, but I really truly like to do my shows bare-handed. If I can win over an audience with just me and my people with the mic in our hands, that's the ultra for me. I don't like to incorporate too much extra stuff. If you know how hip-hop goes, you know it's just grass roots, a very minimalist type of music, so I like to be just with my DJ and our skills."

Despite the size of the hip-hop (and urban music in general) record buying public, the music itself still receives minimal airplay on television and radio in Canada, so for most rappers, playing live is the best way to get the word out. Kardinal tours with DJ Trax backing him up. "He's from IRS, and he's the resident DJ because IRS did come out with me on the road. As well, we've got July Black, so we go out there and murder up the place. For the most part, we have a routine that we stick to, but the way we do it is like we have the skeleton, the base of the track, and then we improvise, depending on how the crowd is reacting, depending on the position of the moon."

"We're pretty versatile," he continues, "we can flip it in a minute if we want to, and because even when we are practicing, when we are just fooling around having fun, always freestyling, harmonizing and all kinds of crazy stuff. It just makes it that much more easy when we are doing shows."

Harrow has been involved in show business since he was just a kid, and as part of the hip-hop scene, he's seen many changes come and go over the years. He is convinced that now is the time for Canadian hip-hop to shine. "Pretty soon we're going to be able to make Toronto one of those landmarks in hip-hop," he says. "You know, the same way that Atlanta is now because of Ludicrous and Outkast and people like that, and like LA and New York. I really think that in time, we're going to see Toronto as one of those landmarks. I think it's due to us being fresh and innovative and as well because there are so many of us getting picked up by American majors, it's inevitable."

Besides the obvious difference in styles between Canadian hip-hop and its American counterpart, Harrow also sees differences in business styles between here and there. "The thing is, a lot of the time the



States is about the connections that you have," he states. "A lot of people that get out get out because they know somebody and somebody referred them and so forth. You've got cats in the states that are so hungry they work harder than people up here. The only thing is, unfortunately, those cats aren't connected, so they never get heard, and a lot of times, they don't get discovered."

"But definitely, we do work hard, we have to work hard coming from Toronto," he continues. "Just coming from TO, you have to work harder than that guy coming from Boston or Philly or Queens."

The hip-hop scene is growing in Canada, although it is hardly surprising that most of the innovation comes out of major urban centres, of which Canada has precious few. Our big cities are cranking out urban artists, however, and the quality is growing. "I've been back and forth across this country, and the majority of the dope stuff is coming out of the major urban centres," agrees Harrow. "There is some in-between, you know. There are cats in Winnipeg that are doing their thing. In my experience, I can break it down from east to west: Halifax, Toronto, Winnipeg, and Vancouver. There is some stuff in Calgary, Edmonton and Victoria. Oh, yeah, Montreal, too. I always forget Montreal, because they're like another country."

In Toronto, hip-hop and urban music in general just got a major boost in the form of a radio station, Flow 93.5, a station dedicated to hip-hop, R&B, soul, reggae and other forms of urban/black music. Harrow is a supporter of the station, which fought long and hard to get on the airwaves in the first place. "I really like the Flow and how they are growing – Flow is really dope," he says. "I am a supporter of a station that pumps up black music all day long. You have the R&B, hip-hop, reggae, gospel and soca, and for the most part, it's a really good mix. They have a couple of kinks that need to be smoothed out, but it's dope, for the most part, I really enjoy it."

The cell phone cuts out intermittently as calls come flooding in. Ever the businessman, Harrow seizes the moment to forward the cause: "Everybody go out and support this album, it's really going to be something that everybody in the country can be proud of, so go pick it up and enjoy!" CM

Rod Christie is a Toronto-based freelance writer

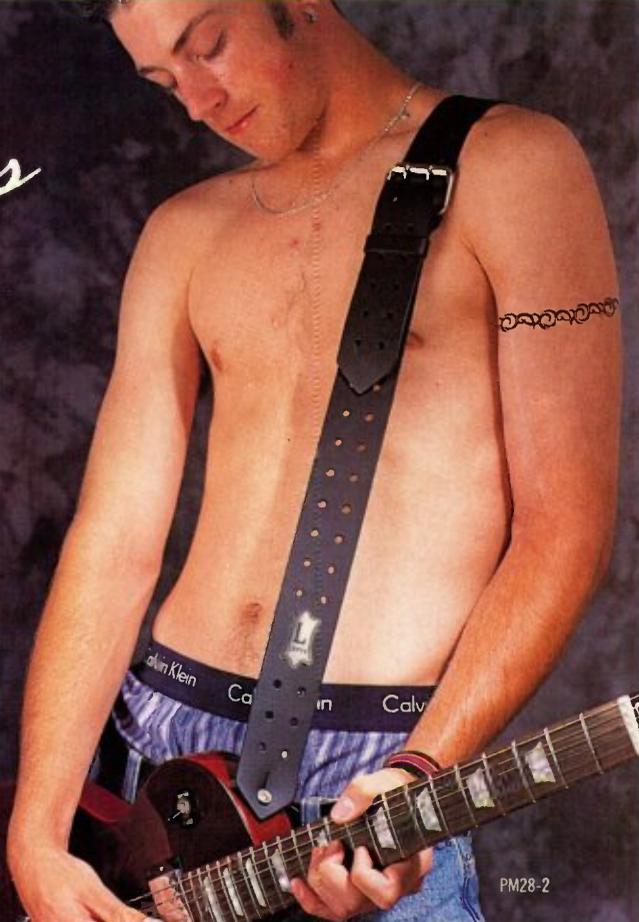
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2001

A GUITAR

by Martin McQuaig

In Stanley Kubrick's 1968 film *2001: A Space Odyssey*, audiences were captivated by the imagination of a world 30 years in the future, when a fictitious computer called HAL 9000, might have guided them through space or even controlled their decision making abilities. At the same time, guitar players were no doubt thinking of what technology might bring them in 30 years, with innovations like MIDI, home-based recording software and the POD only figments of their imaginations.

With 2001 finally here, possibilities once only dreamed about in science fiction films are quickly becoming reality with a host of technological advantages available to us. A new century of guitar music is dawning at a time when artists are experimenting with the newest of the new and the very best of the old, in developing some of the greatest sounds ever put to tape (or, if you will, hard drive). There is more at the reach of the guitarist's callused fingertips now than ever before.

Canadian Musician has summoned some of the finest guitarists in the country today, from various walks of musical life: Juno Award-winning Flamenco guitarist Jesse Cook; Colin Cripps, producer, songwriter, and performer with Jim Cuddy, Junkhouse and Crash Vegas; The Tea Party's Jeff Martin; Sloan's Jay Ferguson; Bryan Adams's long-time guitar ace Keith Scott; multi-instrumentalist Levon Ichkhanian; and rocking blues singer/songwriter Colin James. Our panel of experts discussed everything from touring and recording to what they've seen and what they would like to see in the world of guitars in the future.

We've also included two special features this year: we offered two Canadian guitarists the opportunity to interview one of their guitar idols. Mike Turner from Our Lady Peace chatted with guitar legend Jeff Beck, and James Black from Finger Eleven got to probe the mind of Red Hot Chili Pepper guitarist John Frusciante.

Continued on page 54

JEFF BECK

by Mike Turner

It's Monday morning, 9:15 a.m. and, for a nice change, I'm at home. After a quick glance out one eye I conclude that the world can do without my presence for at least another two hours. Just as I fall back into a golden slumber ... RING!

"What? Yes? Hello?"

"Hi Mike, it's Julian, sorry to wake you."

"No, no, I wasn't sleeping ... much. What can I do for you?"

"We just got a request for you to do an interview."

"For who?"

"*Canadian Musician* magazine."

"But we just did an article with them."

"No, no, not interviewed *by* them, do an interview *for* them."

"Me interview someone? Who?"

"Jeff Beck."

"What? Are you nuts? What could I possibly ask Jeff Beck?"

"I guess that's what they think would be interesting."

"Really? Well, if they want me to do it I guess I'm up for it."

Continued on page 49

Jeff Beck • Mike Turner • John Frusciante
James Black • Jeff Martin • Colin Cripps
Colin James • Jay Ferguson • Keith Scott
Jesse Cook • Levon Ichkhanian

ODYSSEY



JOHN FRUSCIANTE

by James Black

My alarm went off, but didn't wake me. I was already up and had been for most of the night. It's not every day that you get to meet your idol. As the car pulled up to Toronto's Four Seasons, I began to have an ever-clearing picture of what it looks like to see a grown man shit his pants.

How many years had I been inspired and moulded by this guy's playing? How many times had I day dreamed about meeting him? And how many times had I fantasized about all the things I would ask him if I ever got the chance? None of that mattered now. I was already on the elevator headed up to his room with three pages of trite, over thought questions that were not really of any interest to me that seemed like the intelligent type of questions you would ask if you were a reporter. But I'm not a reporter; I'm a guitarist and a songwriter who is about to meet his biggest influence. There was no way I was going to ruin any of this by looking down at notes and talking about the same old shit that I hated being asked myself. As the door opened, we met face to face and my questions soared out the window as we talked about what has influenced the famed Red Hot Chili Pepper guitarist, John Frusciante, of late. Including his two hours of yoga earlier in the day, the big-breasted women of the Russ Meyer movie he watched earlier, and how Andy Warhol's movies influence his music. But let's cut to the chase: John's guitar playing.



Continued on
page 52



PURE TONE IS JUST A STOMP AWAY.

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JEFF BECK

Cont'd from pg.46

I have to admit I laid in bed for the better half of an hour thinking about it. I mean, Jeff Beck has been a legend in rock guitar for about as long as there has been rock music so it seemed surreal to think of being the guy interviewing him. That being said I knew I'd regret it if I didn't give it a try.

I suppose it's incumbent on me as a writer to give you, the reader, some of the history of Mr. Beck's career. In the mid '60s Jeff Beck replaced Eric Clapton in the Yardbirds whose line up had also featured Jimmy Page. Not bad for first real gig! In truth it wasn't his first real gig. In fact he'd been the guitarist for a group called the Tridents prior to landing the Yardbirds gig. After moving on from Yardbirds he began a solo career that has encompassed some 16 albums including two of the best selling (and just plain best) instrumental guitar records of all time, *Blow by Blow* and *Wired*. If ever you get to feel too confident about yourself as a guitar player it's helpful for your humility to attempt a Jeff Beck piece now and again. In fact, I remember a track from my personal favourite Jeff Beck record *Guitar Shop* called "Where Were You?" I was always amazed listening to it and made the assumption that there was no small amount of studio trickery involved in playing the guitar that way. Then I saw him play it live with no more than a guitar, a cable, and an old Marshall. It may have been even more beautiful live than it was recorded. I was devastated. Now I was supposed to ask him questions relevant to his music? At this point in my career I have found very little that really intimidates me, but this had me in a cold sweat! At least, I told myself, I could take my time and really prepare well for it and conduct a really well informed interview. I received his new record *You Had It Coming* late on a Tuesday and gave it a good solid listen. I found it interesting, and very inspiring. In fact, as I listened to it more and more, I became more enamoured of it with each pass. So by mid-Wednesday I felt comfortable with his new music. Then the phone rang again. It was Julian (from our management office).

"Are you ready for that interview?"

"Sure, what's the rush?"

"I hope you really mean you're ready - it's tomorrow."

"Tomorrow!? You're kidding right?"

"I'm afraid not. They'll call you from New York in the morning."

At this point I haven't even begun to consider a single question that might make sense. But having spent the last couple of days looking back on Jeff Beck's career I can sense one ruling factor: This guy really loves music. All of it. It seemed that was a great place to start: how did that love begin and how has he kept it so strong to this day? I planned to start with a question about his earliest stated influence, Cliff Gallup, the guitarist for Gene Vincent whom he paid tribute on 1993's *Crazy Legs*. The next morning I sat at the phone with the tape recorder at the ready, praying I wouldn't say anything too stupid. The conversation started with my question and that was the last time I thought about it being an interview. Instead it was a great discussion with a really nice person who happens to be a legend.

Mike Turner: The first question I have is: Do you remember what it felt like the first time you figured out, and mastered, a Cliff Gallup solo?

Jeff Beck: Yes, great! That was what kept me able to cope with school I think, just thinking about that in the dark times at school, that I was gonna go home and practice that.

MT: Is there anything that gives you that same feeling today?

JB: Well, there's a track on the new album called 'Nadia', and that took almost as much effort. It really took almost everything out of me to get that, just listening to the inflections of the voice, some of those mid quarter-tones. To try to get those to sound right was no easy task, and then hearing it back sounding really not bad, was one of those kinds of feelings you know?

MT: I was wondering about that, and you'll have to



Roy Timm

Jeff Beck, Mike Turner

excuse me if I generalize a little bit, but it might surprise the casual observer to find Jeff Beck recording an East Indian pop song in techno style. Do you find yourself digging around for new music all the time?

JB: What most people don't realize is that I've been experimenting with what's going on now way back. By using backwards tapes in our own way doing our own techno, in the Yardbirds, right from there we were doing *whatever*. We were winding up spools with irregular hubs so that the tape ran at irregular speeds, all that kind of stuff was experimenting with sound and that's what has always been going on. Now I know you're asking is why would somebody at 56 years of age want to be doing this kind of stuff?

