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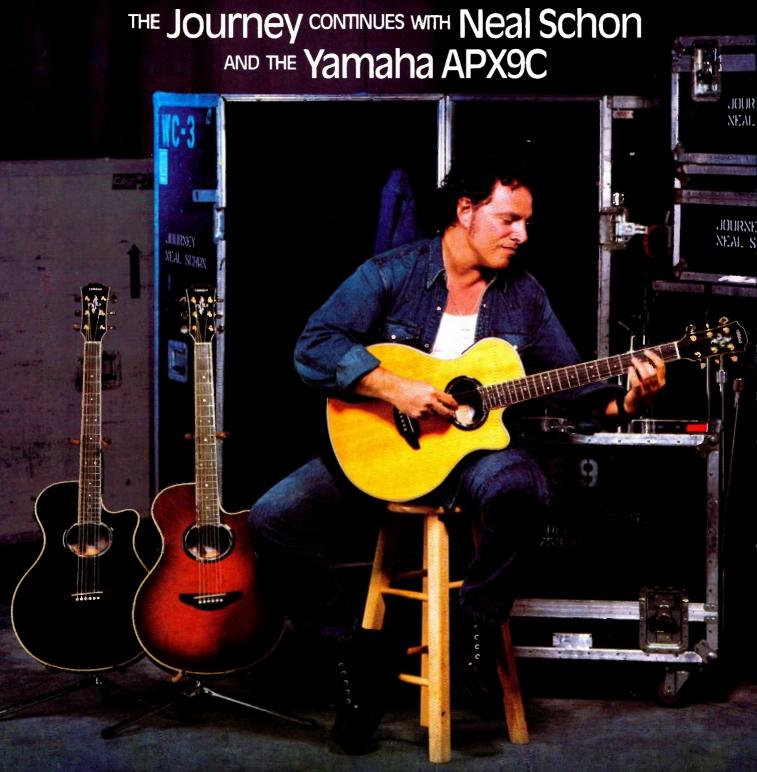
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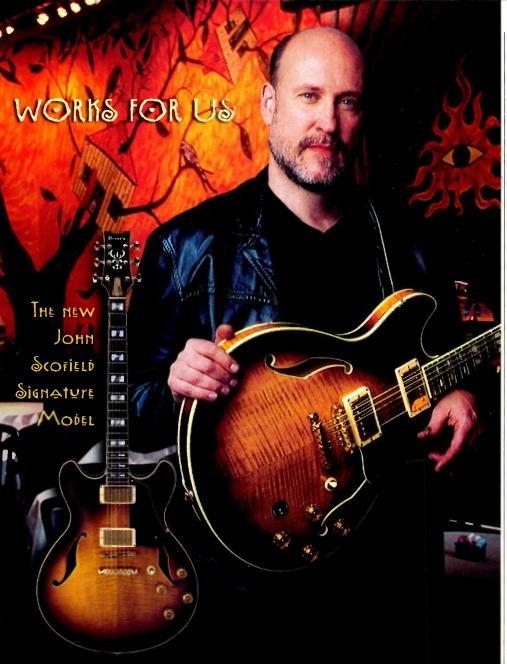
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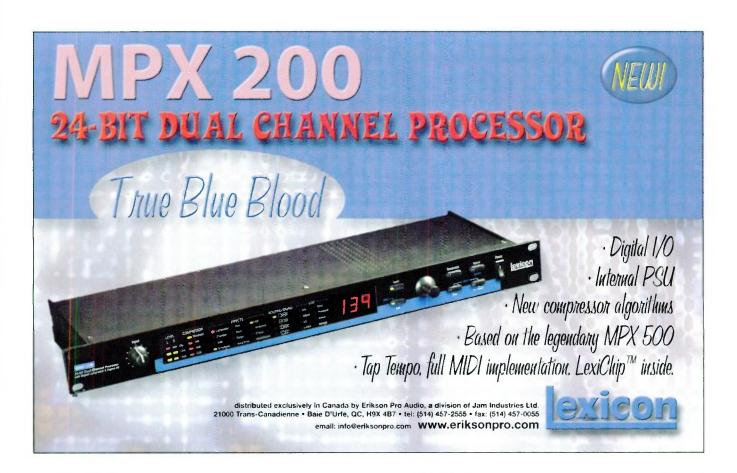


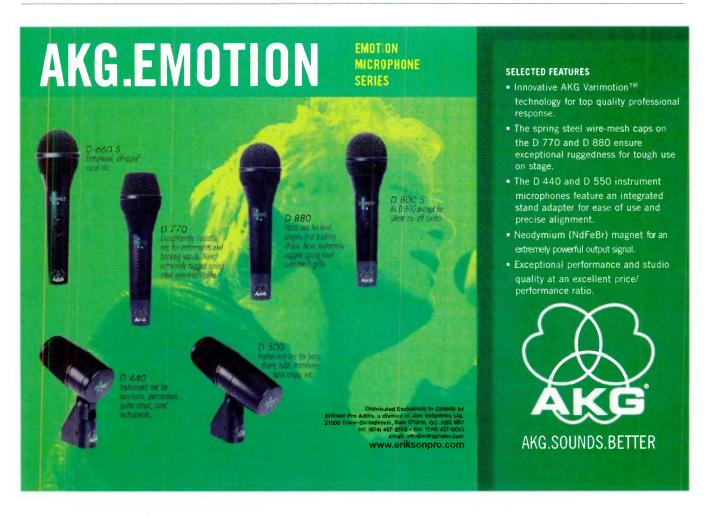
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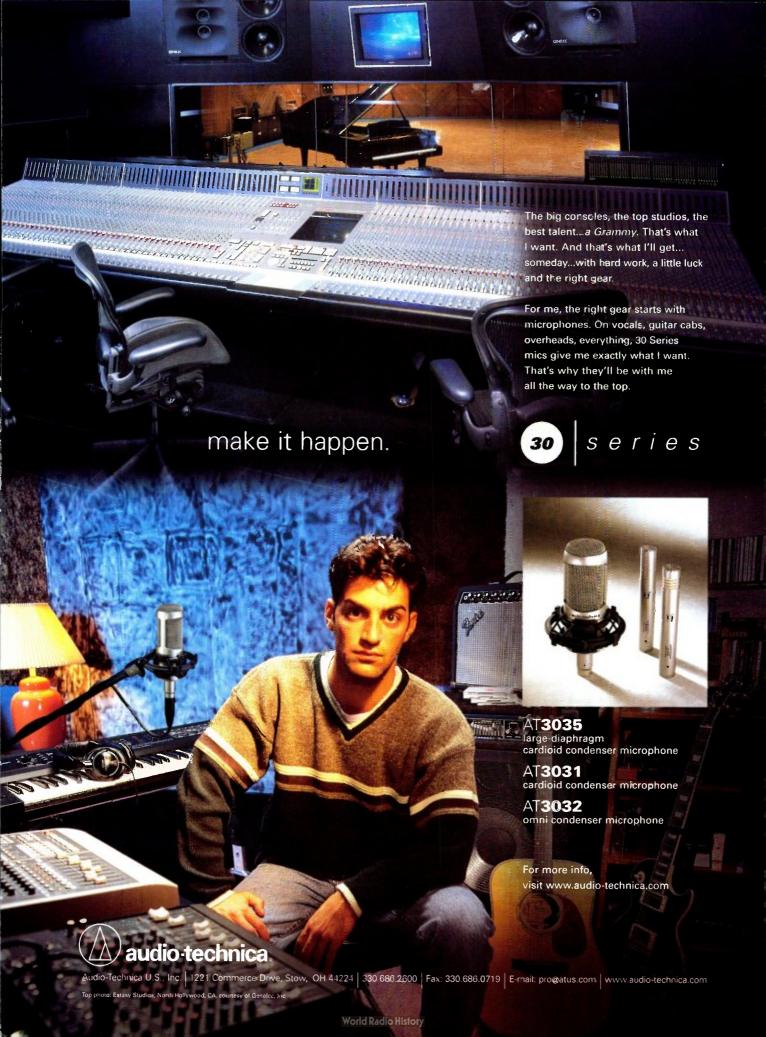
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Hungry for Bad News

l enjoy your magazine, the stories on Canadian musicians are good to read and give a lot of insight into the ways ciding die your in lean din give a ior in insigni inio lie ways that bands work. I've noticed, though, that your product that bands work. I've noticed, and nover address and nover address are archive and nover address are always. THAT WALLS WOLK I VE HULLER, HUNGEL, HALL BOKE BOTHORS any prob-leme or anything the graduat lacks Derhans a good idea reviews are always positive and never address any prour-lems or anything the product lacks. Perhaps a good idea lems or anything the product lacks, remaps a your mea would be to have a "Warning" column or something. Have would be to have a "Warning nadal and the sound sucke? A would be to have a walning column of something, rave you tried a new distortion pedal and the sound sucks? A You like a new abuntant penal and the sound suchs! ALL NOW THE COLOTION CONSOLE that has a price twice its worth? TELL while the console that has a price twice it to book what new recoraing console mat has a price twice its worth? IELL US! It'll help us out with purchasing equipment to know what products not to get lured into by the pretty bright lights.

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Keeping it Canadian Dear CM,

When I first received my new CM, my first question was 'What is Mike Turner doing on the cover with Jeff Beck?" I couldn't imagine what those two would be doing together until I read the article where I discovered Mike was interviewing Beck. He did a great job giving some insight into one of the world's greatest guitarist's playing and songwriting habits. It was pretty cool to see John Frusciante in there too. Great idea of pairing up Canadian guitarists with some international players – you sure kept the issue

Looking forward to next year's guitar installment

Chris Baker Winnipeg. MB

April Whine

Dear CM,

On June 15, 2001 at the Fleet Club of the Canadian Forces Navy Base in Halifax, NS, I had the opportunity to see April Wine perform. I was accompanied by my husband, my cousin, and another friend. We all enjoyed the concert immensely. Aside from being very VERY loud, they were very good, especially Jerry Mercer's drum solo that lasted over 10 minutes and was amazing to watch. They played various tunes from their earlier albums as well as their latest CD, called Back To The Mansion, which was for sale there as well as an assortment of shirts and hats. Between the four of us we bought three CDs in hopes of having some autographs added to the inside cover.