MT: I think it's wonderful!

JB: I don't think that there is any particular kind of desire or agenda. We have sort of an unwritten kind of code that we have when we say "Yeah we want this kind of groove." We get a drum programmer to make a groove out of just nothing. They get white noise and then use a wah-wah pedal, or whatever and shape sounds from nothing. And that, to me, is exciting. It's like starting with a blank sheet of paper and before you know it you're cutting edge because you've dreamed up some *thing* and then all of a sudden you realize that there's many other people who are doing it as well. As we speak all over the world there's people slashing away at computers you know getting new sounds going.

MT: Regarding that, on the record there's some really interesting stuff done with editing. For example on 'Roy's Toy' you have the sound

of a car starting at the beginning of the song, and later on you cut that sound up to make a drum fill, or at least something that functions like a drum fill. With this in mind, I'm curious if you have misgivings about the use of editing with guitar, because even though it's able to get very interesting sounds, it goes out of the hands of the player and into the hands of an editor or an engineer?

JB: I did have a lot of concern about that in the beginning but then nothing else was happening you know? I didn't have project A or project B. I just had the one shot with a finite budget. There were no ifs, ands, or buts. We had to get in there and make a record. Let's get political, Sony wanted product to back up the last record in order to keep the flow going so we had to get in there and get some impressive product and I didn't care how it was done. We did spend two weeks with a band trying to whip up real band input, but that just doesn't work nowadays. The sort of music that I wanted to play just doesn't fit well with a live band situation. That may be okay for Oasis or some kind of grunge rock-and-roll, but we're trying to do explicit, seat of the pants techno with a guitar driven underbelly and this was a new horizon for me to go to. Aiden [Love, programmer] was so fast that within an hour of having a lick, we could turn it into a song. Rather than go trawling around the world looking for people writing suitable material I found it was right at the end of my fingertips. I'm not the slightest bit worried about how people will perceive the album in terms of the technical side of how it was arrived at. As long as it arrives and does something for somebody, then however we got to that point is fine with me. The guitar is as it was played, edits were used, but it's still playable and it's better live in some ways.

MT: It seemed to me that editing is employed more on your record as a creative tool. I'm curious about your impressions of the dark side of that tool. It's possible now to take people that aren't particularly musically talented and use technology to make them appear that they are.

JB: I was just trying to be driven by the excitement of techno, you know? What I've seen on TV some of these outrageous gatherings of people; it's sort of like Jesus' second coming with 50 million people hobbing up and down and there's just a bass drum going. With almost nothing – just some kind of cerebral keyboard sounds. I thought 'This is exciting as hell but nothing happens!' (laughs) *Nothing!* There's no solo to marvel at, there's no riff – just a bunch of chords – kind of feeding a musical drug to someone who's already drugged out on something else. I am very interested in the psychology and with what makes people happy. Anyone that could be happy with one or two chords and a bass drum thudding around and very little else, just a filter going over a bunch of white noise or an analog square wave or, will like this record because it's a real person playing over that. That was the idea instead of getting together in the back of someone's house and writing a boring song. Just get instantaneous action from the programmers and tell them what you want and monitor everything they're doing, every single flick of the wrist is monitored as it would be as if they were playing real drums.

MT: If you were to give a guitarist who is just starting out one piece of advice, considering where guitar music has been and when it may go in the future, what would that advice be?

JB: That's a very difficult question to answer because there are so many angles that one could come at it from. One is from wisdom, where you could say that if you have the slightest interest in the guitar it should be pursued to the bitter end! Give it at least a couple of years. If someone has the natural talent, they're not going to be asking that question. If someone is just browsing, window-shopping say, just make sure you want to do this because you can have a heck of a life ahead of you. Then just practice eight hours a day, or not practice eight hours a day, just practice whenever you're not doing anything else. Pick up the guitar and play it because you don't get anywhere without that.

MT: What advice would give the young musician not specifically a guitarist? Just someone who felt the need to play music by any means possible, whether it be when their home computer or an oboe?

JB: What words of advice? I would say go out and browse through every single CD that you can lay hands to that looks attractive to you. And just get as much ethnic, world music around you to make sure where you want to go. Don't just get yourself in a rut in the first place and find out that's all you been doing, that wastes a heck of a lot of time.

MT: Going back to the equipment, you've been playing the Strat for years, it's probably one of the most effective

machines ever made, is there anything particular you looked for in a guitar?

JB: I suppose when Fender started taking an interest in me some 20 years ago, in 1981, they really pulled the stops out. Fender was having a rebirth and they had sort of gone down the pan during the CBS period. They then started their custom shop and things got really good. We've worked well together – no problems. They put a guitar in my hands once with no varnish on the neck, and they said 'Of course we'll finish it when you like it,' and I said 'Oh no, I don't want that' and they didn't want to give me the guitar without it. So I said 'Look, by the time I'm finished with it there isn't going to be any on there anyway,' so they reluctantly gave me a canary yellow Strat with a nice neck on it and I played that for a good couple of years. Then they asked me what else they could do to make it more *me*. I said just make it like you did in 1957 and that'll be fine! They wanted push buttons and trick gizmos but that never really felt like me.

MT: You said in another interview that you've got this simple machine, this piece of wood with some wires and five springs on it and yet it's capable of so many sounds – why mess with it further?

JB: I'm not against putting anything on it that makes it a better thing or easier for some folks to play, it is a challenging tool, but if you make it any easier to play you would just plug in and it would play itself!

MT: On this record you use mainly the Strat and the new Marshall, and you've always advocated simple guitar gear...

JB: In the first place, I can't be bothered going to the shops to sniff out new gadgets!

MT: What do you have to say to the people who tend to obsess about the equipment rather than the music. I'm sure that you could go on the Internet and find massive diatribes regarding the exact nature of the equipment used during each phase of your career.

JB: I've just been one of those people to steer clear of those things. I want people to hear the string and the amplifier doing its stuff. If you have anything in between you're cheating in a way. You're sounding a million times bigger than you really are. There are lots of guitar processors out there that have an instant huge sound, but it's almost like a cheap print as opposed to the original. Also when the string bends on a pure amplification system you get a tonal variation that you don't get with a processor. It's such a linear thing. The processor actually boxes and squashes the sound down into a stylistic blob. Jimi Hendrix's sound was the best – every time he touched the guitar it sounded different. *That* is the sparkling magic about having an honest amplification system. If you use a lot of compression and gating you're going to sound like all those ghastly mid-'80s pop records where they even had chorus on the heavy metal guitar solos!

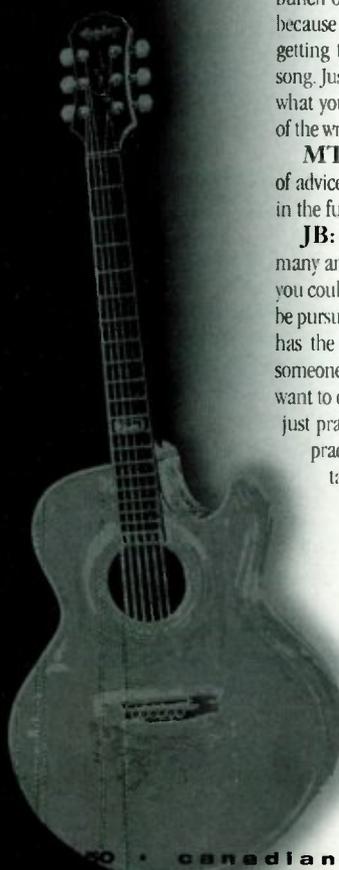
MT: You obviously have a huge reservoir of technique to draw from when you're playing, the product of your time as a player. When you find yourself in need of a new technique are you the type that breaks it down to little increments, develops exercises to improve those increments or do you just keep playing until you get what you're hearing in your head out?

JB: It's a little bit of all those things, but the first thing I look for is 'what is the song before me?' Is this something I'm going to write? And if I do write something, am I going to listen to it tomorrow and like or hate it? When I was listening to that track 'Nadia' in my car, I remember listening to that song again and again. If the song has an effect on me, puts a slight lump in my throat – that's what I look for. It's got to do something to me to makes me go 'Jeez, that's a gas, you know? That rhythm there,' or just the way the note tapers off. If it makes that reaction beyond, shall we say, on a scale of 1 to 10, a 5, then you're away! If it comes to 9, you've got to stop the car and get out your guitar!

MT: Finally, is there anything really safe to eat on the menu in a truck stop?

JB: (laughs) Get grilled cheese probably, or look over the truck driver's shoulder and see what they're eating! CM

Mike Turner is guitarist for Our Lady Peace.



JOHN FRUSCIANTE

Cont'd from pg.47

James Black: How do you write music? How do you form ideas?

John Frusciante: When I play the guitar or when I write music, I don't do anything unless it's an idea in my head first. I don't let my hands just do whatever they want to do. I don't play things as far as just not think about it, just do whatever my subconscious lets happen, happen. I have to have it perfectly formed as an idea in my head to feel that it's worthwhile. I'll sit there and do nothing. If I'm at rehearsal with my band I'll just listen to them play. If I don't feel any music inside me, I just won't play until I really hear something in my head that's worth playing. Or I'll play one note every bar or whatever. I don't do something unless it's an idea. To me when you hear things in which the idea is solid before the execution of it the feeling is much more pronounced and much more definite.

JB: That brings to mind the solo in 'I Could Have Lied' I wanted to ask you about it because it has always been a favourite and it has that feeling to me that beyond the notes that you're playing there's some other magical emotion attached to it. When you're doing solos do you have it all mapped out first and then it's just a matter of execution?

JF: That solo that I played on the record is pretty much the exact solo that I played the day Anthony [Kiedis, the Peppers' vocalist] and I wrote the song when we recorded it on my 4-track. It was a real heavy day. He was really feeling bad about this girl who didn't like him who he really liked, and we drove around talking about it all day. It was raining, really rainy. He wanted to write a song about it and I came up with this music and he went to his house and came up with the lyrics we put our two things together and we recorded it, then I just did the solo. It was improvised, but every note that I played I was still imagining it before I played it. Which isn't always how I played back then, sometimes back then I would do what I was just talking about. Just let my hands go wherever they went and separate myself from it, which I learned a lot from. But that solo I remember I was very much trying to have every note be in its perfect place. When you've got feelings to work off of, like the fact that it's raining, or the fact that your friend is feeling bad, the ideas that appear in your head before you execute them have more weight. The ideas that come naturally to you at those points are going to be the thicker kind of feelings.

JB: I would say that no matter what environment I listen to that song in I would get that vibe, of a rainy day. With your new album [*To Record Only Water For Ten Days*], which I love by the way, are there those kinds of memories attached to every song, a certain weight to every single note?

JF: Thanks. A lot of the feelings and a lot of the images in the words are rooted in a period of time where I would have a lot of visions. It would be like I was dreaming but I was awake, but I would see a film in my head. I've always had all of these voices in my head since I was a little kid. They always kept me interested in life and always said interesting things to me but we didn't really start working really well as a team in any way until I was 21, but it was short lived. Then went another few years of absorption, where I wasn't really producing that much with my life but they were telling me a lot of things and they were teaching me all kinds of things. For the last three years, we've been working in conjunction with each other again. I feel like it was those years of absorbing all the things that they had to teach me, has gone into every one of these songs, and everything to come.

JB: Do you write lyrics from beginning to end or are they just pieced together from different writings you've had?

JF: When I write a song I finish the whole thing. When the idea comes to me I write all the lyrics in one sitting, sometimes it takes two or three hours, or maybe longer, or maybe shorter. But I don't stop until the song is finished until all the lyrics are written. I'm very disciplined just about the craft of writing songs and if I can't think of words for a song then I just figure it's not meant to be a song if no words come to me but usually they do.

JB: Your earlier solo stuff was very bare bones, mostly just a guitar and a voice did you use keyboards and drum loops on this new album as a result of having too much to say, so much that just the guitar wouldn't do?

JF: Well that was just the sound that I heard in my head. A few years ago, about four years ago, I'd pretty much been painting for five years but I was really starting to think about music and really thinking about the possibility of making a third record. I felt that I had written some really good songs in my life but I knew that the versions of the songs that I'd released weren't the ultimate versions of those songs. I felt like the versions that I'd released were beautiful and they were perfectly repre-

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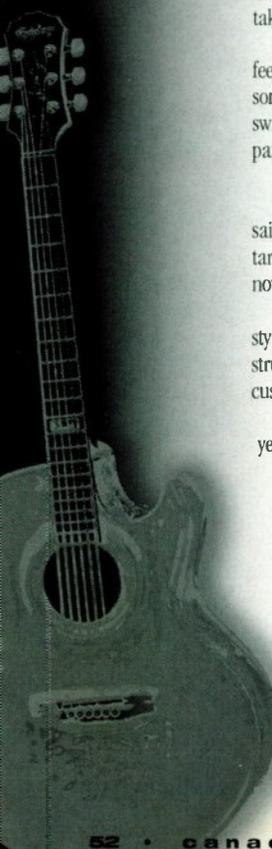
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sentative of a feeling and a time but they didn't have any drums and they didn't have any bass. They weren't fully orchestrated songs. I just felt like the feelings of these songs I used to write what would be the way to make them full because it never sounded right when I played them with a bassist or a drummer.