At the end of the show, I gathered up the rest of our foursome to stand next to the back door to catch them for autographs before they went to their bus. Myles Goodwyn was the first to come off the stage. After handing him a pen and my CD cover, he politely told me that the pen I had was no good for signing the cover and that if I gave him 10 or 15 minutes to rest he and the other guys would return for autographs. I thought, "Wow, that was nice of him." By this time. Jerry and their newest member, Carl Dixon, had slipped by us and were talking to a handful of fans in the side foyer. We walked over and stood in line to talk with them and continue our guest. Carl and Jerry, although hot and tired, were very obliging, and more than happy to sign T-shirts, more CD covers, etc. I asked Jerry if the other members were coming back in, and he told us that we could just go out to their tour bus and someone there would take our stuff on the bus for them to sign and then bring it back to us. Sounded great ... so off we went.

Outside the tour bus there was a crowd of about 20 or so people. We joined them and waited our turn. Jim Clench came off the bus, followed by one of the roadies, and gave us his autograph. We told him we also wanted Myles Goodwyn's and Brian Greenway's too. He told the roadie we were to be next. The roadie made several more trips on and off the bus, different people went on the bus and off again, and the crowd got smaller and smaller, leaving us to almost last, and still our turn didn't come. By this time we were getting rather perturbed. The roadie came off the bus again at the same time another lady came over with a cigarette package for autographs. He began to talk to her and I said, "Wait a minute. We were next. We've been waiting patiently for over 20. minutes and you keep taking people ahead of us." He looked at me, pointed to the lady and said, "But she's a friend." I threw my hands up in the air and said, "Never mind. They're not that important," and walked away pissed off and disappointed. He chased after me, apologizing, but the damage had been done. This one little guy ruined a perfectly good evening for us, and made April Wine look not so nice. He asked me who else's autograph I wanted, and for the sake of my husband wanting them, I told him, and we got our CDs covers signed ... finally.

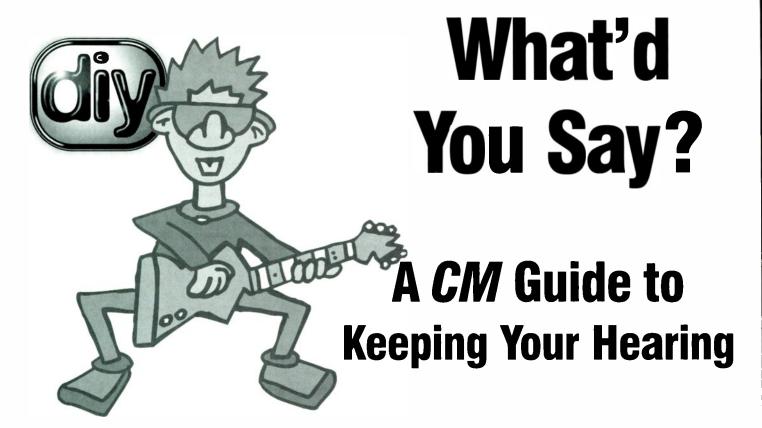
I do not directly blame any of the band members for this unpleasant experience (although it would have been really nice if Brian and Myles had just come off the bus long enough to sign the few autographs). However, the actions of this particular roadie left a bad taste in our mouths. After the four of us alone had spent \$80 for tickets and another \$60 for CDs (something maybe their "friends" didn't have to do), I felt we were at least worth the effort of a few seconds it takes for some guys to just sign their names. We, the fans, are who put them on the charts in the first place. We make or break them.

I have to say that Jerry Mercer, Carl Dixon and Jim Clench were very nice. The drummer, hot and dripping with sweat after his performance, was more than happy to take time to chat with some fans

As my final say. I'd like to add a comment about a very good experience I had with another Canadian musician. Jeff Healey, a few weeks ago outside his tour bus at the Red Knight in Yarmouth, NS. He seemed more than happy to accept a hug from me. Although he wouldn't sign my bra (I had nothing else available and was a teenie bit inebriated, okay?), he was more than happy to ask me to escort him back into the bar so, in his words, "we could find a nice piece of paper I was thrilled! That is what changes a fan from just admiring to

thinking "Oh my God, he was great!"

Lisa Buchanan Shelburne, NS



enerally speaking, day to day life affords no comforts when it comes to saving your hearing for the later years. Add to this being a musician, with the continual sonic-assault of overdriven guitars, pop and bang bass lines and skull-hammering drum solos all fed through sound systems that have three settings, loud, louder, and roof-remover, we figured it was time to take a look at keeping your hearing in good shape.

Let's take a quick look at how the ear works so we can understand what we need to do to keep it working.

We are all familiar with those dish like, in most cases symmetrical, orifices that take up residence on each side of the noggin, however, how it works is a little more complicated. Sound is directed down the ear canal to the eardrum, causing the eardrum to vibrate. This sets into motion a complex system of events that leads to acoustic sound being converted first into mechanical energy and then into a hydraulic system. This system then moves thousands of tiny hair-like nerve cells, which in turn send off electrical signals to the brain to be translated into the sounds we hear.

Oddly enough this incredibly complex sensory device doesn't come with an extremely well designed limiting device to prevent too much sound from entering. When intense sound levels bombard the ear a couple of bad things begin to happen. The first is acoustic trauma, this is caused by short and loud bursts of sound such as a gunshot or explosion, this can result in immediate, severe and permanent hearing loss, in other words not good. Acoustic trauma affects almost every part of the ear, and can create tearing in some of the more sensitive parts, which as you might imagine results in much pain and aggravation.

The other is a little subtler and you may not notice it until it is too late to be prevented. Without getting too egghead-ish, when the ear is exposed to constant sounds of high decibel levels it can cause Temporary Threshold Shift (TTS), anyone having been to, or played in, a rock concert will no doubt be familiar with this. It is the deafness you embark on after leaving the concert hall. You know, when all your friends seem to be speaking in whispers and you are inexplicably yelling to hear your own voice. These symptoms often disappear after a day or two, but if one continually subjects their ears to this auditory abuse TTS will lead to PTS or Permanent Threshold Shift, then it is time to make like grandpa and breakout the hearing aid.

Another common side effect of being exposed to these sound levels is tinnitus, that infernal ringing that echoes in your head for hours after the last riff was played. Unfortunately a hearing device will not help you if you become permanently stricken with tinnitus, there is currently little to nothing that can be done about it. You will be forced to spend the rest of your life with a ringing in your ears, nevermind having to spend endless nights dreaming about dial tones.

There are essentially two ways to avoid losing your hearing and assure that your ears will hear the sounds of decades to come. Firstly, turn down the volume, honestly, be aware of what you are pumping into your ears. Does My Generation - Very Best of The Who need to be at took a good chunk out of Pete Townsend's hearing, it can't be too great for yours.

The second solution, for those that can't or won't abide by option one, is wearing hearing protection devices (HPD). Whenever you will be exposed to loud noise, whether it's a jam session or a full out performance (yours or someone else's), you should protect your hearing and HPDs are an easy and inexpensive way to do it.

Available in a range of fashions, HPDs range from standard squishy-foam earplugs to more high-tech custom moulded linear

attenuators. Choosing your HPD depends on the frequency of use and level of sound, but if hearing is something you'd like to hold on to do your ears a favour and look into protecting them. There is a great number of resources dealing with hearing loss and prevention available, such as HEAR, located at www. hearnet.com. This extensive site is geared towards musicians and music lovers and contains pages of information on how to gauge whether you are at risk of hearing loss, and what to do if you are.

Additionally, the House Ear Institute, www. hei.org, also has some great information on how to protect those sound holes of yours.

Maximum Allowable Sound Exposure Per Day

Exposure Per Day			
	9()	dB/8	hours
	92	dB / 6	hours
	95	dB / 4	hours
	97	dB/3	hours
	100	dB / 2	hours
	102	dB / 1½	hours
	105	dB/1	hour
	110	dB/ 1/2	hour
	115	dB/ 1/4	hour or less

How Loud Is Too Loud?

GIR:

150 - Jet Take-off

140 - Gunshot

130 - Rock concert / Jackhammer

120 - Band practice / Car stereo

110 - Dance club / Headphones

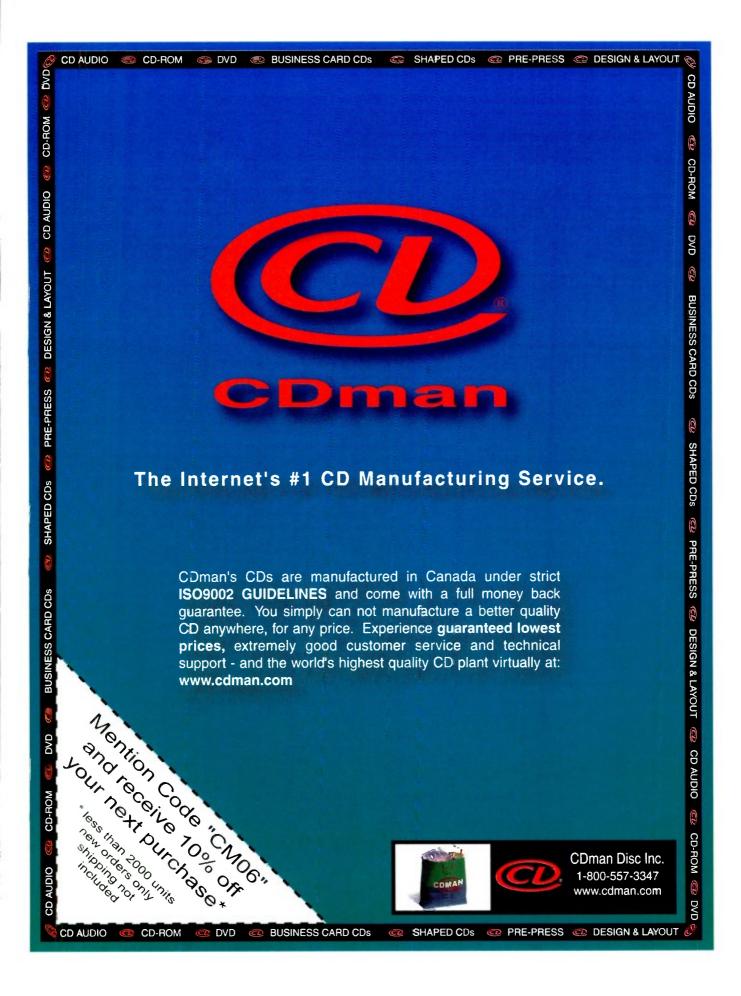
100 - Factory

90 - Subway

80 - Busy Street

70 - Restaurant

60 - Conversation



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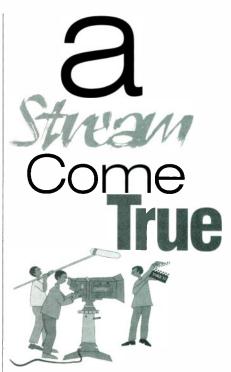
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For Indie Acts

So you've spent hours practicing in the basement all winter, you're thinking of moving it to the garage for the summer and maybe doing an open mic night at the local watering hole. Why not take it a step further and get your act filmed and streaming on the Internet?