JB: Why was that, just not on the same page?

JF: Maybe I was just playing with the wrong people but it never sounded right to me. I didn't really know about the vocabulary of electronic music because I didn't really listen to much electronic music. I think the only completely electronic music I was listening to in 1991 was the Residents. They do have some completely electronic things but even they're not completely electronic.

JB: Did you listen to Depeche Mode or anything like that?

JF: Now I do, but at that time I didn't. I was hearing Depeche Mode type sounds in my head when I would hear my music but I just didn't have any friends into it. When I finally started listening to stuff like that, about 3 1/2 years ago, Depeche Mode and *Homogenic* by Björk, I was hearing all these sounds that I had been hearing in my head for all these years. I'd been writing songs but just didn't really know they were possible.

JB: Would you say your writing was limited to the extent of what you were listening to? Or are you someone who shies away from listening to all kinds of music because you want to maintain your own original, personal vision?

JF: I listen to everything. And back then I was listening to a variety of music it just didn't include completely electronic music. At that period in my life, when I made my first solo record, I was listening to things like Eric Dolphy and Charles Mingus and blues people like Robert Johnson ... ragtime people like Blind Blake.

JB: I read you were into Syd Barrett.

JF: Syd Barrett, Captain Beefheart. That was the kind of stuff I was listening to when I found myself as a songwriter. But it all lead to a period where I didn't write songs at all. My music became so scattered and all over the place that it wasn't really focused and I wasn't really making coherent songs. So three years ago I decided it was going to be my objective to pull myself together and really do some things that were focused and whatever music I was going to make I wanted it to be the best that it could be. I felt like I know the feeling that is John Frusciante's life. I know the feeling that is John Frusciante's music. I have to make music that is exactly that feeling, and music where that feeling is in as simple of a form as absolutely possible.

JB: How do you go about picking the right sounds? On this new record there's so many great guitar tones and keyboard sounds, did you take a lot of time to mic your guitar, or was it just set up and go?

JF: I don't know anything about engineering. I'm just going by the feeling in my head. I have this sort of building, built in my head, of the song. When I'm flipping around on my synthesizer, turning knobs and switching switches when I hear a sound that can be used it locks into a part of the building in my head.

JB: Have you always done that?

JF: No, this is just the way it's been the last couple of years. Like I said, when I made my first record I didn't know I would hear just the guitar chords and the vocals and I would hear feelings in my head like I do now but I didn't know what corresponded with those feelings.

JB: Would you say that rhythm is a huge part of your guitar playing style and your writing style? Not so much notes but I find that your strumming is always so strong, it's like every note you hit has its own percussion to it, is that a big part of the way you hear music?

JF: My right hand is something that I've worked at in the last three years, at making every kind of muscle that could be used in my wrist strong. I noticed that when I was a kid and I would practice guitar

I would play a scale over and over, but I was using hardly anything, I was using these two little muscles in your wrist to do a scale. It's a very small portion of what you have as far as musculature in your wrist on your right hand. In the last three years I've concentrated much more on all the different ways to hit the guitar - making all the muscles strong that there is in the wrist. Johnny Ramone, as far as I know, was the first guitar player who wrote a multitude of songs where he was always doing down strokes, he never did any up strokes.

JB: I noticed that in *Funky Monks* [1991 video chronicling the recording of *Blood Sugar Sex Magik*]. When you're recording 'Soul to Squeeze' you're playing it all down strokes.

I realized that that's why it sounds so good. So that's something that you've practiced and obsessed over?

JF: That's what punk rock is about. Once in a while you get a punk rock band that doesn't do that but that's how most good punk rock guitarists play. I find that by being good at that I have a lot more to work with when I'm playing funk, or reggae.

JB: So it always starts with a guitar and then you add the other stuff later?

JF: It starts with a guitar in the writing of it and that's always the main element in the songs. But the first thing I do when I record is record the drum machine, program the drums first because you have to. (laughs)

JB: Did you find that you had to readjust as a guitarist playing with a machine versus a live drummer as far as character and maintaining a human quality?

JF: No. Lately I've been playing with a real drummer - I found a drummer who thinks the way I think and plays the way I would play if I was a drummer. It's been working a lot, but it's because my new songs have a more natural kind of feeling than the songs on my album. To me, the songs on my album, when I wrote them, I was imagining them having this sort of mechanical kind of feeling. That was the kind of music that I imagined myself making three years ago, for my next record. I wanted to make music that was like the paintings that I wanted to do but wasn't capable of doing, which would have been these machines from other dimensions or machines you wouldn't find on this planet that were warm.

JB: I'd say that you achieved that. There seems to be a very fine line that you can walk to have all of these electronic elements, but still have it be a guy and a guitar. How does it work with the Chili Peppers, being one of four guys? Is it a different John represented in the Chili Peppers than your solo stuff? Would you want people to say that these are two very different musical people?

JF: Yeah. The way each person plays in the Chili Peppers is very much the result of the way the other people play. When Anthony writes his vocals, he doesn't feel like he's responsible for the vocals for a song that he wrote. He feels like it was our music that made him sing that way and that made those words come to him. He thinks he was just listening to the music and it was us that made him do what he did. I feel like the way I play guitar is completely a result of having Flea playing bass with me. If I didn't have that I wouldn't have the style that I have. If any individual person in the Chili Peppers made a solo record, it wouldn't sound anything like the Chili Peppers. I've been writing music since I was a little kid. Since I was 11 years old, when I wrote my first songs and I'm lucky enough to have two musical lives.

JB: Where you playing guitar at 11?

JF: That's when I started.

JB: What were your reasons for starting? Who were your favourite players?

JF: It was punk guitarists. It was Pat Smear from the Germs, Greg Ginn from Black Flag, Greg Hetson from the Circle Jerks, Steve Jones in the Sex Pistols and Johnny Ramone.

JB: I heard somewhere that before you were in the band, you used to jam along to the old Chili Pepper albums. Is that true?

JF: Oh yeah! They were my favourite band. I knew all the guitar parts - all the bass parts. I used to see them constantly in clubs - they were my favourite. I used to just think about them all the time.

JB: I've found that when you finally get a glimpse of what goes on "behind the scenes", when you see what really goes on behind closed doors, that it's a bit of a let down. Is it still as magical for you now, being on the other side?

JF: It's more magical than ever.

That's when we were cut off. Our time was up. I got the feeling from John, as I packed up my stuff, that we both could have sat there for hours talking about Robert Fripp, King Crimson and other things we don't normally get to talk about, but all great things must come to an end. And this *was* truly a great thing. An event that I will never forget and a glimpse of "behind the scenes" that was far from a let down. CMT

James Black is guitarist for Finger Eleven.

Cont'd from pg.46

On with the show...

CM: What piece of equipment have you found in the past while that might have excited or changed the way you play?

Colin James: As far as writing in the studio, me and a billion other people have really taken to the POD, just because it's so simple and quick and you don't have to fuss a lot. There's no leakage, so if you've got a small studio and you don't want the drums to be leaking into mics, it works pretty well.

Colin Cripps: The POD works great for some things. I also just purchased an Axxess MIDI controller system that is giving me a leg up on live sound changes.

Jesse Cook: I moved over to a G-Force by TC Electronics just because it had a few more features for live, like its built-in compressor. The funny thing is, a lot of the features on it that are terrific for electric guitar like flange, distortion, and overdrive, of course you would never use on a nylon string guitar. It doesn't make sense. But there are enough other features on the G-Force that I was still pretty happy with it.

Jeff Martin: TransPerformance is a company out of Colorado and what they've done is developed this little mechanical computer that goes on the bridge of a Les Paul. There's been some tuning things out on the market in the past few years that are digital tuners where the strings don't change but it's just through hexagonal pickup that the pitches change. But with this guitar it actually mechanically tunes the guitar perfectly and in 1.5 seconds. The company, as far as doing the prototypes, they gave one to Jimmy Page and they gave one to me, just because of all the tunings that I use for Tea Party's music. I think in any given concert, we can play a two-hour concert where every single song is differently tuned. What it's allowing me to do now is, I can write songs with three different tunings, a tuning for the verse, a tuning for the chorus, a tuning for the bridge, and I can play it on the fly.

Levon Ichkhanian: I recently got a 'Glissentar', an 11-string, fretless, acoustic/electric guitar with nylon strings made by Godin. Its creation was inspired by the Oud. It is unique as it allows micro-tonal playing along with a very different sound than a guitar due to its fretless nature.

Keith Scott: I guess I got into the computer as a recording device, but really it adds so much more. It would take me a lifetime to figure out how to use some of these programs, but it's phenomenal what you can add. Beyond just a floor-mounted effect or something you'd plug in at a studio, the computer has really added a great dimension to music production.

Jay Ferguson: Not so much guitar-wise but we're recording our new record using Logic Audio, and I find that's a revelation in making records. You can record things, and the editing possibilities are just outrageous. I also picked up one of those POD machines. I don't know if we've really used it in studio recording. For home use, it's awesome.

CM: Have you achieved an ideal on-stage rig?

Keith Scott: I have tinkered with it over the years. It's basically metamorphosed from one amp, like an amp head and a 4 x 12" cabinet, to a multi-preamp, power amp set-up with a MIDI controller. In the last few years I've gone back to just running a Marshall and a Vox in tandem with a couple of floor pedals. Since then it's kind of grown because I keep adding pedals so I've got to get a proper switching unit in order to keep the noise levels down and it's just getting way out of hand. But ideally, I plug right into a nice little amp with a favourite guitar and you can do a lot with that.

Jeff Martin: I use two Matchless Super Chiefs 120s and I have four, 4 x 12" Matchless cabinets. There's an interesting thing about the one head that I have, the number one head Matchless. Mark Samson who is the founder of Matchless, he was based out of Los Angeles, and when Tea Party was doing *Edges of Twilight* at A&M Studios, he came by and wanted to show me this amp he was making. Nobody knew what a Matchless was at that time, and he set up this Super Chief and I turned it on with one of his cabinets. You know that day when you first turned your Marshall on, and it sounds perfect but it never sounds like that again? Well this Matchless was like that every time I fired it up, so I had to buy it.

Colin James: Right now I have an ideal rig, but you can always improve something somewhere. I use a Bradshaw pedal switching system which I beat the crap out of every night. My poor guitar tech is constantly dealing with this breaking-down wooden box that we've surrounded it with. I stomp pretty hard, so I tend to go through a lot of switching props. I have an A/B switcher, with a typical Marshall head carrying a Marshall vintage. I also bought a Matchless (Chieftain), before they went out of business, and I'd shelved it for a while because I tended to use the Matchless pedal with it which is a really noisy and annoying pedal. Finally I pulled the pedal out, and it's really amazing, I really never gave (the Matchless) credit before. Its clean sound is truly one of the best ones I've heard for a nice Fender or Vox-emulating sound.

Jeff Martin



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Colin Cripps: I've been a Vox AC-30 fan for 15 years, so I still rely heavily on them for my sound. I also incorporate either a 1965 Deluxe reverb, or my Bernie amp, as a stereo split. I also use a 1966 Park or 1959 Fender Tweed Deluxe if I can get away with it. Pedal-wise, I always have an Ernie Ball volume pedal and a Big Muff. I just redid my board to add some more coloured pedals, like a Univibe, Pearl Flanger, Mutron octave divider, Dunlop Basswah and a Line 6 delay modular, which I think is a great bit. Guitar players are always bombarded with new pedals that promise to help re-invent things, so I try whatever sounds like it might add a new direction to work from.

CM: Is there anything in your guitar closet you aren't using but can't bring yourself to get rid of?

Jeff Martin: When playing live, I can't really use the Rickenbacker 12-string that I used to compose 'Heaven Coming Down', because basically I have the loudest drummer in existence and he just won't allow that guitar to play. Because of the volume that The Tea Party plays at, the Rickenbacker just isn't conducive. It's just not going to come through because of feedback problems and whatever else.

Colin Cripps: I have some goofy guitars like a 1967 Idol that everyone laughs at. Somewhere down the road it is going to shine on a recording and become cool, so I can't bring myself to get rid of it.

Colin James: I've got some really nice vintage Fender amps, like a Fender Pro with a 15" speaker that I love. But it's too ginger to take on the road. It made a little more sense with the Little Big Band than it does right now. Now that I'm back into the rock show, I've shelved some of my more traditional stuff.

Keith Scott: I think because of this whole trend toward the POD and model devices for amplifiers, I tend to get lazy and I don't use the amps as much anymore. That's a shame because I had started to amass a pretty good collection of little amps and they all have their own character. I tend to turn the POD on just to get the idea down and I get a bit lazy. I should pull things out, plug them in and spend the extra 10 minutes.

CM: Who were some of your early guitar influences and how have your influences changed now that you are a professional musician.