Pepperscott Web TV is giving local independent artists a chance to showcase their talent at a local venue and have it filmed and recorded for broadcast on the company's Web site. Captured on VHS and Hi-8 for video and a Roland VS-840EX digital studio workstation for sound, the entire show will then be cut down to one song per band and published online.

Recorded using a new technique designed to accurately capture the live sound of the performance, the Webcast can then be used by the artists to peddle themselves to booking agents, club owners and the like.

Currently the process will cost the artist \$35, plus an additional \$5 per extra band member. This system is designed to make the fee fair for solo artists and bands alike. Pepperscott understands that money is not the easiest thing to come by for a start-up act, but if a band is serious about investing in itself then the cost is relatively inexpensive. However, with that said, the designers of the showcase are currently looking into ways to make it even more affordable for artists by soliciting support and sponsorship from local radio stations.

Another area being explored is the possibility of putting together a CD compilation of the songs from the showcase, with which the band could use both as a keepsake and as a means to network with other artists. And should the possibility ever arise, a commercially released version of the best songs may also be in the future of the

Shows are in the planning stages for all over Southern Ontario, so to get involved with a showcase near you, e-mail pepperscott@altavista.com or xolotl@home.com or check out the Pepperscott Web site at free.freespeech.org/ttoron towebradio.



SOCAN Forms IMJV Partnership, Furtado Goes #1

he Society of Composers, Authors and Music Publishers of Canada (SOCAN) recently announced that they have become one of the founding partners of the International Music Joint Venture (IMJV).

"Every aspect of the global music industry, including royalty fees collection, has



SOCAN's Linda Saranchuk, Nelly Furtado, and SOCAN Board Member, Mike McCarty

been profoundly affected by recent advances in digital technology and distribution," said SOCAN CEO, André LeBel. "In order to continue to effectively protect the intellectual property of our members in this new environment, our technology and scope must keep pace. Joining the IMJV will provide Canadian music creators with more efficient service and improved rights administration."

The agreement involves SOCAN partnering with their counterparts in the US, Netherlands and United Kingdom. All four will then combine their repertoire of copyrighted music in a master database. This new venture will also involve SOCAN starting a new subsidiary that will act on behalf of the IMJV partners and clients in handling acquisition, conversion and processing of audio/visual musical information from production companies, broadcasters and others.

SOCAN also recently announced a new batch of Number 1 plaque winners. Nelly

Furtado, who walked away from this year's Junos with four awards, was presented with her first SOCAN Number 1 plaque for her song "I'm Like A Bird". The song reached number one on MuchMoreMusic's Video Countdown and MuchMusic's Video Countdown in January and February of 2001 respectively.

The Award was presented to her after the sound check for her March 1, 2001, show at the Phoenix in Toronto.

Also receiving recognition from SOCAN is country musician Paul Brandt. Brandt was presented with his sixth Number 1 plaque for his song, "What I Want To Be Remembered For", from his recent greatest hits compilation album of the same name.

The song reached number one on CMT's Video Countdown on February 22, 2001 and held firm for the following three weeks. Brandt was presented with the award at a celebration in Toronto on April 6, 2001.

Putting Spirit Into A Production House

ho would have thought that the pairing of Vince Ditrich, long-time Spirit of the West drummer, and Alec Watson, an accomplished recording engineer and producer from Nashville, would have resulted in the formation of a bold new multi-media production house on Canada's western edge?

VinSynch, a name humorously derived from Vince Inc. and the multiple parallels the term has with the industry, was formed when Ditrich and Watson got together to work on Ditrich's new solo album, *Supertonic*.

Embracing new digital technology and the power of the Internet, VinSynch intends to make world-class recordings from the geographically isolated Vancouver Island. "We can do everything from helping to write the songs or entirely writing the songs, the pre-production, the production, the post-production, the mastering, all those things. We can organize the photography, the image consultancy. We can put the people in contact with practically every person in Canada at the record industry level. We have a contact at least at every company [in Canada], and lots in the States because of Alec's national contacts."

About putting home and business on the Island, Ditrich says, "It's a hot bed of talent and a hot bed of resources. Nobody has taken the puck and skated to the net – it's a weird thing. People have had all this resource around them and haven't put two and two together that they could make it into something bigger."



Alec Watson and Vince Ditrich, VinSynch's masterminds

"They seem to have managed to make those leaps of logic quite easily in Atlantic Canada, and they have a very vibrant music scene out there. I don't see why we can't have that here on Vancouver Island, especially given that people like Alec and myself are pretty well travelled and well connected and can bring other people here to also use the resource base."

Ditrich plans to use those connections to his full advantage. "Let's be honest, the music is only 30 or 40 per cent of it, the other is business and connections. How sensibly and how aggressively you follow up those opportunities and contacts, and so that's what we hope to offer." he explains.

For more information on the company or Vince Ditrich's new album, check out www.vinsynch.com.

Pollution Solution Songwriting Contest

he time for songs of protest are over. Quit singing about what's wrong and instead put your energy into making things better. It's time to put your ideals aside and your ideas to song.

There may be few sections of society in the world that rival the opinionated views of songwriters, and a new contest, put on by Zapworld.com, is hoping to use that energy, plus a good dose of creativity, to find a solution to pollution.

Born out of Earth Day 2001 (April 22) and running until December 31, 2001, the contest is taking musical rendition submis-

sions of original songs. The theme for the contest is "Pollution Solution," and all songs will be judged on musical quality, lyrical quality, originality and the message of the song.

From the submissions, a panel of judges will whittle down the bulk into a select group of finalists, which will then be included on a compilation CD. The CD will be sold to the masses with all proceeds going to the environment. From there the finalists will be voted upon online by the public, with the winner being announced Earth Day 2002.

The Grand Prize winner of the contest will receive a full complement of gear.

including TAMA drums, Ibanez electric and bass guitars and amplifiers, three special edition ZAP "Roadie" electric scooters, and some outdoor survival equipment.

ZAP, or Zero Air Pollution, is a manufacturer of electronic vehicles, including scooters, bikes, motorcycles, and cars.

For more information on the contest or the company, contact: Zapworld.com, 117 Morris Street, Sebastopol, CA 95472 (707) 824-4150, FAX (707) 824-4159, zap@zap world.com, www.zapworld.com.





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Healey's, The Musician's Bar

ho better to know about booking and showcasing bar acts than bar band veteran, Jeff Healey. This, at least in part, was the idea behind the newest addition to the Toronto bar scene, Healey's.

"It's been something I've wanted to do for a long time now, for about three or four years I suppose, and it will give me a chance to interact with the music scene in general, certainly locally, nationally, and internationally as we grow," explained Healey. "It will give me a chance to experiment and play with a lot of different musicians, to listen to a lot of different musicians which I've kind of missed doing for a long time."

Reminiscent of the Jeff Healey Band, the club takes Healey's namesake and holds him as front man while utilizing not only his talent, but also the talent of his partners to create a recipe for success. In the case of the bar, Healey has teamed up with Phil Morrison and Stuart McKendrick, both of who come to this endeavour with a qualified resume, having owned and operated the successful Bohemian Café for the last seven years.

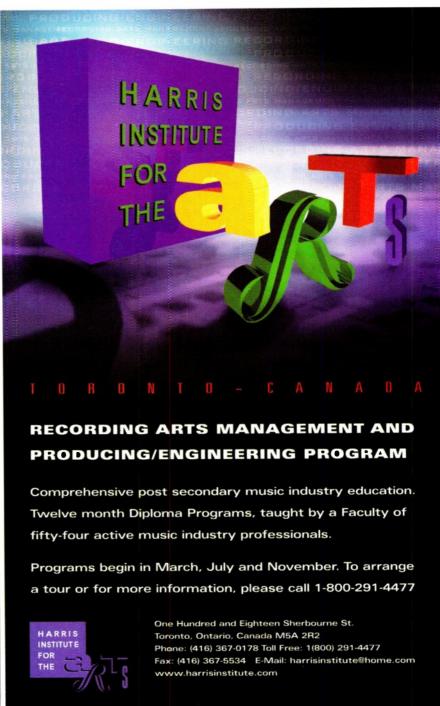
In a town saturated with nighttime activities, Healey's plans to be uniquely known as a club that caters not just to its patrons, but to its musicians as well. Located a flight of stairs below Bathurst Street, the L-shaped club opens into a padded-bench and table eating/conversation area and flows around a bend to its stage at the far end. With two bars and a full kitchen, patrons have the option of sitting and watching the talent play live on stage, or catching it on the closed circuit TVs positioned around the room.

Opened Tuesday to Saturday, 8 p.m. to 2 p.m., the club will feature different musical genres throughout the week. Acts will range from Country/Folk to Traditional Jazz, with Blues, Rock, Soul and Funk making up the weekend. Additionally, Healey's will also allow amateurs to get up each Wednesday and belt out some tunes with Karaoke Night.