Jay Ferguson

Jay Ferguson: When I first started getting into guitar playing and buying records, I liked Peter Buck on the first couple of REM records. He played a lot of little melodic lines as opposed to just bar chords all the time. After him, and probably still my favourite guitar player, was Johnny Marr from The Smiths who to me is the complete musical brain. There's a lot of times where he's not playing chords at all, he's just playing this melodic line that goes through the whole song, with the occasional chord. It's just so inventive and he covers so much ground. Also a really

great guitarist when I listen to the records is Joni Mitchell. She's someone who I think is always recognized as a great songwriter, and sometimes people don't talk as much about her guitar playing, but I would put her right up there with my favourite guitar players.

Jesse Cook: When I was a really young kid, I loved Manitas De Plata, and when I was in my teens, I loved Al Di Meola, Paco De Lucier, John McLaughlin, that whole guitar trio. I was just amazed by it and couldn't believe those guys played so fast. And that certainly formed the foundation for a lot of the technique that I developed in my late teens. And as I got older I got more interested in Flamenco Puro and traditional Flamenco. Also, I really like The Gypsy Kings for their production technique with that driving rumba rhythm and wall of guitars that they produce. I love that.



Colin James

Jeff Martin: I think when I was a teenager, for me it was the holy trinity of you know, Page, Hendrix and B.B. King. And then, when the band started when I was in my '20s, I really kind of shifted over to World music, players like Ali Akbar Khan, and Ravi Shankar, and some of the really great Persian instrumentalists. That's where I went with my ear to listen, because to a certain extent rock guitar is rock guitar. I don't find it very interesting, or challenging the way rock guitar is being played now. If you listen to those Hendrix records, or listen to *Houses of the Holy* or something like that, that's guitar playing on the edge, you know what I mean. They weren't afraid of making mistakes, it's just pure passion.

CM: If you could get your hands around any guitar in history, not including one you already own, which would it be?

Jeff Martin: I've been a pretty lucky man, and I pretty much got everything I want. Sure I'd love to steal Jimmy Page's '59 Les Paul, I almost did once. I was lucky enough to have stayed at his house during the first Page & Plant reunion tour. When they were off the road, Jimmy would like to have all of his guitars at his house. So they were all lined up there, and there was the double-neck, the '59 Paul, and I just thought, "Hmmm, would he notice?"

Jay Ferguson: For a long time it was a 1960s Rickenbacker, and I finally found one last year. Because I grew up in Halifax, and you never find Rickenbackers in Halifax, so I was pretty excited about finding that. Guitars that I love the look of are like those old Gretsches that Eddie Cochran would play, or to be honest, the old acoustic guitars that the Everly Brothers used. The way they sounded on records was awesome.

Keith Scott: I've always been a huge Clapton fan, and I'd love to get my hands on that multi-coloured painted up SG (1961 SG/Les Paul) just to play it and see what it was like. I know Todd Rundgren



Keith Scott





Keith Scott: I saw this kid a few weeks ago in a club here, a fantastic slide player named Derrick Trucks. I think he's the son of the guy in the Allman Brothers. He's like 18 years old and he just stood up there and played so sweetly, that I thought, "Wow, somebody is totally getting it here." It was fantastic. He's obviously on the right road and I felt really good for him that he was getting such a great thing at such a young age.

Jay Ferguson: Matt Murphy who's in the band The Flashing Lights. I think all around he's quite musical and a really good guitar player. Another guy who's really good is a guy named Ben Dunning who's in a band called The Local Rabbits, I just think he's really inventive.

Colin Cripps: Ian Thornley, Ian Thornley, and Ian Thornley. And also Luke Doucet. Watch out!

Colin Cripps

has owned it for the last half-dozen years or so, and I think he just offered it (at auction). I don't know if it sold or not, although I'm sure they were asking a lot of money for it. If that is in fact the same guitar he used on the early Fillmore tours, just to play it would be just a gas. Who knows, maybe someone I know who bought it and I can go down and bang on his door, and see if he'll let me play it.

Jesse Cook: With acoustic guitars, some people feel that they die after they find their peak at five or six years old, and then by 20 years their life is sort of over. I think that might be true. I think another theory may be that guitar manufacturers are simply getting better and better, and so when you listen to those old Ramirezes from the '60s they don't sound as good because they just weren't making them as good then as they are now. The guitar that I have is a Conde Hermanos (a company that was created out of the storied Ramirez factory in Spain). Conde Hermanos are the new top dogs and guys like Paco De Lucia play them so for a long time I've wanted to own one. A few years ago, I finally went to Madrid and spent a week trying out different guitars at the shop and finally picked the one that I love. They're made by hand and there's only a few of them out there. They also have an incredibly long tradition there so I was really thrilled in getting this guitar.

Levon Ichkhanian: A Stradivarius Guitar.

CM: Is there an up-and-coming guitarist that has caught your eye, that deserves a little more attention?

Jesse Cook: The last few years I've been a really big fan of this guy, Vicente Amigo, in fact the Fandango Nuelva piece on my last album is called 'Querido Amigo', because I'm in sort of homage to Vicente Amigo. His style is amazing, he's not only a great technician, but also he plays with what they call 'Duende' (a Flamenco guitar term that loosely translates to 'Soul' in English). He's just a wonderful, wonderful player and he's not really that well known in North America. He's very well known in Spain and I'm sort of hoping that he's going to start touring outside of Europe soon because he's just great and I think the whole world should get to hear this guy.

Levon Ichkhanian: Acoustic fingerstyle guitarist Peter Finger from Germany, Flamenco guitarist Vicente Amigo and the phenomenal guitar trio of Sinti. They all have their original sound and are very inspiring.



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CM: Do you have any warm up tips or advice for the young guitarists out there?

Jesse Cook: People often wonder how to play really, really quickly and it's the age old tradition of if you play really slowly, bring clarity and precision to your playing, in the long run it will get you there faster. Because if you're constantly trying to play faster and you're making mistakes you're just messing yourself up in the long run. We have a violinist in our group, and he was doing this exercise where he doesn't even touch the bow to the strings. He goes through the entire motion of bowing but with the bow about an eighth of an inch above the strings. And he does it really slowly just to teach the muscles in his hand exactly what the motion is, without having the string there as an anchor. I was so impressed with that, that I started doing a similar type of thing with a guitar but more so just going really slowly and going back to the absolute rudiments of technique but really, painfully slowly. That night in the show I could feel the difference. For a while I did some stretching exercises but I actually found that my hands would actually start to feel worse when I did them.

Colin Cripps: Drink lots of Diet Pepsi, stay up late, play with the TV on, and wear platform shoes when performing.

Keith Scott: I have to warm up for at least 20 minutes before a show, or else I really struggle I don't know why. I love to just noodle and play a lot of stuff and then when I get on stage I can just relax. It's more of a physical need than a mental thing. Maybe it's like getting your brain in step.

Colin James: I'm a totally non-schooled musician. I flunked music in high school and took a lesson for about a week, so I wouldn't be the guy to consult on this issue. I guess if I have anything to say it would be, don't take your hands for granted. Instead of lifting that Hammond down the stairs, maybe think twice and go grab some gloves or don't do it at all. I've got one kind of crazy finger, from spraining it that I kick my ass about now. I didn't quite bust it, but it mended funny. It's no big deal and it doesn't get in the way too much, but I guess I would say 'don't take your hands for granted, because you are not immortal.'

Levon Ichkhanian: Carlos Santana once told me that music is related to life in the following way: 'The life story of human nature, their environment and their experiences.' In other words, music should always be a personal statement, coming from your heart and shaped from your life experiences.

CM: What are some other stringed instruments you dabble in, and do they help further your understanding of the guitar?

Keith Scott: I do play a little bit of mandolin, I have a banjo. Somebody will ask if I can get a mandolin sound (on my guitar) and I'll grab a capo and throw it way up high on the neck and try to go up an octave or something. Basically it makes you think in a different way and sort of forces you to try new techniques. A simple thing like a capo which a lot of people think just changes the key, can really make you think differently about how you play and how you approach, you have to switch; octaves around or switch voicings around on a guitar. Another great thing is dropping a string down in tuning a whole step. Just pick a string and away you go and you can create all these new chord ideas. You have to think differently. I think my biggest obstacle is when it comes to creating is looking for new avenues and it's simple little mechanical tricks like that that can open up a big door for you.

Jeff Martin: The Oud, you definitely don't see that in Rock music. Pretty much any of those stringed instruments that I play you don't see around. I have a Sarod, which I purchased in San Francisco. One of the most famous Sarod players in the world, Ali Akbar Khan, has a school for the Sarod in San Francisco. He also has an instrument shop there as well, where I bought one of his old Sarods, which is very old - it's from the 1940s. I've got a 1916 Gibson Harp guitar that I pull out once in a while and I'm pretty partial to an instrument from Iran called a Tar that will be on the next Tea Party record.



Levon Ichkhanian



Jesse Cook

Levon Ichkhanian: Other than guitars, I play a number of stringed instruments including Oud, Bouzouki and banjitar. All these instruments have their own sound characteristics and specific technical discipline in playing them. I find playing this variety is very beneficial to my overall musical vocabulary as it opens up new ideas and approaches due to the crossing over of phrasing, ornamentation and technique as I interchange between them.

Jay Ferguson: When we switch up instruments on stage, I really like playing some of Andrew's (drummer Andrew Scott) songs. I get to switch to bass and they usually have really good bass parts worked out.

CM

Martin McQuaig is a St. Catharines-based freelance writer.

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an interview *with ron hawkins*

Early in your career, your lyrics seemed to draw from a lot of life-lesson type stuff. Do you still like to write that way?

When I was in my early twenties and writing songs, politics were always of large concern to me. I was a Marxist for most of my life until I was about 30. So in the '80s I was writing songs that were tackling major socio-historical subjects and a lot of world politics subjects. I had done a lot of self-studying about the world and about history, and so I felt that I had some authority to write about it. But at the same time there was no personal life experience

involved in it, so some of those songs weren't bad, but they all were sort of tarred with the same brush. To me, they rang slightly false; I hadn't learned quite yet, or hadn't had the confidence, maybe at that point, to realize that what was happening in my life could be, if expressed the right way, universal and could strike a chord with people. For several reasons which are probably way too in depth to go into, I had a sort of life epiphany in 1990. I felt I had turned a corner with regards to writing lyrics anyway, and I just felt this incredible renewed naivete – almost this renewed innocence and passion for this city (Toronto) – and I really got in touch with my own hometown in a way that I hadn't before. I also had a couple of very important romantic things happen to me at the same time which only made me that much more impassioned about the city. A lot of it involved trying to figure out, at least, my near future which involved a lot of drinking and wandering around the city. Needless to say that's what both *Shakespeare My Butt . . .* and *Hallucigenia* (his two albums with The Lowest of the Low) are pretty obsessed with; ideas of trying to figure myself out, and trying to figure my city out. And, in a way, if I could figure out what the city means to me, then I can also figure out a lot of things about myself.

So then you got to the point where you became more of an observational lyricist?

Yeah, you know the lives of my friends, the life of myself, the life that I see right outside my window, is as profound and universal as writing about South Africa or writing about Korea or whatever. So I started writing feverishly like that, and the more you do that, the more you learn how to express the everyday things in your life in a poetic way. But because I had sort of claimed this style for my own, this journal entry straight-shooter kind of thing, I was very skeptical about using too much metaphor and too much artifice. So I wrote the two Lowest of the Low records and slowly I came out of my prejudice against metaphor

by listening to people like Tom Waits and a lot of other things that were happening in this city, like John Southworth. I got a little more comfortable, saying, 'sometimes you can tell other people's stories and you can make up stories to illustrate a point, and it doesn't necessarily mean you're not being honest or you're being too full of artifice.'

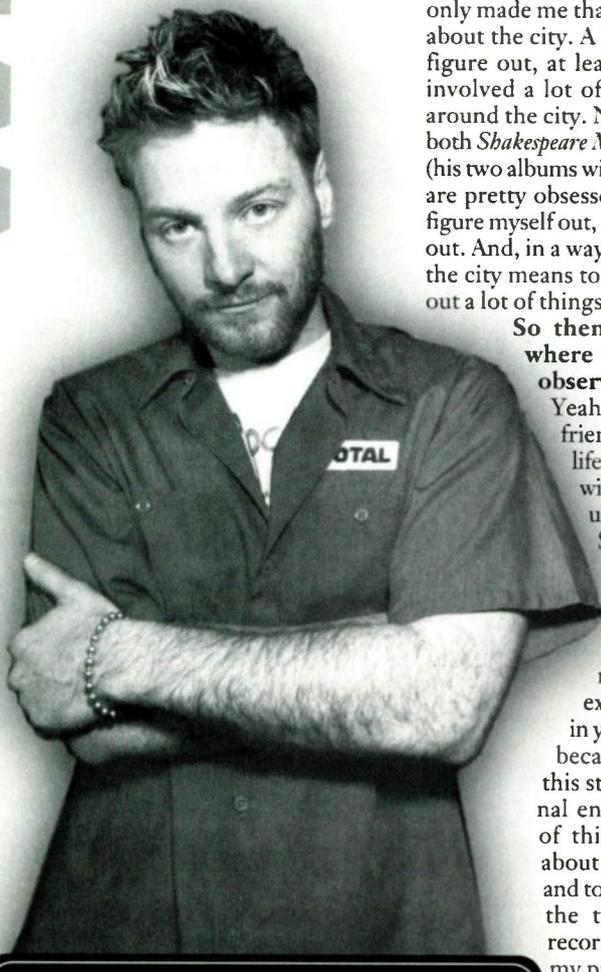
How do you adapt lyrically to the different styles you've played on your last few albums?