"Amongst all of the opening hoopla and absolute insanity, there is those moments where I stand, elbow on the bar, and just listen to the music that's happening and think 'Wow, this is going on in my club,' and that's a great feeling, it really is," said Healey.

To check out Healey's, or for more information, contact: Healey's, 178 Bathurst St., Basement, Toronto, ON M5V 2R4 (416) 703-5882, FAX (416) 703-5268, www. jeffhealeys.com.





The Indie Band Bible Released

he ultimate guide to releasing an independent recording in Canada has finally been written. Mark Makoway, lead guitarist for Moist, has taken the last three years to prepare a book that any indie artist should possess. From how to form a band

right through to signing a record deal, the book offers advice on many subjects a lot of musicians starting out may be totally unaware of.

Makoway wrote the book as a way to curb boredom while on extensive tours. "I didn't foresee it going quite as far as it has, or quite as wide reaching as it has become," says Makoway of the finished product. "Many times after shows, people were asking me questions about the music business - rudimentary things that bands should universally know. There are so many mistakes that can be made as a band, and it just seemed necessary to have something that gives guidance."

Business is a serious subject that many musicians aren't

well versed in, and the book offers valuable information about how to treat your band as the business it should be. "As a band, you've really got to concentrate on your art: the songwriting, your performance... but you've got to put just as much attention into the business

by Mark Makoway

side of things. At the end of the day, a band is a business and that has to be taken care of. The book deals with both sides: art and business."

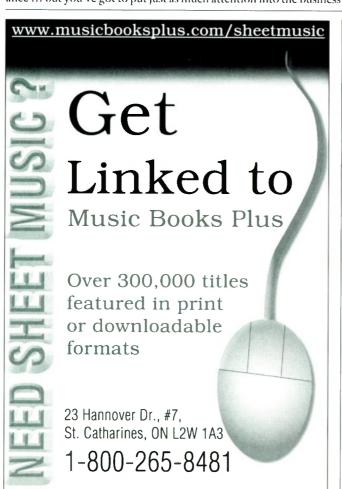
"Half the information in the book is based on mistakes Moist made," he laughs. "In terms of planning, when you're an indie band you're doing everything for the first time and you're bound to make some mistakes. Hopefully by using a reference book like *The Indie Band Bible* you'll make less mistakes. The biggest thing is to be reactive and really learn from the mistakes that you do make and not get in the pattern of making them again."

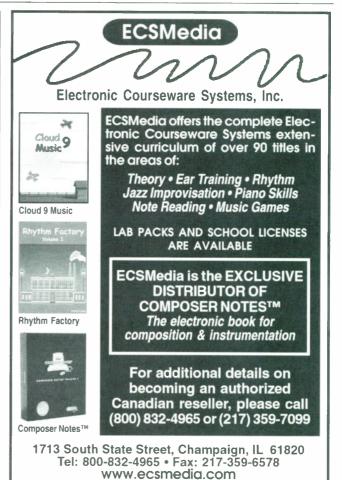
Makoway also deals with the importance of developing and maintaining contacts in the music industry. "You should really nurture those connections because there's nothing that people on your side like better, than to champion a new, great band. You've really got to help those relationships along, because they're the relationships that will open other doors for you."

The book features advice not only from Moist's experiences, but insider information from top-level music industry professionals that share tips and advice on everything from promoting a show, shooting a video, touring, to recording a demo and finally approaching a major label among many other things.

Published by Vancouver's Madrigal Press and distributed by Raincoast Books, the book will be available from most book retailers and musical instrument retail outlets. Check out www.indiebandbible.com for more information.

"The music business – there's no guarantees in it. Over the course of a career, every band gets opportunities, and if you're prepared to take advantage of those opportunities, then your chances for success are incredibly increased. *The Indie Band Bible* covers all the bases so you're up and running as a band to the point that when something great happens, you won't squander it. You'll be able to move forward."





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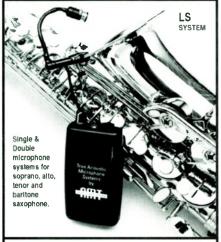
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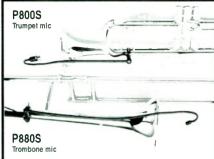
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Events

Hunstville Festival of the Arts

Huntsville, ON, July 5-21, 2001 (800) 663-ARTS, info@huntsvillefestival.on.ca, www.huntsvillefestival.on.ca

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@spyderspace.com, www.spyderspace.com/HomeCounty

Billboard Dance Music Summit

New York, NY, July 24-26, 2001 (646) 654-4660, bbevents@billboard.com, www.billboard.com

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

26th Annual Festival of Friends

Hamilton, ON, August 10-12, 2001 (905) 525-6644, FAX (905) 525-8292, info@creativearts.on.ca, www.creativearts.on.ca/fof01htm.htm

Afrikadey! Festival

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

Markham Jazz Festival 2001

Markham, ON, August 17-19, 2001 (905) 471-JAZZ (5299), FAX (905) 471-7764, bebop@sympatico.ca, www.jazzfest.markham.on.ca

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 (902) 295-1414, FAX (902) 295-2912, info@celtic-colours.com, 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

Saint John, NB, January 31-February 3, 2002 (902) 892-9040, FAX (902) 892-9041, ecma@ecma.ca, www.ecma.ca

Canadian Music Week 2002

Toronto, ON, March 7-10, 2002 (416) 695-9236, FAX (416) 695-9239, info@cmw.net, www.cmw.net

South by Southwest (SXSW) 2002

Austin, TX, March 8-18, 2002 (512) 467-7979, FAX (512) 451-0754, sxsw@sxsw.com, www.sxsw.com

25th Annual Dallas Guitar Show and Music Fest 2002

Dallas, TX, March 23-24, 2002 (972) 260-4201, FAX (972) 243-5193, www.guitarshow.com



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GAMA, the Guitar and Accessories Marketing Association has launched its new Web site at www.discoverguitar.com. The site includes advice on how to start a school quitar program. how to sponsor teachers and information on becoming a GAMA member.

... AKG Acoustics has launched a US Web site at www.akgusa.com. The site includes AKG product information, customer service info, corporate



news, an AKG dealer locator, endorser news, promotions and contests.

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much smaller and more friendly place. With the explosive growth of users has come a tremendous growth of Web sites, now numbering in the millions. Finding exactly what you are looking for takes patience, persistence, imagination and improved search techniques. To illustrate the glut of information, a search for "harmonica", not the most common search term, yielded 150,384 pages.

Search Engines like altavista are indexed and maintained by computers and generally do not limit the number or quality of the sites submitted. Searches here generate the largest number of results but many of dubious quality. Use specific keywords to narrow your search and most require you to use quotation marks or the plus sign to specify a multi-word phrase. For example, "electric guitar" will yield pages with both words whereas electric quitar will yield sites with either electric or quitar. Use your imagination in choosing key words remember that the Webmaster of the site you are trying to locate has used key words that make sense to him

Meta search engines such as www.dogpi e.com search several other search engines at the same time and return composite results. There are also many subject-specific search engines.

Directories, like Yahoo, are maintained by humans and tend to be smaller with higher quality results. There are also many directories geared to special interest groups.

Topic-specific Sites

Other special interest sites such as those operated by schools, associations, or publications have generally well organized lists of resources that may aid in your search.

You can also use dedicated search software you install on your computer that searches the major search engines and organizes the results in a logical fashion. I highly recommend Copernic (www. copernic.com). It returns a controllable number of results according to your instructions and finds sites that don't turn up elsewhere. The result can be saved to use later and also exported to various file formats. The basic version is free and the Pro version is \$79.95 US

If you spend a little bit of time improving your search techniques and tools, you will be rewarded with saved time and more successful results.

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ROAD test

Audiophile HD-500 Amp, HD-410 & HD-212 Speaker Cabinets

by Brian Minato



rnie Ball has once again begun to manufacture a line of bass amplifiers and speaker enclosures. I normally associate the company with their line of MusicMan basses, of which I own one, and was cursous to see what they had come up with in the amp/speaker department.

I was given a HD-500 Bass Amplifier, a HD-410 Speaker Cabinet and a HD-212 Speaker Cabinet. I took the gear down to my rehearsal/studio space and proceeded to set it up for this test.

Once I had everything up and running, I plugged in my old Jazz bass with ground round wound strings and started fiddling with the HD-500. There are many bells and whistles on the amp but like a lot of musicians, I first set the master volume and gain to 12 o'clock and left everything else flat just to see how things sound without embellishment. To my ears it sounded pretty good. The tone was true and the speakers were fast in response, which is a good sign. I'll now go through each feature the amp provides starting with the front panel.

HD-500 amplifier: first of all, it looks good and everything on the front panel is clear and easy to read. It is relatively simple to get a good sound right away without too much fooling around. This above all else is important to me as a player. I don't want to be spending a lot of time trying to find a sound. I want to plug in and play. Having a 2-channel EQing system with bass, mid bass, middle and treble knobs, you can set up two distinctly different sounds, which can be accessed via the front panel or the footswitch. I really liked the LVR or Loudspeaker Variable Response filter. It gave the sound I had set up much more warmth as I swept through the various frequencies. A nice feature for sure. The mute button is handy if you have a tuner in line and want to tune without anyone hearing you. The boost switch is great for getting that extra bit of volume you might temporarily need without having to turn around and adjust the gain. The footswitch is really a bonus as it controls a variety of things; a few which have already been mentioned. You are able to mute the signal for tuning or quickly shut off any sound going to your speakers or DI. You can boost your gain by +6db, which I would find really handy in a live setting. You can bypass your EQ settings if required or you can switch between channels 1 and 2. The built in XLR DI is good for both studio and live settings. I plugged the DI into my Mackie board and recorded a flat, pre EQ sound onto my ADAT player. The signal to tape was pretty true. You also have the option of sending your signal post EQ. Both effects sends worked without a hitch. I used a compressor for the series effect send and return and a delay for the parallel effect send and return. The limiter and compressor helped to smooth out the sound without getting in the way of the signal. The amp is two-space sized and can be mounted easily with into your rack - all in all, a good amp.