It's funny because (The Rusty Nails) did get thrown in for a while with all these new swing people. We had like three songs on a record that might be close to that, and then we were back to other styles like pop and ballads and punk rock and (the swing classification) was sort of unsatisfying to everyone involved. I'm not the kind of person to just say 'well I'm going to write an album full of alt-country,' and then do it. I might write two songs like that, then a punk rock song will come out, and then a pop ballad will come out. And that's what my records have been like.

And is that what Crackstatic is like?

No. The new one, in a way, is the most focused of the bunch. But the way we focused it was leaving off a few of the ones that would have broadened the spectrum too much. It sort of falls in the range of most of my early influences like The Clash and Elvis Costello and stuff like that. It feels pretty much like I've come full-circle and in a way these are my first influences, they may wind up being my last influences, so, when all is told, that might be the thing that I do best.

Ron Hawkins is lead vocalist, guitarist and songwriter with Ron Hawkins and The Rusty Nails. In the early '90s he founded The Lowest of the Low, who spawned such hits as "Bleed A Little While Tonight", "Salesmen, Cheats and Liars", and "Gamble", before disbanding in 1995. Recently the band reunited for several sold-out shows, while at the same time Hawkins has seen success with The Rusty Nails' second album Crackstatic, released late last year. The first single from Crackstatic, "Bite Down Hard" can be heard on radio across the country, and the video can be seen on MuchMusic.



by Ron Hawkins

mic selection

part III



by Jim Yakabuski

exercise your option

Life is full of choices and whenever I'm given the chance I like to have as many as possible. One of the only places on stage where it's possible to have a number of different choices of microphones is the kick drum. Because of the fact that the drum is rather large, a microphone stuck inside it is not in much danger of being whacked by a drumstick. You can even get away with putting a couple of mics in there.

If you have enough open channels to go this way, I strongly suggest that you do this. There are a few good reasons to indulge in more than one mic in the kick. One reason is, not all mics will give you the same sound, and I've found that a mic that sounded great in the kick one day may not be the best choice in a different room the next day. You can go ahead and try different mics every day and experiment until you find the best one for that particular room. I can almost guarantee that the monitor engineer or audio tech that will have to do all the switching and placing of mics, not to mention the re-EQing, will probably suggest you find a place for the mic and move on. (I'm sure they'll have a suggestion for a place to put it that you might not want to try). For this reason I have a few different choices of mics that generally work in most drums with the least amount of EQ, and from the start of the tour I will decide on two or maybe three of them, and assign them to the input list from the get-go.

With this rule of thumb the monitor guy can pick the one that suits him the best and never use the others. This gives me the freedom every day to listen to several mics in each room and see which one works best for me, and never have to do a re-patch. I will generally choose fairly different sounding mics. I like one that has a lot of low-end in the frequency response and enough top end to make it work. Then I will choose another that has a tighter low-end and maybe a little more mid and crack on top. This gives me the option to change my mind depending on what the room is doing. If the room is very loose and sloppy in the low-end, I will usually use the tighter sounding mic to give me more punch. If I'm mixing in an open air or extremely dead environment, then I will use the one with tons of "whomp" on the low-end to help fill in the bottom. Another reason for having two or more mics in the kick drum is the option of combining the sounds. Sometimes a mic that has a great low-end has a real dead sounding top end and vice-versa. By combining the two mics you can get the sound you're looking for without too much EQ. Be warned though that the mics need to be placed at roughly the same distance from the head to avoid phase cancellation. As a rule of thumb you should always move them around a little at first and pop the phase switch in and out to find the best combination.

Another good reason is the old "busted gear" syndrome. One of the toughest mics

to get to, and one of the most missed in the mix should it stop working, is the kick mic. If a mic happens to give up the ghost during the show, it is great to have a backup ready and waiting. If you find a mic that has worked great for a while is getting upstaged day after day by another one of your selections, try swapping out the less popular one for an alternative. Be sure to keep in touch with your monitor guy to see which one he is using so that you don't take away something that is working for him and the band in the monitors. Try to make the right choices during pre-tour rehearsals, but give new contenders a chance from time to time. You will often be surprised how good some of the new kick mics can sound, although I've often had the new great mic right alongside an old standard and found that from day to day the choice "de jour" would swap depending on the room. Like it or not, the kick drum always plays a pretty large role in the way your overall mix sounds and it's good to have choices. Exercise your right to free choice.

This article is taken from Jim Yakabuski's upcoming book entitled Professional Sound Reinforcement Techniques. It was released this spring. The book is published by MixBooks, an imprint of artistpro.com. You can also find the book online at www.mixbooks.com and www.musicbooksplus.com.

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Part III

We continue with Hugh's series on pre-production, where last issue he covered entering a studio for some pre-production work. He continues with the final chapter...

Examining the Material

The checkerboard of rehearsal: discuss, play/jam, record, listen. Work on one thing until it makes either significant progress or concentration is waning to unusable levels, and move on to another. Go back and assemble, review, listen. Record anything that seems to be of any merit at all. If using a MiniDisk, keep it on pause-record, and the display where someone minding it can see easily whether it is recording or not, levels, etc., and toggle the pause switch as needs be to record ideas, passages, what-have-you ... This will automatically insert track IDs, which will smooth the process of alternating between record and listen modes.

Record anything and everything that appears to be remotely related to the project, especially jamming if you are prone to that sort of group improvisational exploration. You just never know what will end up as a bridge or the basis for a last minute stroke of songwriter brilliance.

Start with the most completed, or most exciting material. This will build momentum and enthusiasm. Get as much down at first as possible, push yourselves as hard as you can, explore the boundaries and when thoroughly exhausted, break and listen to what you have to start with. Keep copious notes, especially logging what's where on the recording medium.

During listening, take notes regarding whatever comes to mind about the material. Try to take a step back outside of musician or performer mind, and go to an objective a listening frame of mind as you can achieve. Have some magazines around, or some way to alter your focus away from getting too 'inside' the sounds. See the forest, but try to avoid examining the trees just yet. When you hear something odd, that doesn't work to set up or enhance the clarity of impression the music is making, then zoom-in and determine what it is.

There are illusions to beware of, to do with pitch and time. It may seem, for instance that the drums are dragging, when in fact it is the bass player or a guitarist who is rushing. A vocal may seem out of tune, whereas upon examination it is the vintage keyboard that has a bum D. Try things, say what you think. If you are wrong, whatever, if you are right, whatever. Don't get personally invested in either what you are doing or what you think, but put it out, do it, say it. Again, this is where the presence and involvement of an experienced producer is invaluable; the coach, the mediator, the preventor of stalemates and loggerheads, and more importantly, the pacesetter and unraveller of mysteries when things just aren't quite working.

To emphasize a point, maintain as much momentum as you are able while still going over things that need extra work or development. If you find yourself going in circles, and no idea seems to work, ease off, take a break, and move on. When we get a bit tired or our brains become exhausted, errors in judgement magnify and take root as bad decisions or feelings of hopelessness. You are just feeling the effects of unrelenting hard work and concentration, and your 'batteries' need to be recharged.

This is a good place to interject: the preprod time may seem like a good opportunity to quaff a few ale, or ingest that 'inspirational' bit of complex alkaloid, but you will lose your ability to gauge what you are doing and its relevance to the task at hand. If you must, save it for the after-session jamming and cooling off at the local pub or whatever. Stay alert and clear during the rehearsal sessions, especially when you are self-producing. Get your buzz off the music. That's what it has to be able to offer others when you're done anyhow...

At the end of every day, summarize, run over complete arrangements to date, keeping track of what still needs work. Keep on top of things like new ideas for overdubs or guest players, or unusual instruments you have to rent or borrow or otherwise track down, and get on it. Call the players, write their parts, get the instruments,

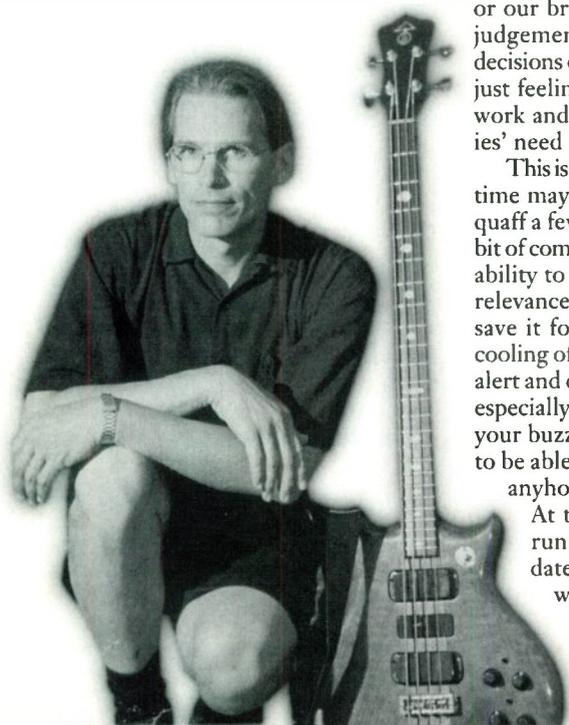
and when possible, rehearse with them. Make sure your recording-documentation is up to date, label the disk, make tape location notes, which version of the song, any pertinent notes or thoughts people may have.

Wrap

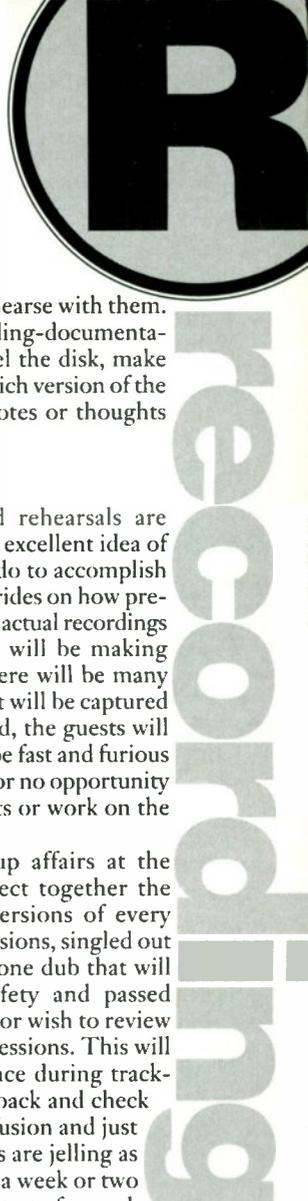
Once the preprod rehearsals are done, you will have an excellent idea of what you will have to do to accomplish successfully. So much rides on how prepared you are, once the actual recordings are taking place, you will be making history as it were. There will be many moments of magic that will be captured and carefully preserved, the guests will come and go ... it will be fast and furious most likely, with little or no opportunity to go back and fix parts or work on the songs themselves.

When wrapping up affairs at the rehearsal studio, collect together the final decided upon versions of every song, and alternate versions, singled out parts if necessary, on one dub that will be duplicated for safety and passed around if people need or wish to review before the recording sessions. This will also serve as a reference during tracking, something to go back and check against if there is confusion and just to make sure the songs are jelling as desired. Leave at least a week or two of lag time before the start of recording. It's vital to refresh yourself physically, and to address any outstanding issues in your personal lives before diving in and virtually disappearing for the next few weeks. Like the submarine voyage it may well feel like, you will need your entire mind and all of your energy and emotional resources available to you. With any luck at all, the results of your performances during the recording sessions will be around for a long, long time, heard over and over again. If you have the opportunity to play some shows with the newly worked material, great. Playing stuff out for an audience has a way of cementing things together, and gives a lustre and life to the material. It will also verify tempos and give some idea as to how arrangements are working. So, get out there and go for it!

Perhaps best known for his work with the internationally touring group Spirit of the West, Hugh's main joy in professional life is assisting others realize their artistic vision. He can be contacted via e-mail at mcbugh@island.net, or by mail at Box 30032, Saanich Centre PO, Victoria, BC V8X 3L2.



by Hugh McMillan



B BFAQS

The views and opinions expressed in this article are not meant to substitute for legal advice which should be sought in each particular instance. This issue we decided to answer questions as submitted by you.

When is it the right time for me to get a manager?

A. Black, Winnipeg, MB

I generally recommend that artists hold out as long as possible before selecting a manager. The choices, if you are a talented artist, will only get better as time moves along. Unfortunately, there are very few artist managers with the expertise, experience and intelligence to effectively navigate your career in the choppy waters of the international music business. The "golden circle" of artist managers will rarely be interested in working with you until you have developed your own career to a significant level. An average manager cannot save the career of an average artist. Be a great artist and, hopefully, the great manager will appear.

How do you decide whether you will take on a new client?

J.C., Nelson, BC.

Law firms and individual lawyers differ on this. Personally, I will make this decision based on a variety of factors including:

- i) music;
- ii) industry "buzz";
- iii) client referrals;
- iv) personality;
- v) prospects for long term success;
- vi) ability to pay; and
- vii) determination/organizational skills.