There are a few things I would change or add on to this amp. One is to provide a headphone jack. I think this is useful in a variety of situations. For example: If you live in an apartment and want to play late at night or early in the morning without disturbing your neighbours, headphones are the way to go. I would also put a line input jack on the back panel so you could run a Discman or DAT player etc. into your amp. This works in conjunction with the headphone jack. The amp that I use normally has these two items and has proven to be invaluable.

If you are set up at rehearsal or at a gig/recording session and you need to learn something quickly, say someone arranges a song differently or changes the key, these two features will help you out.

HD-410 and HD-212 Speaker Cabinets: the HD-410 is a solid speaker with four 10-inch drivers and a 6-inch midrange driver for a little extra top end sound. The speaker is made of Birchwood and its impedance is 8 ohms. The maximum power capacity is 700 watts RMS with a frequency response range from -3dB @ 40 Hz and 12 Hz. Its size is 24" (W) x 30" (H) x 18" (D). It weighs 85 pounds.

The HD-212 comes with two 12-inch bass drivers and one 6-inch midrange driver. It is also made of Birchwood and its impedance is 8 ohms. It is rated at 600 watts RMS with a frequency response range from -3dB @ 40 Hz and 12 Hz. The cabinet's dimensions are 24" (W) x 24" (H) x18" (D) and weighs 95 pounds. Both cabinets have an optional ¼" jack or two Speakon jacks.

First impressions: these speakers are heavy (we're talking SVT heavy) and not meant to be hauled around by a single human so you better be in a band or have some nice friends to call upon when moving them! They are definitely loud and provide a good coverage of all frequency ranges in the bass spectrum. They have a quick response and sound nice at really low levels. I ran a series of pedals through the cabs (distortion/wah-wah etc.) and was satisfied with the way the speakers handled themselves; especially at higher gains. The HD-500 amp is a good match for these two cabinets and would be a welcome sight on any sized stage or in any studio. A nice comeback for the Ernie Ball company. Thanks to MOL Marketing's Mike O'Leary for arranging the review.

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

Brian Minato is currently working on a new record with Jack Tripper, set for a fall release. He is also producing records for GG Dartay and the Spoilers, and for Jennifer Campbell. Catch him on tour this summer with Thruston 5 and Fraser Mackenzie respectively.





pay attention to your sound!

Tazz guitarists' approach to their equipment encompasses a huge range of opinions. There are some wonderful players who plug an old Gibson ES175 into a Polytone and are content with that warm, dark uncomplicated sound. The other extreme is the musician with special pickups, chords, digital effects and an elaborate stereo amplifier. I tend to gravitate more toward the latter way of thinking; I try not to be neurotic about it, because I think an obsession with

your gear tends to take away some energy from the actual playing; but having a good sound helps to project your personality and ideas more effectively to the public.

The first thing to remember is that what we hear on stage is very different from what the audience is getting 50 or a 100 feet away from our amps. Consequently, what sounds warm to us may be muddy and indistinct at the back of the club. And a reverb set-

ting that seems wet enough to our ears may be dry further away as the sound dissipates. To get the audience's perspective on your sound, get a 20-foot chord and listen to your setup with the chord fully extended, or have a friend play your instrument and listen from the middle of the room. What you hear will not be the same sound you

you hear will not be the same sound you experience on stage and you may make some adjustments with this new perspective.

Some guitarists like the warmth and transparency of a tube amplifier, while others prefer the non-existent maintenance and mid-range punch of solid state. My own approach combines both philosophies; I have a solid-state, stereo amp head and a tube pre-amp, giving me the best of both worlds. The rest of my set-up includes a digital reverb panned in stereo and two 12-inch speakers with tweeters in open-backed cabinets. For me the enclosures breathe and spread the sound better with an open back, and the sound is less

There are a variety of replacement pickups on the market now which offer a lot of tonal options if you like the way your instrument plays but not the way it sounds. I use a combination of a

tubby as well.

humbucker in the neck position and a piezo under my bridge saddle. Both of my pickups are active, and the combination of these two active systems gives me a sound that is both dark and clear.

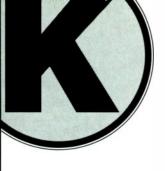
Finally, your chord can also noticeably affect both the quality of your tone, as well as the volume, and there are at least six companies offering audiophile quality guitar cable. Compare several of them with the chord that you're now using and see if you can find one that suits your needs better.

In terms of putting my experiments to good use in the studio, I've found that a combination of miking both of my speaker cabinets as well a microphone several inches from my instrument provides a nice mix of a dark amp sound and the articulation of the pick on the strings.

Your ideas of what your sound should be can change and evolve as your playing develops. Exchange ideas about gear with other guitarists, listen to what's out there on the market and compare your current set-up with new products. Whenever possible, try new equipment on a gig; demoing something in a music store won't give you a real sense of how it will work for you in performance.

Have fun in this process of upgrading; your gear is the vehicle in which you convey your sound and the better it works, the more effectively you will communicate to your audience.

Guitarist John Stowell is based on the West Coast
of the US and has taught and played
internationally for more than 20 years. His
instructional videos, Jazz Mastery, Vols. 1-3,
and recent CDs The Brazil Project, and
Caravan, are all available through New Media
Video Concepts, 1-800-666-9369. E-mail John
with comments or questions at
jfstowell@earthlink.net.



howto play//e

a pro

It's not how much you know, it's how well you use it!" I emphasize that concept with all of my students, especially those who seek to develop a professional musical package. Sure, we all want to develop great chops, collect as much information about scales, chords, substitutions, voicings and progressions as possible, with the dream that someday this might lead to our sounding "just like Peterson, Chick, or Keith Jarrett!"

Coming back to reality, do you sometimes feel that no matter how many more skill or "tricks" you learn your playing does not seem to achieve the distinctive quality that you hear when listening to a "pro.' Developing your own performance style is, essentially, the challenge that faces those who seek to play like a "pro." Listen around with critical ears, whether it's to CDs, or in the clubs or on the concert stage. You'll discover that the "pro" focuses a performance around specific concepts, and then selects a range of related skills and materials to fulfill those basic concepts. Each player organizes a different set the cornerstone for developing an indi-



Basic Top-Down Voicings



Example 1

Follow these steps to learn how to play with Top-Down Voicings:

* Play the single-line right hand melody with the 5th finger.



Example 2

* Play the melody, adding a tone a 3rd lower than the top note



Example 3

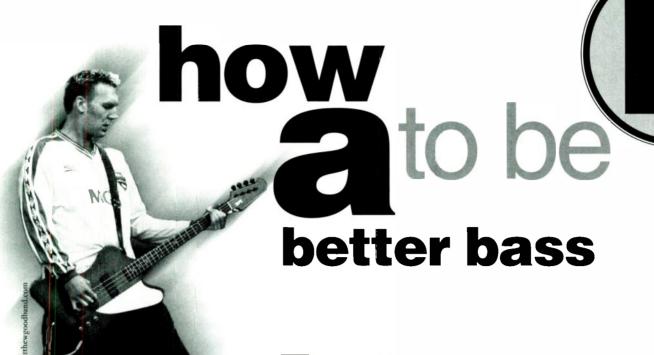
* Add a tone a 4th lower than the middle tone and play the full right-hand chord. Practise playing the top melody tone louder than the others. This will take a bit of practise.



For me, I often focus on "sound," and subsequently use the skills of chord voicings that help me to achieve that concept. Another concept that I use as a starting point to determine which skills I will practice and use is "Supporting the Melody." That leads to exploring and practicing the skills related to chord inversions and bass lines, which will be used in the left hand to reinforce the melody. Other concepts include swinging, dissonance, lyricism, etc. I suggest that you think like a musical architect so that

your playing becomes more sharply focused around the developing musical ideas which satisfy a predetermined concept. Spend a few minutes with me now at your keyboard as I work you through a lesson that demonstrates how a concept-driven approach, supported by related skills, produce an immediate positive impact on your playing.

Dr. Bert Konowitz is a Professor of Music at Teachers College, Columbia University, where he teaches courses in jazz improvisation. He has created several texts, CDs, cassettes and general MIDI disks.



by Rich "Rock" Priske

very now and then I am asked if I have any advice for Bass players. Here, I have come up with 10 basic principles to keep in mind while on your journey down the "low road." Next issue, "Why Bass Players Shouldn't Get a Mic...

Play BASS

This sounds simple. On the surface, bass seems pretty simple. Four strings, one note at a time, how hard can it be? The answer is, not hard at all. Generally, the bass is not a solo instrument. Ask yourself, "do I need to be in the spotlight all the time, feeling the love and devotion of all those who surround me?" If the answer is yes, the bass guitar is not for you.

Make Sure Your Gear Works See #2.

Get It Right Every Time See #4. Singers have tantrums, guitarists have substance abuse problems, and drummers are, well, drummers. It is up to you to provide sanity, clarity and consistency.

Thou Shalt Not "Pop" See #6. Unless your name is Flea, or Larry Graham.

Play Good Gear There are really only two or three guitars and one amp worth playing. The Ampeg SVT bass amp is the industry standard for a reason. You cannot go wrong with either a Fender Jazz or Precision bass (pre-CBS, of course, with a Double Whammy installed if you so choose). Practically every producer I have worked with over the years has asked for one or the other. The Gibson Thunderbird is the ultimate balance of playability, sound and good looks. And remember to always string your bass with DR strings, or stray dogs will bite you.

Show Up On Time And In Tune No one likes to be kept waiting. And don't bitch when the singer is chronically late.

Get It Right The First Time You are in the studio. Don't assume that just because the drummer got 75 takes that you will be afforded the same opportunity. Always assume that you will not get to do it again. Besides, if you don't know your part after playing it 75 times along with the drummer, then maybe the bass guitar is not for you. And the lead guitar player will be upset

Thou Shalt Not Play The "D" Or "G" String Remember, these two strings' sole purpose is to provide tension across the neck of the guitar. The "G" string is also a handy place to hook your pinky while you are playing. [And whose G-string at that?]

that you cut into his/her noodle time.

Look Sharp It cannot be said enough, personal grooming is very important. Wash and comb your hair, brush your teeth, use deodorant. Clothes make the man. The fine people at Kappa sportswear make clothes that are comfortable, affordable and very stylish. Remember that you never get a second chance to make a first impression.

Learn To Count, Know Some Good Drummer Jokes This is your only defense when the bass player jokes start flying. And they will...

Rich "Rock" Priske is bassist for Matthew Good Band.

take Care Of your body

ello fellow drum junkies. It's me again with the third and final chapter on trying to make your playing more fluent, powerful and pain free. What I have been discussing in the past few issues is not rocket science. It's plain old common sense. What you put into your body you can take out. I am often blown by what some people do to themselves. If you're smoking and drinking and eating at A&W every day how can you possibly expect your body and mind to perform at any sort of level other than a low one?

What's funny is that a lot of these individuals who practice these insane habits are the same people that make sure their cars get hi-test fuel, regular tune-ups and all the lovin' care they need. Fundamentally, we need the same treatment to work efficiently. I know there are younger guys out there that can live off Twinkies, go on a three-day bender and sleep the whole thing off in two hours, but trust me that's not going to last.

We are talking about the long haul here. Don't get me wrong – I'm not saying don't have any fun and be some lame ass in bed by 10 every night, just do things in moderation. You'll find, if you get lots of rest, eat right and exercise, that the effects of a night on the town won't be as devastating. When you are on the road you will find rest and decent food not as easy to get, as there are plenty of late nights, early mornings

and the all too frequent midnight fast food run. Just try and be sensible and you will be way ahead of a lot of people out there. Anyway that's enough preaching for today. I also wanted to touch on a few other things that I feel will help your performance.

One of the most important things to address is your set-up. From a seated position every piece of your kit should be easily reached. Economy of motion is very important and you shouldn't be stretching hard for anything. All you are doing by straining to hit a piece on your kit is wasting energy, throwing yourself off balance and possibly hurting yourself.

If you are having problems finding that optimum set-up try this: Away from your drum kit, set up just your stool, which shouldn't be positioned too high or too low. In a seated position your back should be straight and your legs should be at a 90-degree angle or close to it. Next thing is to visualize where your snare should be and strike it with an imaginary stick. I know this sounds funny but bear with me.

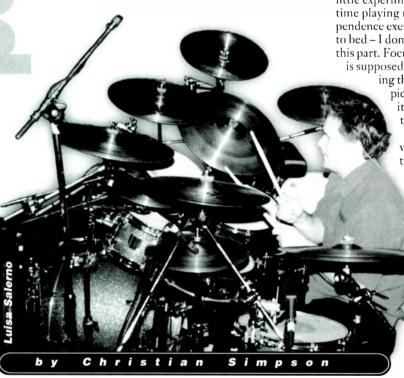
Now visualize adding the rest of your kit, drum to drum cymbal to cymbal until you are air drumming on your entire kit. Take a mental picture of this imaginary set-up and try and duplicate it with your real drums. You will notice that when you were air drumming you were not straining to reach anything so if you can get close to that set-up you should find everything within reach.

I think that mental imaging can be a very useful tool. Let's try a little experiment: Pick something that you might be having a hard time playing right now. A fill you can't quite nail or a tough independence exercise. Away from your kit or maybe just before you go to bed – I don't care, just someplace quite. Picture yourself playing this part. Focus in on the different limbs, visualize were everything is supposed to be. Picture yourself in a very relaxed state execut-

ing this exercise flawlessly. Sing the part in your head while picturing it. Someone once said to me that if you can sing it, you can play it and I tend to agree. I practice this all the time and I'm telling you it really does work.

There are many top athletes that practice creative visualization with great results. In fact most athletes will tell you that your mental state is at least 50 per cent of your game. What I have been saying all along is that drumming is a very athletic endeavour. Some drummers and certain styles of drumming take this to the extreme, while others are more laid back in their approach. All in all, it is the most physical of instruments to play and I strongly feel that to be at your best you need to be physically, and mentally prepared. I hope I have offered some valuable information to some of you and it helps you in your performances, and be sure not to forget to work hard and have fun out there boys and girls.

Christian Simpson is drummer for both Glueleg and Edwin. He currently has some openings for students, and can be reached by e-mail at simpson_christian@hotmail.com.



on-classical flute players tend to want to inflect every exposed and sustained tone to vibrato. To my ear, this is a dead give-away that the player is insensitive to performing in nonclassical contexts.

Let me begin this topic by saying: I work on the premise that an uninflected tone is a valid alternative to an inflected tone. In fact, an uninflected tone is always a good place to start. I may introduce vibrato in the course of a sustain ... or I may eliminate it in the course of a sustain. I may augment or diminish it in the course of a sustain ... or I may toy with it in the context of a "compress" or a "swell". I find that these tend to work more effectively without any inflection at all (other than the fundamental change in volume, of course). In any event, I do not invoke vibrato at every opportunity – and I never do so when my line is in motion. In addition, I tend to favour a slower (rather than a faster) wave in the vibrato - though my feelings on this point change with time (so it depends on when you catch me).

Finally, I use a throat vibrato – plain and simple. I find that this produces the most pleasing result and allows me the most control. The alternative - the so-called diaphragm vibrato - sounds far too broad and "woofy" to my ear. I really don't dig it! However, I do deviate from throat vibrato now and again. For example, in very soulful or funky situations (and, unfortunately, I don't get a lot of soul or funk calls because, I guess, people are just not used to hearing the flute in that context), I will literally "throw some gut" into it - almost like an "abdominal" vibrato. This can be quite thrilling. But I have to be pretty moved by the musical situation for it to happen. Otherwise, I get just about everything I need and want from a throat vibrato.

Physically, I discovered vibrato on my own. I don't know how ... but I think I know why! My teacher at the time was very surprised when I began using it because he'd never really discussed it with me at all. How did this happen? Well, whenever my teacher demonstrated anything on the instrument for me, I'd always end up asking myself "Is that Joan Baez playing the flute?" I really couldn't handle it. Indeed, I worried that I might start to play like that (Believe me, when you're a kid, this is the stuff that nightmares are made of!). So I started to use vibrato ... in MY OWN WAY ... in selfdefense! And I am happy to announce that I don't sound like Joan Baez playing the flute.

The physical action required to achieve a good throat vibrato is actually quite simple. It lies in the muscles associated with coughing. If you cough gently into the instrument, you will find that you can actually articulate a note. Now, pick a very accessible note and cough very gently into the instrument - repeatedly and rhythmically - articulating that note (without using your tongue, of course!) ... Now, gradually, soften the action of the muscles involved until you are playing a sustained - but inflected - tone ... voila, vibrato! Cultivate this action and experiment with it. You will find that you can achieve a broad array of results in terms of breadth, depth and pacing. Explore all of them!

Finally, at the risk of being slightly prescriptive on a point of style, I would encourage you to focus your pacing at the slower end of the spectrum. I believe that the faster end of the spectrum can become pretty silly and irritating (If, in fact, you don't find it, as I do, pretty hilarious especially on the flute!).

Novelty Devices

I find more and more over the years that I just want to play the instrument ... as it was designed to be played ... so I am becoming less and less interested in novelty devices; e.g. singing while playing, multi-phonics, circular breathing, key-slapping, etc. In fact, I rarely hear players employ novelty devices in a fully gratifying way. I admit that, on occasion, as a listener, I have been impressed with the results - at least on a technical level. However, I inevitably find that

the results are not as pleasing or meaningful to me - on a musical level. For example, consider the first device I enumerated (singing while playing) which is relatively common. Well, acoustically this device seriously compromises both the flute sound, and the voice sound. Both sounds end up being "starved" of what they require - AIR. As a consequence, both sounds are weak - if they are not, in fact, ugly. What is even

more perplexing to me is that the players who chose to do this often don't have good voices to start with. Indeed, I'm positive that not one of them would ever be caught dead singing a ballad! So then I wonder "Why are they doing this?" One might argue that the result can be regarded as being kind of "gritty". But then I ask myself "Well, if that is the case (and I seriously question that), is it at least soulful?" More often than not, my answer is quite simply "NO!"

In the final analysis, novelty devices, while they may be striking on a technical level, from a musical standpoint, the results are often just plain bad. Indeed, they can constitute a disservice, if not an indignity, to both the instrument and the player. Therefore, consider carefully how much time you want to devote to novelty devices because the time you spend perfecting them may end up being wasted. Why do I say this? Because inevitably, you are working on what are nothing more than "effects" (which you can only resort to periodically in performance) instead of focusing on your musicianship (which you want to be in evidence at all times in performance). When you look at novelty devices in this way, you will probably start to appreciate my point - even if you don't agree with it. But I acknowledge that I tend to be innately skeptical of novelty devices (where I am not actually disapproving of them).

Having said all of this, now consider the following question: "What is likely to be a more productive way for you to spend your time? Working on your sound? Or learning how to circular breath?"(You know my answer to that one!)

Finally, by all that I have said, I don't mean to malign alternative techniques entirely. Indeed, many alternative approaches are vital to achieving good, convincing non-classical results! But, by the same token, you must consider carefully how useful novelty devices (which are just alternative techniques - in the extreme!) really are to you in the context of your overall musical objectives and, accordingly, how much time you are actually prepared to devote to them.

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.

rat

toys from TG

've just returned from the annual conference of the International Trumpet Guild, held this year in Evansville, IN. These conferences are always enjoyable and educational, with many wonderful concerts and clinics to attend. Of course, being trumpet players we are mainly interested in the toys, gadgets and accessories

which are available from the manufactur-

ers' exhibits. Here are my two favourite purchases this year.

Wiseman Cases

Howard Wiseman, of London, England, has been making cases for bassoons and other double reeds for 15 years. A year ago he created a case designed for two trumpets. It was the hit of the 2000 ITG conference. I spoke to him at the time about making one for trumpet/flugel. He went home and designed it and delivered it to me at this year's conference. The trumpet/flugel case (it also holds a picc or mutes) is now part of the Wiseman line of cases, which also includes a quad trumpet case. These cases are works of art, the Cadillacs of trumpet cases!