Ideally I like to work with artists whose overall approach and talent will likely lead to a long career in this business. I enjoy working with new artists and helping them get to the "next level" as well as internationally successful acts. New and old acts who possess a positive work ethic, along with some of the factors outlined above, are welcome at our firm.

How much money should I be making per record under my recording agreement?

Rod Michel, Toronto, ON.

This is a very general question to answer without knowing more facts. I published an article in *CM* (Nov./Dec. '98) which generally stated that you should expect to receive approximately \$1.31 per CD sold under a typical major label recording agreement. Obviously this varies from contract to contract and from company to company. This amount may vary depending on:

- i) your bargaining power;
- ii) your negotiating strategy;
- iii) the up-front investment of the record company and numerous other factors. Record royalties are only one item in a list of many that need to be negotiated in any typical recording agreement.

With respect to record royalties, several thoughts should be kept in mind including:

- i) record royalties should increase with sales success;
- ii) your right to re-negotiate the royalty due to sales success is not automatic unless it is written into the agreement (it never is);
- iii) mechanical royalties should always be a primary focus because they are rarely recoupable against other advances;
- iv) the royalty percentage and the royalty deductions both impact on your penny rate royalty; and,
- v) full and proper legal advice can, at the very least, help you fully understand what you are entitled to before you sign the agreement.

What do music publishing companies do?

Andrea Jones, London, ON.

Music publishers provide a variety of services. Creatively, they may provide songwriting advice, co-ordinate co-writing opportunities or secure synchronization uses for your music in film or TV. Financially,

they often provide advance payments. These payments vary depending on your bargaining power and the music publisher's evaluation of your songwriting earning potential. Administratively, they can register your copyrights worldwide, and collect your publishing income from Australia to Brazil. In some cases, they pursue copyright infringement actions on your behalf.

Some publishers have been more proactive in finding and developing talent independent of major label involvement. Artists such as Moist, Len and Kardinal Offishal have all benefited from this treatment prior to signing with major label recording companies.

There is a great book I recommend for those curious for more details on this topic called, *Music, Money and Success* by Jeff and Todd Brabec.

Do you have any music conferences you could recommend for a new band?

Derrick Wade, Pickering, ON.

There are several Canadian conferences that I have been involved with. North By Northeast (NXNE) happens in Toronto every June, www.nxne.com; Canadian Music Week (CMW) also happens in Toronto every March, www.cmw.net; and, New Music West takes place in Vancouver in May. The granddaddy of all music conferences, and my personal favourite, is South By Southwest (SXSW) which takes place every March in Austin, Texas, www.sxsw.com. Finally, New York City hosts the College Music Journal Conference (CMJ) each Fall, www.cmj.com.

All of these conferences can provide great exposure for new acts but it is important to be realistic about your expectations prior to submitting your band to showcase. There are a lot of artists showcasing and vying for industry attention at these events. Don't expect to be discovered and signed overnight. Many artists neglect the panels at these conferences.

These panels often provide valuable information and educational materials and sometimes an opportunity to make contacts and network with other artists.

Application deadlines for showcasing at these conferences are several months in advance of the actual conference. Check the Web sites listed above to make sure you don't miss the deadlines.

Can you set me up with Nelly Furtado? Name withheld.

Get in line. If you need advice on dating, you have purchased the wrong magazine.

Please note: cnt@ibm.net and tayl206@ibm.net will soon be out of service, in the future all further e-mail correspondence should be sent to ctaylor@sandersontaylor.com or cnt@attglobal.net, please update your records.

Chris Taylor is a lawyer with Sanderson Taylor, a Toronto-based music law firm and currently works with Nelly Furtado (Dreamworks), Flybanger (Columbia) and Sum 41 (Island/Def Jam) among others. For more information, see: www.sandersontaylor.com.

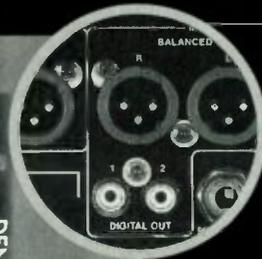
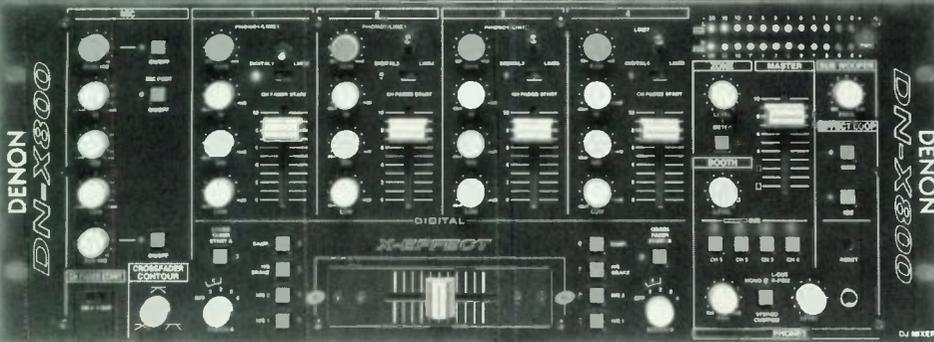


by Chris Taylor

When was the last
time you were
completely blown away?

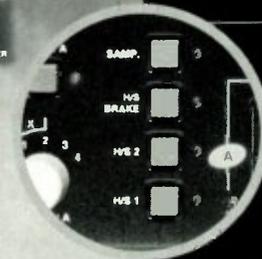
DN-X800

The world's first digital/analog mixer for DJs.



DIGITAL INPUTS AND OUTPUTS

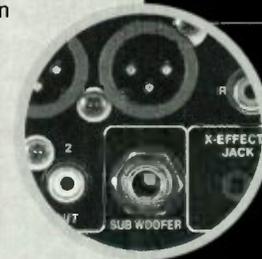
- 4 digital inputs: sampling rates (32kHz - 44.1kHz - 48kHz)
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- 24 bit D/A Converter (all digital inputs)
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X-EFFECT

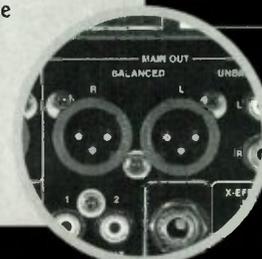
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If the DN-X800 doesn't blow your mind, nothing will. This smoking gun is loaded with everything you've come to expect from DENON Professional products: dependable components, advanced features, and superb audio fidelity. With unique features like digital inputs and outputs, 24 and 20 bit converters, and exclusive

X-EFFECT, you'll find your imagination is the only limit to the exciting things you can do with DN-X800. So, whether you're a club DJ, a mobile DJ or a studio cat, the DN-X800 is the only ammunition you'll need to bring the house down.

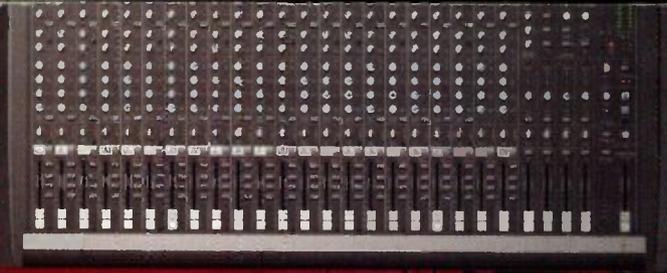
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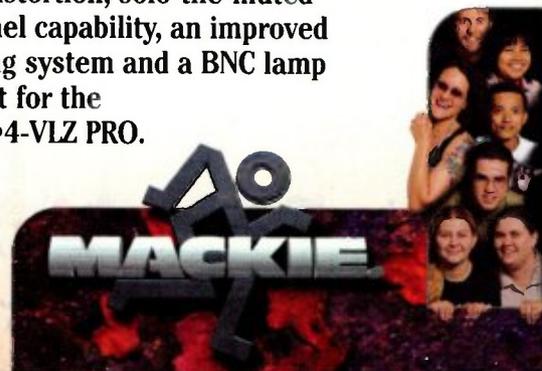


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TASCAM 788 Digital Portastudio

TASCAM recently introduced the 788 Digital Portastudio 24-bit, 8-track hard-disk recorder. The 788 offers 24-bit non-compressed recording to an internal 7.5 GB hard drive. It features 6-track simultaneous recording and 8-track playback, with an 8-channel main mixer, 6-channel sub-mixer and 8-channel cue mix. Also included are four mono balanced inputs with TRS phone jacks and one stereo input with two TRS phone jacks as well as stereo output, monitor output, stereo AUX output and a coaxial digital output. Each channel in the main mixer offers 3-band EQ, parametric mid and AUX and EFFECT sends.

Two internal effect processors can be independently assigned as a stereo effect processor, channel dynamics across eight channels or stereo dynamics. It can also be assigned as a multi-effect processor for direct guitar input. Available effects include compression, distortion, noise gate, flanging, reverb, delay, chorus, exciter pitch shifting, phasing, an EQ and a de-esser.

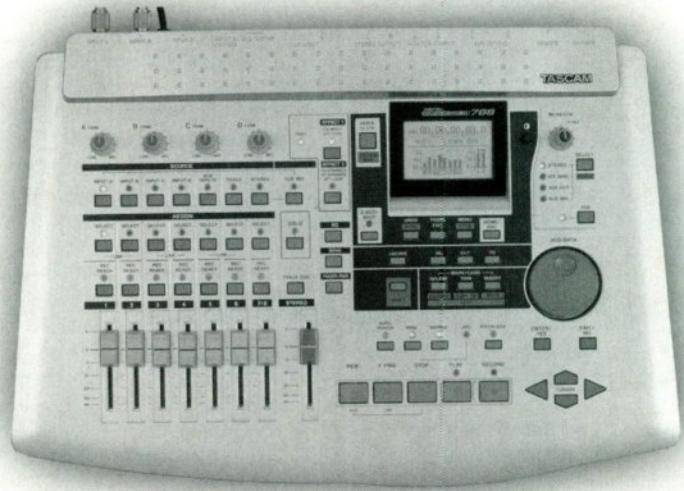
Up to 250 virtual tracks can be recorded on the unit per song, can be locked to other MTC-enabled devices. The CDR-788 CD burner is being offered by TASCAM to allow for CD recording via the 788's SCSI bus.

The 788 also features: 999 levels of undo/redo locate; forward and reverse Jog scrubbing with real sound; forward and reverse shuttle with real sound; +/-6% pitch control; MIDI in and out port; MIDI

machine control; MTC master and slave function; MIDI tempo map and sync track for MIDI clock master; CD-R backing-up and mastering functions; recording to external hard drive via SCSI port; up to 10 scenes memory per song (mixing, routing, effect); up to 128 routing memory; title edit function for songs, locate points, virtual tracks, scene

memory, routing memory and libraries; built-in metronome function; and three effects libraries with 128 user-definable presets each.

For more information, contact: TEAC Canada Ltd., 5939 Wallace St., Mississauga, ON L4Z 1Z8 (905) 890-8008, FAX (905) 890-9888, info@teac-ca.com, www.tascam.com.



Breedlove Fusion

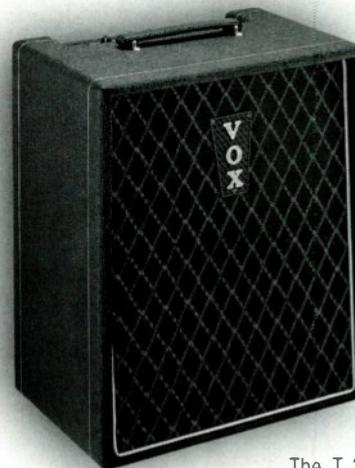


The Breedlove Guitar Company has introduced the Fusion acoustic guitar for the year 2001.

The Fusion is highlighted by the mahogany back and sides and sitka spruce top, and accented by Breedlove's deep body concert and dramatic aesthetic. Black bound body and neck, ebony fingerboard and peghead overlay, plus chrome tuners and strap buttons add to the beauty of the unique instrument. Powerful, versatile, bright and woody, the Fusion is ready to perform with the most demanding of musicians.

For more information, contact: Breedlove Guitar Company, 916 W. Broadway, #366, Vancouver, BC V5Z 1K7 (604) 732-4506, FAX (604) 732-4506, mvescovi@smartt.com, www.breedloveguitars.com.

Vox T-25 Bass Combo



Vox amplification has announced it is now shipping the Vox T-25 Bass Combo.

Following in the footsteps of vintage bass amps, the new Vox T-25 Bass Combo combines classic Vox design and features in a compact and affordable package. The T-25's 25-watt power section and 10" speaker and horn tweeter deliver legendary Vox tone. Traditional features such as controls for volume, treble, high mid, low mid and bass use classic pointer style knobs, and provide full tonal capabilities to the Vox styling.

The T-25 also features a "Bassilator" switch which enhances bass frequencies and gives added depth to the overall sound. A headphone jack is also included with both high and low input jacks.

For more information, contact: Erikson Music, 21000 TransCanada Highway, Baie D'Urfe, PQ, H9X 4B7 (514) 457-2555, eriksonmi@jam-ind.com, www.eriksonmusic.com.

Blue Devil GX112 Amplifier



Behringer has announced the release of the first in a new line of guitar amplifiers. The Blue Devil GX112 is one of five new guitar amplifier combos from Behringer that offer a unique and appealing feature set, including onboard high-quality effects, comprehensive I/O capabilities and extensive MIDI implementation. Two independent foot-switchable channels with separate volume controls and effects offer two distinctly different sound ranges. One channel provides a wide palette of clean tones and slightly distorted tube sounds, while the other delivers over-drive ranging from metal crunch to screaming blues.

The Blue Devil includes programmable 24-bit effects based on Behringer's Virtualizer and Modulizer effects processors. The processing unit has

31 original effects algorithms including: reverb, delay, phaser, chorus, flange, pitch shift, speaker simulator, rotary speaker, compressor, wah-wah, tube emulator, as well as combinations of these effects. Extensive MIDI implementation allows for remote real-time control from an external sequencer or any other MIDI controller.

Stereo input jacks on the back of the amp enable guitarists to patch in backing tracks including drum machines, groove boxes, or other external stereo sources, directly to the amp.

For more information, contact: Behringer Canada Ltd., PO Box 24043, Dartmouth, NS B3A 4T4 (902) 860-2677, FAX (902) 860-2078, a.maurik@behringer.de, www.behringer.de.

MTD Kingston Korean Bass



MTD has launched the Kingston, a new Korean-built bass guitar available in both 4- and 5-string configurations. With a single humbucking pickup, the Kingston is the first bass from MTD with a pickguard, and uses passive circuitry featuring single volume and tone controls. Both the 4- and 5-string models offer 3/4" spacing at the bridge, along with the signature MTD neck shape that allows easy access to the upper registry. The 4-string model has a 34" scale while the 5-string has a 35" scale. Colour options include black, dark grey pearl, snow pearl and blue pearl. For more information, contact: Matthews & Ryan, 68 34th St., Brooklyn, NY 11232 (718) 832-6333, FAX (718) 832-5270, ed@matthewsandryan.com, www.matthewsandryan.com.

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Community XLT505 Stage Monitor System

Community Professional Loudspeakers has launched the new two-way XLT505 stage monitor system. The wedge-type, passive loudspeaker houses a single 15" woofer and a 90° x 40° injection-moulded horn, coupled with Community's new UC-1 1" compression driver.

The device combines high sensitivity and high output in a portable package producing clear articulation from 50 Hz to 18 kHz. Newly-improved IntelliSense circuitry from Community automatically adjusts input levels to within a safe range. The PowerMeter LEDs, located on the front of the panel, will flash different colours to warn users when, and to what degree the IntelliSense protection is working. This allows for peak performance without risk of damage to vital components of the system.

For more information, contact: White Radio, 940 Gateway Dr., Burlington, ON L7L 5K7 (800) 263-0733, FAX (800) 565-3587, sales@whiteradio.com, www.whiteradio.com.

Sabian Cymbal Cleaner



Sabian has introduced a cymbal cleaner designed for use with the company's seven "cast" and "unrolled" series, from B8 through Hand Hammered. The environmentally friendly pH-balanced Sabian Cymbal Cleaner, is ideal for use on all finishes including Natural and Brilliant finishes.

With the variance of metals and finishes now available within the Sabian catalog, there was confusion regarding what cleaners to use for these different cymbals. This is a liquid that is effective on all cymbals. The cleaner, which took two years to develop, comes in a 10-ounce unbreakable plastic container.

For more information, contact: Sabian Ltd., 219 Main St., Meductic, NB E6H 2L5 (506) 272-2019, FAX (506) 272-1265, sabian@sabian.com, www.sabian.com.

www.canadianmusician.com



You may not have heard of Mike Francis, But you often hear him play.

He's one of the most recorded musicians in the business. Numerous session calls make Mike one very busy guitar player. Commercial jingles, TV themes and soundtrack work fill up his days. Live dates and album projects fill up his nights.

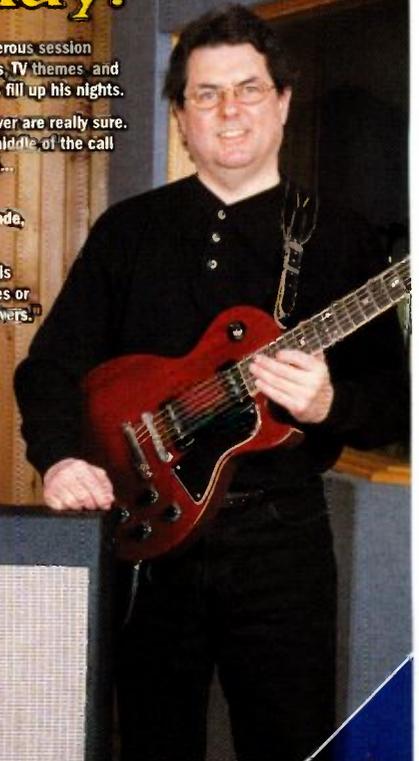
"I usually know what to expect going into a session, but you never are really sure. Producers ask for a 'Stevie Ray Vaughn' type solo, then in the middle of the call suddenly think, 'What if we did a 'Steve Lukather' thing instead... Oh, and I think we need a jazzy thing at the end too.'"

Versatility and tone are a 'first call' session player's stock in trade, which is why he uses the all-tube Traynor Custom Valve 40.

"If you're playing blues, country, rock or anything in between this little baby cuts it. From vintage clean sounds to fat bluesy tones or screaming distortion sounds... the Traynor Custom Valve 40 delivers."

Traynor Custom Valve 40 Features:

- 40 great big loud all tube watts.
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- springs for vintage tone
- Two button footswitch included
- (Channel switching & lead boost)



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Fax: 716.297.3689

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Zildjian Concert Stage Cymbals



The Avedis Zildjian Company, of Norwell, MA, has introduced new Concert Stage cymbal pairs, establishing a high standard in hand cymbal performance.

The cymbals supply a blend of quick, responsive overtones over a wide sonic spectrum ideal for contemporary concert band composition. Ideal for players from the elementary school level through college graduates, soft musical passages can be played on the Concert Stage cymbals, while excellent projection quality and full-bodied sound are still accessible when needed.

The Concert Stage pairings are available in 16", 18" and 20" sizes and are marked by many of the same special hammering methods and techniques first introduced on Zildjian's successful Classic Orchestral Selection cymbals.

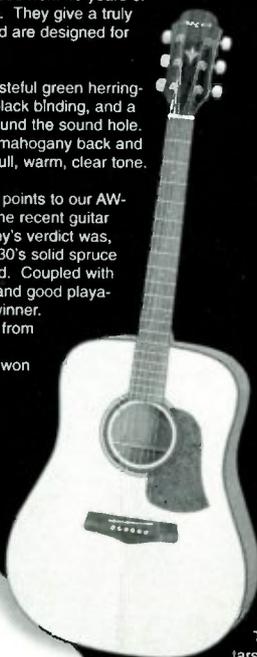
For more information, contact: B&J Music Ltd., 2360 Tedlo St., Mississauga, ON L5A 3V3 (800) 268-8147, FAX (800) 777-3265, bjmusic-kmc@kaman.com.

AW Series

Our range of Western and Folk steel string guitars have been developed from 40 years of guitar building experience. They give a truly natural feel and sound and are designed for all acoustic players.

The AW-630 features a tasteful green herringbone purfling, white and black binding, and a green abalone rosette around the sound hole. The solid spruce top and mahogany back and sides give the AW-630 a full, warm, clear tone.

Guitar Magazine gave full points to our AW-130 solid top acoustic in the recent guitar "shoot out". Simon Bradley's verdict was, "The benefits of the AW-130's solid spruce top can not be understated. Coupled with an excellent build quality and good playability, this guitar is a real winner. Aria should be applauded from the hilltops!" Simon also remarked that, "It actually won by a country mile."



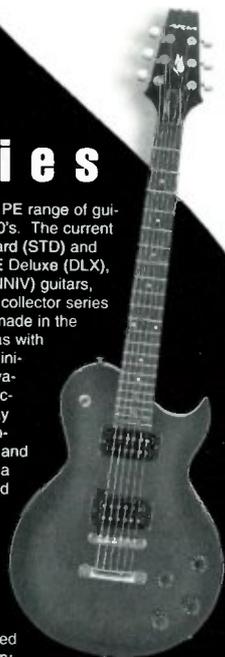
ARIA

*Tomorrow's
Quality
Instruments
Here
Today*

PE Series

The introduction of the PE range of guitars was made in the 1970's. The current range starts with the PE Standard (STD) and PE-F 30 through to the stunning PE Deluxe (DLX), Special (SPL), and Anniversary (ANNIV) guitars, culminating in the professional and collector series guitar PE-120R. The PE-120R is made in the Aria Custom Shop in Japan, and as with all the PE range, they have been initially designed with tone and playability being the primary design factors. In keeping with modern day trends, the PE-120 R has a high-grade book matched Maple top and Maple back, which sandwiches a mahogany core. The switch and Control Access Covers have been cut out of the maple back, polished, and then replaced.

The "Aria heel-less neck," which is an original concept form ARIA in the '70s, featured on the PE-120R, Anniversary and Special, makes the higher frets more accessible and easier to play. The carved and contoured bodies of the PE range make it a great choice of guitarists who want to look good with a great looking and comfortable instrument to play.



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Zeta Educator Crossover Bass

Zeta Music Systems has introduced the latest addition to their line-up of electric upright basses – the Educator Crossover Bass.

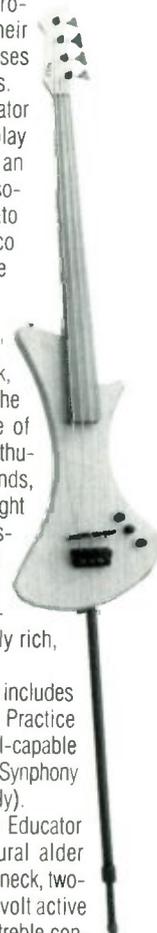
Unique to the Zeta Educator Crossover Bass is the ability to play in three distinct styles – as an upright bass, the Educator Crossover can be played both pizzicato (played with the fingers) and arco (played with a bow); and can be played as an electric bass (on a strap, or sitting).

Featuring a standard 34" scale, two-octave fretless neck, the Educator Crossover Bass is the ideal choice for a wide range of players – from young upright enthusiasts, players with smaller hands, or even seasoned electric or upright bass players. The Educator Crossover Bass utilizes Zeta's patented pickups and powerful internal electronics, which eliminate feedback while providing acoustically rich, full-frequency bass tones.

The Educator Crossover bass includes as standard features the Silent Practice headphone preamp, and is MIDI-capable when used in conjunction with the Symphony II MIDI Processor (sold separately).

Hand-crafted in the US, the Educator Crossover bass features a natural alder body, two-piece hardrock maple neck, two-octave shedua fingerboard; 18-volt active preamp with volume, bass and treble controls; Strados pickup system with dual piezo crystals per string; Silent Practice headphone preamp and MIDI-capability. The Educator Crossover Bass includes a padded gig bag, telescoping endpin, and is backed by Zeta's limited lifetime warranty.

For more information, contact: Zeta Music, 2230 Livingston St., Oakland, CA 94606 (510) 261-1702, FAX (510) 261-1708, www.zetamusic.com.



Larrivée -03 Series Acoustic Guitars



Jean Larrivée Guitars has announced the relaunch of their popular -03 series of acoustic guitars. The model's basic specifications remain unchanged, but Larrivée has added new for 2001, white fibre body binding, synthetic ivory logo on the headstock of all base models, and Fishman Prefix Plus pickups, without raising the retail price of the guitar.

The -03 series is available in most of Larrivée's popular body styles including: Dreadnought Venetian cutaway, Larrivée Body, Larrivée Body Venetian cutaway, Orchestra Model, Orchestra Model Venetian cutaway. All of these models are available with Fishman pickups. Indian Rosewood back and sides are available as an option on the -03R model. The -03 series replaces the discontinued -02 series.

For more information, contact: Jean Larrivée Guitars Ltd., 780 E. Cordova St., Vancouver, BC V6A 1M3 (604) 253-7111, FAX (604) 253-5447, frank@larrivee.com, www.larrivee.com.

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LP Hand Percussion Video

A new video from Latin Percussion has been released to walk the beginning hand-percussionist through the congas.

An Introduction to Hand Percussion: Volume 1 – Congas is an ideal tool for learning the setup, tuning and performance of several key rhythms on congas. LP endorser Wilson (Chembo) Corniel identifies the smaller quinto, the standard conga, and the larger tumbadora, and offers helpful hints on drum tuning. Corniel focuses on getting various sounds with different parts of the hand including open tones, slaps, bass and muff. He covers basic Tumbao, Mambo, Bolero, Bomba, and Cha Cha rhythms.

For more information, contact: Coast Music, 21000 TransCanada Highway, Baie D'Urfe, PQ H9X 4B7 (514) 457-2555, FAX (514) 457-0055, info@coastmusic.ca, www.coastmusic.ca.



TC PowerCore

TC/Works recently announced the arrival of TC PowerCore, an open DSP hardware platform for any VST recording application.