Built of aluminum and plywood, lined with velvet and covered in a rich black leather, the double trumpet case is a round cylinder and the triple/quad cases are oval. They are fitted with hefty backpack straps, and come with a detachable leather music pouch and mute bag. It looks very sumptuous, and I get comments from everybody who sees it. The cylindrical shape is extremely strong, and is more compact than a typical hard case. It is heavier than a gig bag, but is easy to carry and offers much better protection. It fits above and below the seats on flights, and, if you absolutely must check it, will survive the baggage handlers.

Within the solid shell lies the real secret to the superior protection. The case opens in the middle and each half contains removable rubber inserts that can be customized to any combination of horns. By changing inserts a trumpet/flugel case can hold three trumpets, or lots of accessories etc. The horns are suspended in the rubber inserts; no part of the instrument touches the case, thus it is isolated from transmitted shocks. This is a revolutionary design idea, and it works beautifully. (The quad case does not suspend the horns.)

Wiseman Cases are the finest money can buy. One look and you can hardly miss the quality construction and elegant design. Though they are not cheap (\$520 US for the trumpet/flugel model), they are fully guaranteed for life, and of course may pay for themselves if they prevent a mishap. They are sold only by direct order, and feature an owner-referral incentive program. If you quote my code (F11509) when ordering, you will receive a 10 per cent discount and I will receive a 10 per cent credit towards another case.

The Shulman System

This is the most unusual trumpet accessory I've ever seen. Designed by trumpet player Matt Shulman, it consists of a neck strap and support arm. Now bear with me before you pronounce me hopelessly lazy, as my teenage daughter did when she first saw it. It is designed not so much to relieve the weight of the trumpet as to encourage proper playing habits.

The system is almost impossible to describe. I've had fun at dinner parties passing it around and asking guests to guess what it is. Made almost entirely of wood, it consists of a pair of L-shaped panels that lie flat against your chest, and an arm that sticks out at about a 45 degree angle. At the end of the arm is a pair of swiveling egg-cup shaped extensions which support the trumpet. Matt Shulman has had some experience with Alexander Technique and brings that knowledge into play in the design.

The system ingrains proper playing habits in a number of ways. First of all, the weight of the horn is transferred from your arms to your chest. This reduces tension in the arms and encourages relaxation in the shoulders. Also, you instinctively hold your chest up, as Claude Gordon encourages us to do.

Second, the system sets up a proper alignment of head, neck and spine. There are many points of adjustment, and it takes some experimentation to get it just right. Once you have it adjusted for your optimum playing position you have no choice but to maintain this position. Watching students I am struck by how right it looks as they play. And no more drooping bells!

Third, the system reduces extraneous movement of body and embouchure, focusing on exactly the muscles needed to control lip vibrations. This promotes efficiency. By keeping the valve casing in contact with the arm you are encouraged to use less pressure and rely more on embouchure compression.

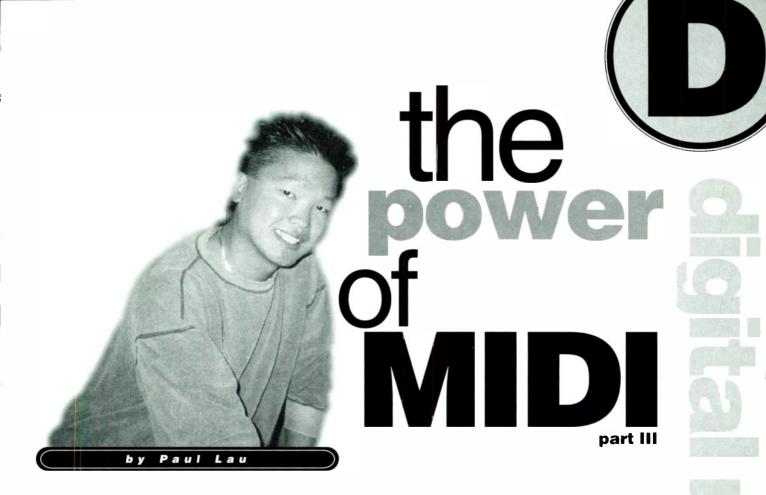
Finally, the wood construction transmits vibrations through your chest. This helps you feel the centre of each note and use the vibrations of the horn to feed and sustain the vibrations of the lips. When the lip vibration is in sync with the horn vibration, the note sings and playing feels relatively effortless.

The Shulman System is an unconventional yet very effective approach to efficient brass playing. A lot of thought went into the design, and it is finely tuned. It is a hand-made item, and the price reflects that (\$195 US). In my view there are benefits to using this system that make it worth every penny.

Further information on these products will be available soon on my *Brass Tactics* Web site. Wiseman Cases has pictures and information on their Web site. The Shulman System site is under construction, but you can see a picture and get contact/ordering information. The ITG Web site is a tremendous source of information on the world of brass playing. If you are not a member, you should consider joining this worldwide fraternity of trumpet players.

- Wiseman Cases: www.wisemancases.com
- Shulman System: www.shulmansystem.com
- For information on the International Trumpet Guild: www.trumpetguild.org

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.



s this is the final installment of the Power of MIDI, we will look at the some obstacles of MIDI as well as the MIDI/Digital symbiotic relationship do they need each other? There is the inevitable question of which MIDI sequencer program is the best, and to be fair in answering this question, it is determined by the user. I have always been asked what I use, and I've generally skirted the question that all sequencer programs are good and I have replied, "Have you tried 'so and so' program?" That's not to say the actual programs may not have varying differences from one and another and the only real way to determine the answer to the question is by using different program and navigating within those programs.

The emphasis should be on the doing and not which is the best. With that said, one should also realize that after a portion of music is created within one MIDI program, opening it up in another MIDI program to see how it sounds may not be useful. It will sound identical except for certain parameter programming which vary from program to program. I guess the biggest misconception of MIDI, is that it is not audio recording but rather performance data recording. I know I've touched on the three modes of MIDI recording in the last installment; real-time, step-recording and algorithmic programming, but I'd like to emphasize that MIDI is not audio recording!

How does one turn MIDI into audio data? Some have tried using another digital

recording machine or computer, and then use the one MIDI computer with sound modules while playing everything into the other. The concept is correct but it is quite a costly endeavour. Fortunately, the answer lies in the software programmers that have married MIDI with digital audio. How so you may ask? Some sequencer programs have both MIDI capabilities and digital recording capabilities, so that means that a portion of music created via MIDI can be "folded back" into the program quite easily!

All one has to really do is to arm a digital track and play the live audio MIDI data back into the "same" computer via the sound card and presto! MIDI track turned into digital audio track. Since this now is a wave file, there are no actual tone changes possible that MIDI allows, but a number of editable parameters of wave files via plug-ins. Though separately, MIDI and digital are quite powerful recording tools. Together they combine the best of two worlds to give the user access to much more combined resources to create simple or sophisticated works of music. One of the features of MIDI, which cannot be found elsewhere, is the notational aspect of MIDI for transcribing notation other than by hand. MIDI is it! The power of MIDI in notational software is probably the greatest time saver when it comes to this aspect of music.

If one cannot play the actual notes into the sequencer, one can just use the mouse and click-and-drag the notes onto the staff! I have also seen programs that allow one to scan the sheet music into the MIDI program changing it into MIDI data – now that is a cool trick! MIDI has been around for awhile now and the reason why I've endeavoured to write the last couple of columns on the power of MIDI is to just bring back the fundamental uses and power of MIDI!

The ease of use and creation of music passages i.e. loops, and changing tones and parameters on the fly and capturing all the "performance" data cannot be done elsewhere! MIDI generally isn't talked about too much anymore. There is an assumption that most understand what it is and how to use it, and this may be so. I believe it is a technology that still has a long way to go in practical applications and a tremendous connected relationship to digital audio recording. I truly believe that MIDI may have been understated or overlooked since the insurgence of digital audio recording, but if one really looks at MIDI the power of MIDI is quite an awesome tool for any musician for recording whether novice or professional!

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 docaudio@inforamp.net.

www.canadianmusician.com

World Radio History



keeping your VOICE This issue we've gathered some health advise on maintaining your This issue we've gathered some health advise on maintaining your This issue we've gathered some health advise on maintaining your This issue we've gathered some health advise on maintaining your This issue we've gathered some health advise on maintaining your This issue we've gathered some health advise on maintaining your This issue we've gathered some health advise on maintaining your This issue we've gathered some health advise on maintaining your This issue we've gathered some health advise on maintaining your This issue we've gathered some health advise on maintaining your This issue we've gathered some health advise on maintaining your This issue we've gathered some health advise on maintaining your This issue we've gathered some health advise on maintaining your This issue we've gathered some health advise on maintaining your This issue we've gathered some health advise on maintaining your This issue we've gathered some health advise on maintaining your This issue we've gathered some health advise on maintaining your This issue we've gathered some health advise on maintaining your This issue we've gathered some health advise on maintaining your we've gather we've gathered some health advise on the part of the

This issue, we've gathered some health advice on maintaining your voice from various sources in *CM*'s past...

avoid **stress**

Better health through cleaner living. Yes, the only true way to maintain a healthy and active vocal performance is to live right. No more long nights entertaining the bar staff at your neighbourhood pub with stories of your days in a cover band in Saskatchewan. No more smoking pot with the keyboard guy at the music store. No more sex, kissing or any other germ collecting activity (unless absolutely necessary) which could compromise your health.

No more coffee or cola or any beverage that contains caffeine. Caffeine is apparently bad for the vocal cords. We can neither confirm nor deny this but better safe than sorry. Whispering is also an activity which must be curtailed as it can be very hard on your voice and your fellow bandmates' patience because let's face it, it's just plain rude. Avoid contact with other musicians, agents, managers and record company people. Besides being hosts for a number of nasty germs, these individuals will want to talk business and that may bring about undo stress. Stress must be avoided at all costs.