TC PowerCore is a PCI card that acts as a DSP Turbo, enabling native users to run intense high-end effects that were previously very demanding of the host computer. It provides significant performance advantages over sole native processing, adding roughly the equivalent power of four Mac G4 processors on a single card – also featuring an additional PowerPC chip. TC PowerCore delivers professional signal processing performance seamlessly integrated into any VST-compatible sequencer or audio application such as Cubase, Nuendo, Spark, Peak or Logic.

The user interface code runs on the host and acts like a VST Plug-In, while all the CPU intensive DSP code runs on the card, freeing up precious performance resources on the host computer for other native processes like VST instruments. TC PowerCore works in conjunction with any audio hardware supported by the hosting audio application, from ASIO to Direct I/O and even SoundManager. Available for MacOS in April, the TC PowerCore provides the user with enough power to run eight serious high-end reverbs or mastering processors, in addition to any native VST Plug-Ins running on the host at the same time.

For more information, contact: Power Pro Audio, 6415 Northwest Dr., #22, Mississauga, ON L4V 1X1 (905) 405-1229, FAX (905) 405-1885, sales@power-music.com, www.power-music.com.

Samson S • Phone

Samson has introduced the S-Phone headphone amplifier as part of the new S Class series.

The S-Phone is a single rack space, 4-channel headphone amp that features a number of options that provide flexibility for monitor and cue mixing. The master input features an input level and LED bar meter to control the overall stereo input. An auxiliary input is available on each of the S-Phone's four channels so that individual line signals from direct or buss outputs can be mixed with the main stereo input. Each headphone mix can be customized for the listener via the balance knob that controls ratio of the main and the auxiliary signal. Each channel also features a 2-band equalizer for greater sonic control.

For more information, contact: Omnimedia Inc., 1875 55th Ave., Dorval, PQ H9P 2W3 (514) 636-9971, FAX (514) 636-5347.

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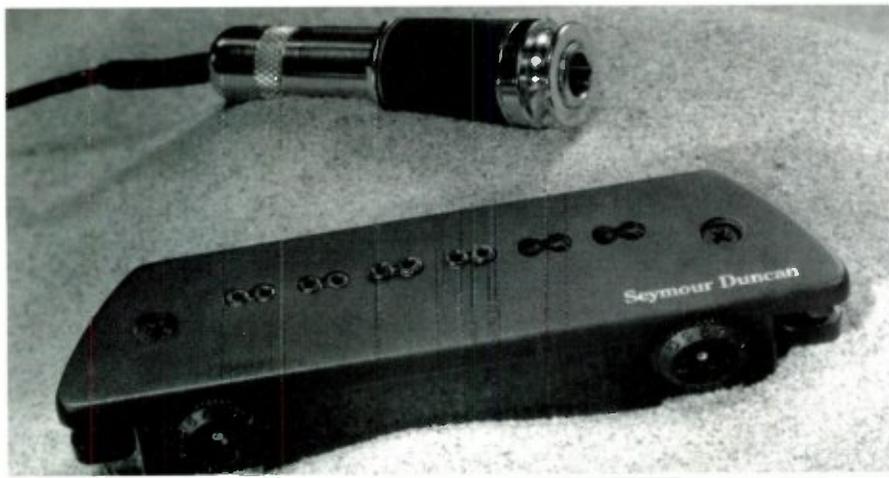


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Seymour Duncan Mag Mic

Seymour Duncan has introduced the first magnetic soundhole pickup with a built-in microphone and blend circuit. The Mag Mic combines the magnetic pickup of the strings' vibrations, with a mic to reproduce the rich tone of the acoustic guitar.

From the deep, rich lows, to percussive mids, to bright highs, the tonal spectrum is accurately duplicated and amplified with the Mag Mic. Duncan's patented hum-cancelling stack is included in the Mag Mic to eliminate 60-cycle hum, which is ideal for venues with old wiring, fluorescent lights or computer monitors. Twelve adjustable pole pieces (two for each string) enable guitarists to dial in the perfect string balance, a first for an active blending soundhole pickup.

The Mag Mic runs on a standard 9-volt battery, and can be installed for both temporary and permanent use.

For more information, contact: Seymour Duncan/Basslines, 5427 Hollister Ave., Santa Barbara, CA 93111-2345 (805) 964-9610, FAX (805) 964-9749, stefanian@seymourduncan.com, www.seymourduncan.com.

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D'Addario Strings 5-Packs



For a limited time, D'Addario is offering its guitar string 5-Packs, which not only save guitarists money on buying five separate sets, but also come in a reusable collectible tin box.

D'Addario's Limited Edition 5-Packs are the latest additions to the D'Addario Multi-Pack family along with 3-D Packs and Bass Twin Packs. The 5-Packs are available for EXL110 and EXL120 electric strings, as well as EJ16 and EJ17 acoustic strings. The tin box is black and features the famous D'Addario logo and "The Player's Choice" slogan on the top. Each set is individually sealed in D'Addario's Corrosion Intercept packaging to ensure freshness no matter when the set is opened.

For more information, contact: D'Addario Canada, 50 W. Wilmot St., #13, Richmond Hill, ON L4B 1M5 (905) 889-0116, FAX (905) 889-8998, daddariocan@globalserve.net, www.daddariocanada.com.

Making The Connection The Fender Pro Audio Primer

By Tom Butler

Published by the Fender Musical Instrument Company, this text is a basic primer for anyone interested in pro audio.

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Ernie Ball MM90 Pickups

Ernie Ball has re-released its Albert Lee Signature Guitar with the new option of three MM90 vintage style "soapbar" single coil pickups. The standard three Seymour Duncan pickups are also still available on the guitar, with both options featuring the patented Music Man "Silent Current" which reduces hum without affecting the true single coil sound.

"The new option was an instant hit with Albert," said Dudley Gimpel head of research and development for Ernie Ball. "Besides looking just plain cool, the Albert Lee has always been an incredibly comfortable guitar to play, with an unmatched sweet single coil sound. Stepping up to the MM90 pickups, its tone got bigger and bolder, without losing an ounce of twang."

The Albert Lee Signature guitar body is made from southern ash, with maple neck and fingerboard. It comes with Schaller M6-IND locking tuners, 250-ohm volume and tone controls, and a 5-way lever pickup selector.

For more information, contact: MOL Marketing Solutions, 1425 Benvenuto Ave., Brentwood Bay, BC V8M 1J5 (250) 544-4864, FAX (250) 544-4865, oleary@direct.ca.



Maxon Vintage Series Guitar Effects



Godlyke, Inc. has introduced the new Maxon Vintage Series line of guitar effects pedals for Spring, 2001. Following the heels of the successful Maxon Reissue Series, Godlyke's new pedals offer the highest manufacturing and audio quality available in a compact pedal format.

Each pedal in the Maxon Vintage Series line, features a solid steel chassis encasing a hand-assembled circuit with ultra-low noise specs and advanced features that meet the needs of discerning players. The models include OD820 Overdrive Pro, DS830 Distortion Master, AD900 Analog Delay, CS550 Stereo Chorus, and PH350 Rotary Phaser. Each pedal is backed by a 3-year warranty.

For more information, contact: MOL Marketing Solutions, 1425 Benvenuto Ave., Brentwood Bay, BC V8M 1J5 (250) 544-4864, FAX (250) 544-4865, oleary@direct.ca.

Korg Carrying Cases

Korg introduces a range of soft carrying cases and bags created especially for Korg products. Made from Trylon, a durable, water-resistant fabric that possesses easy-to-clean "close weave" properties, these bags are both stylish and road worthy.

There are four carrying cases in this new line: The TKB61, which can store a 61-note Triton or Trinity keyboard; the TKB76 – a perfect match for the larger 76-note TritonPro or TrinityPro, the CBETR, which can accommodate Korg's Electribe or Kaoss Pad; and the KBPM, a general accessory backpack/gig bag.

To ensure that the instruments arrive safely at the gig or studio, the TKB61 and TKB76 soft cases are padded with extra-thick Memory Foam and include a Poly-Nylon insert above the keyboard bed and control panel to help absorb exterior shocks. To accommodate a variety of accessories, Korg has provided two secure compartments with velcro closures on the outside of each case as well as a special storage pouch on the front with zippers. An ergonomic shoulder strap gives ample support in transit.

Specially designed for the travelling musician or mobile DJ, the CBETR holds two Electribe units and a Kaoss Pad, but can also be used to hold other devices such as a laptop computer. To protect the second Electribe, or any other product, the CBETR features a fold down panel/divider inside the main compartment. The compact CBETR features a heavy-duty shoulder strap as well as a foam-padded carrying handle.

The KBPM is a great-looking and highly functional backpack-style gig bag. It is large enough to hold and protect virtually any accessory, from tuners to foot pedals. The KBPM has multiple zippers and webbed pouches inside, as well as an outer, cell phone pouch.

For more information, contact: Korg Canada, 21000 TransCanada Hwy, Baie D'Urfe, PQ H9X 4B7 (514) 457-2555, FAX (514) 457-0055, sknowles@korgcanada.com, www.korgcanada.com.



Bass Masters Series

Warner Bros. Publications has introduced a new book with accompanying CD in the *Bass Masters Series*.

Classic Funk and R&B Grooves for Bass by author, educator, songwriter and session musician Josquin des Pres, is an overview of stylistic examples that capture the essence of R&B recordings. From Memphis to Motown, Muscle Shoals to New York, all music examples are written in standard notation and tablature, and all are demonstrated on the included CD. The live recording is designed to teach learners more than just playing the correct notes – they learn the true feel of these great grooves. Author Josquin des Pres has co-written songs with Bernie Taupin, and recorded with Jeff Porcaro, Steve Lukather, Vinny Colaiuti, Billy Sheehan, Bunny Brunel, Jimmy Crespo and Jerry Goodman.

For more information, contact: Warner Bros. Publications, 15800 N.W. 48th Ave., Miami, FL 33014 (800) 338-9399, FAX (305) 621-4869, wbdealers@warnerchappell.com, www.warnerbrospublications.com.

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SHOWCASE

by Jim Kelly

What's striking about Mia Sheard's second CD, *Reptilian*, is the way the Toronto singer/songwriter manages to occupy both the high plateau and the dark swamp – the former sonically, the latter lyrically – while keeping the listener enthralled. Case in point is the graceful lead-off track "The Tortoise and the Heiress", which moves with an almost classical sweep; musically grand in its reach, yet craftily disturbing in the portrayal of its co-narrators' parallel worlds. A former choir girl, Sheard uses her lovely and dextrous soprano to great effect, but knows when to rein it in when she needs to get down to ground level. That balance is complemented by the spacious, sometimes haunting production where her voice and acoustic guitar are sometimes wreathed in sonic ephemera, or, as in "Stubborn Bastard", nailed to the nitty gritty with crusty electric guitars. Her approach to songwriting leads to some fascinating subject matter. "Often I'll have empathy with someone; it could be someone I don't even know," she explains, "but I'll observe a situation and write about it as a third person. And sometimes I like just making it up." In "Comic" she probes for perspective in a cruel cubist's cartoon ("What a state you've got yourself into/What Picasso made this mess of you?"), while "Cover Girl" paints a nasty picture of men's desires – veiled and otherwise. A well-chosen cover of Veal's "Mexico Texaco" seals the deal. Mia Sheard possesses a captivating voice, a riveting intelligence and a gift for truly artful songwriting. Hers is an evolution worth watching.



Who: Mia Sheard
Where: Toronto, ON
What: Intelligent progressive folk-rock
Contact: mjs@interlog.com or reptile@miasheard.com, www.miasheard.com or www.maplemusic.com

Mia Sheard



Who: Billy Joe Green
Where: Edmonton, AB
What: Blues with heart and spirit
Contact: Steve Blackwell, 10411 Fairmount Drive S.E., Calgary, AB, T2J 0S6 (403) 607-0864, FAX (403) 278-5418, steve@billyjoegreen.com, www.billyjoegreen.com

Billy Joe Green

The blues is a funny thing. In its traditional form, it often relies on repeated 12-bar patterns, a pentatonic scale and well-travelled lyrical themes. Sounds about as exciting as stale bread, doesn't it? But the magic in the blues occurs when individual artists bring their own unique spirit and emotion, and plug that into the form. Billy Joe Green is one such blues artist. Originally from the Lake of the Woods area on the Manitoba-Ontario border, raised in Winnipeg and now based in Edmonton, Green's second CD, *My Ojibway Experience: Strength And Hope*, mixes a few covers – Robert Johnson's "Stop Breakin' Down" and "Love In Vain" – with originals like "Nightmare Blues", the down-tempo dedicational "Together, Together/Ka-chi-tay-i-gah Song" and the scorching "Soul Search", a live-in-the-studio instrumental jam that pays homage to envelope-pushing axemen like Jimi Hendrix and Jeff Beck. Green has the chops, but, more importantly, he has the heart. "It's all feel for me, and it's all emotion," he says. "Sometimes you close your eyes and it takes you somewhere. It's not just an exercise in playing." I suppose being from the Kejick Ojibway Nation makes Green rather atypical in the blues world. But in many ways he is the prototypical bluesman, for whom playing the blues was a form of salvation and a way to express his spirit. And that's what it's all about. Experience, strength, hope... and some pretty hot chops. All of that comes across in Billy Joe's playing – the only guy I know who turns the blues Green.

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