The body is a Buick so fill it with good gas. I don't mean stock up on the Mexican food, I mean eat right and take your vitamins. The best way to ward off a virus is to have a healthy immune system. Vitamin C is a must, it fights off colds, speeds healing, and turns your urine bright yellow giving the consumer a sense of accomplishment and well being. Most people are unaware of the mighty vitamin C but all vocalists should

by Trevor Hurst/Econoline Crush

make use of its powers. Echinacea is a wonderful supplement, like vitamin C it boosts the immune system. Simply taking it gives you a conversational topic when confronted by granola loving hippie freaks. Herbal teas are great and they come in a variety of flavours, some even have medicinal purposes. Warm tea before and after a show seems to help relax the throat. Studies neither confirm nor deny that tea drinkers are perceived as sensitive, intelligent, caring individuals but I believe a little personal public relations never hurts. Water and juices are also important to help keep the throat lubricated.

the hellup

by Bif Naked

uit talking. Literally. Speak quietly if you have to do a phone interview from a truck stop. Don't talk to the guys all day in the van. Save your voice for the show. Nuff said.

Go "Nigh-Night." Rest. Lots of rest. Sure, you can live out your loser-rock-star-bullshit dreams and drink and party after the show and stay up and have sex with strangers all night long, but you're a singer and your show will suffer the next night. Oh, yes it will. And with any luck – your next gig (a.k.a. "The not-enough rest-hangover-newly-acquired-s.t.d. show") is when the A&R guys unexpectedly show up to check you out. Too bad you didn't get your rest – you sucked!

Consumption moderation. I'm not intending to sit here and preach my straight-edge lifestyle to you, or bug you about how helpful clean-living has been for touring. Don't get me wrong, I have toured on drugs and alcohol and I should have been dead many a show night. I'll just ask you one question: Do you want a career or don't you? Just take it easy. Be nice to your body because it houses your pipes – your gift.

the zen-like mystery Of singing

I remember seeing other bands and being blown away by the singer's range or power. Whenever I had the chance to ask them what their secret was, they never had much to say. I would silently curse them thinking they were hiding some Zen-like secret that they couldn't possibly share with the likes of me. It really did seem as if there was some kind of voodoo ritual required in order to sing the way I wanted. It's normal for singers to fall into bizarre patterns of behaviour for fear their voice will give out on them. Most of these rituals are generally common sense – plenty of rest, don't smoke, if you do take it easy, avoid drafts, blah, blah, blah...

What it means is, although you're the lead singer and get a lot of the attention, you can't indulge in it or you'll pay the price. Basically no fun. Believe me, sometimes I wish I was the bass player and my brother was the singer so I could enjoy the fruits of my labour without fear of consequence. I have learned that your voice is a muscle. The more you use it, the stronger it gets. Like a muscle, it needs rest as well. The more you sing, the more comfortable you become with what you can and cannot do. You'll probably find that over time your range will increase and your staying powers improve. I've also learned that you are born with the voice you're born with. Sure you can improve on certain things like range or pitch, but it comes down to being comfortable and confident in the voice you have.

breakthrough technology

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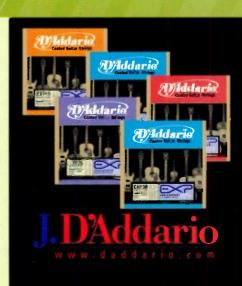
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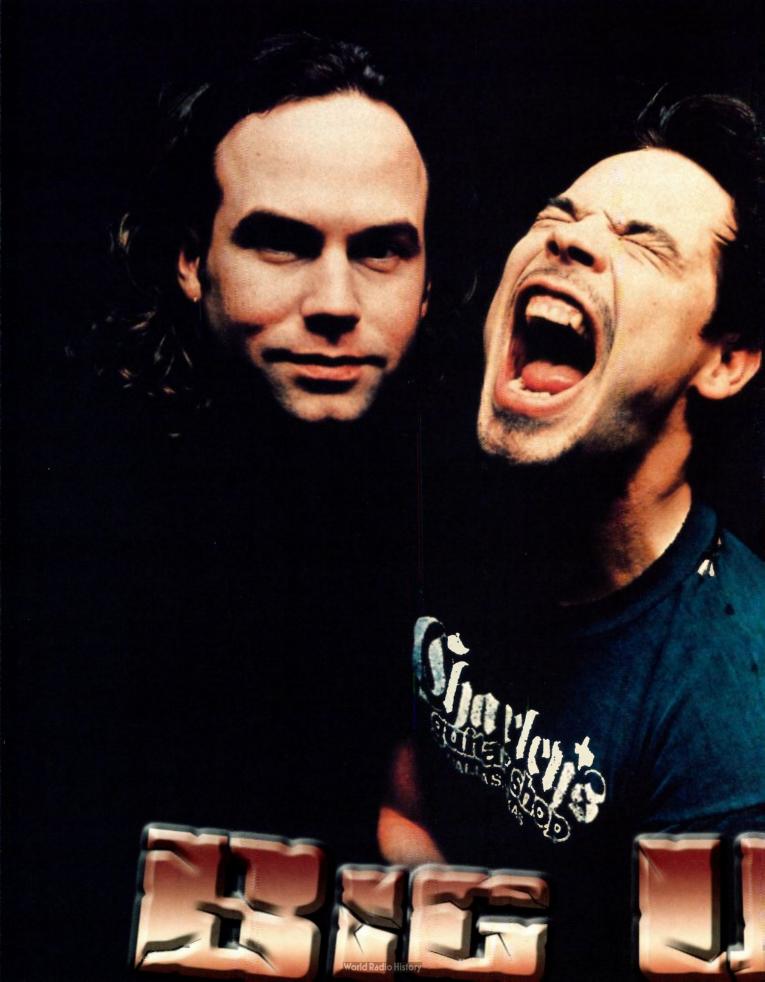
D'Addario's Extended Play Coated Phosphor Bronze Acoustic Guitar strings look like traditional strings, feel like traditional strings, and sound like traditional strings. The only difference is that the EXP coating provides a barrier against the corrosion and wear that sap life from regular strings, so EXPs retain their "new string tone" 3 to 4 times longer than traditional strings.

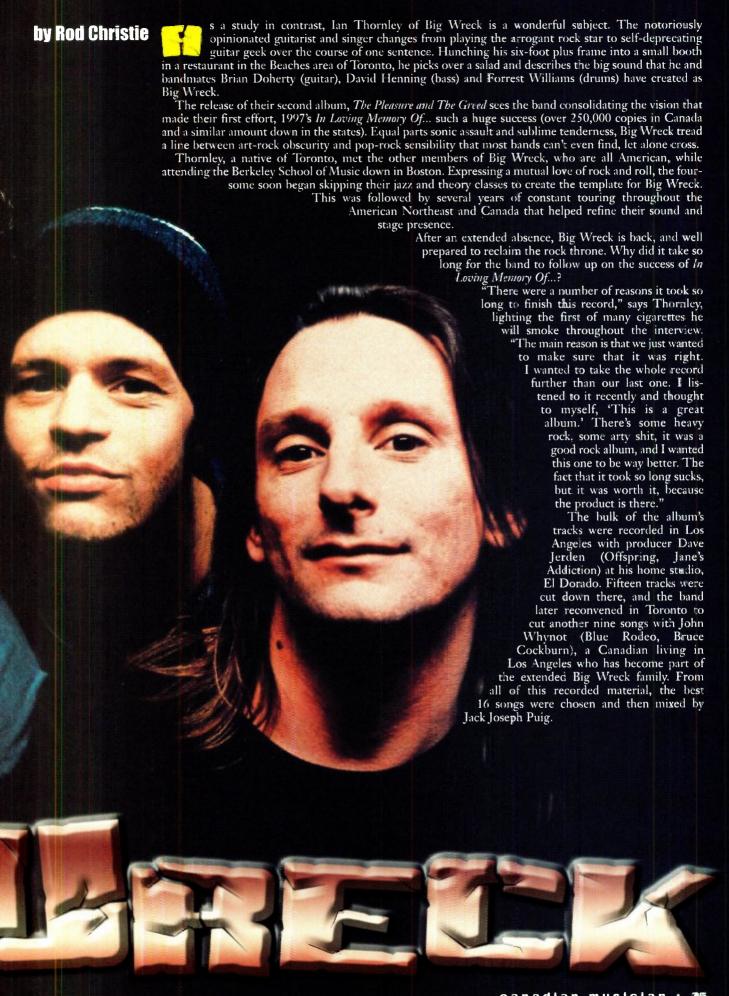
The secret is the way the string is coated. Rather than just coating a finished string, we coat the phosphor bronze wrap wire with an ultra-fine layer of EXP coating *before* we wrap it around the high-carbon steel hex core wire. Then the string is wrapped normally, giving you the feel you're comfortable with, along with longer life, increased durability, and the brightness, clarity, and sensitivity you expect from D'Addario strings.

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Roy Timm

"There were three different studios in total." explains Thornley. "One of the songs ("Ease My Mind") was just something that was one of my demos that I did in my own studio, and it made the record. I never thought of it as demo, but it's something that I wouldn't want to re-record. It's sort of silly, but a really fun and cool little ditty, kind of a jug band vibe. I did it in a couple of hours, and people around me started liking it. It's a left turn in the middle of this high-faluting rock record."

With Thornley living in Toronto and the rest of the band maintaining residences in the States, the process of writing and rehearsing material for the album almost becomes a mail-order affair. "We get together here, or I go down there, basically wherever we can get space," he says. "I pretty much take care of the writing, and for this record, everybody had been sent demos and they all knew what was going on, so we just get together in a rehearsal space for a few weeks and just tighten the songs up."

Thornley is a prolific and intuitive songwriter, and while he writes the bulk of Big Wreck's material, he doesn't keep a tight grip on the creative process of the band as a whole, but allows plenty of room for input from the others.

"Sometimes I write them all. I don't really care how they come around, as long as they come," he says of the songs. "Sometimes it's just something that happens in the studio or rehearsal space, or sometimes it comes from an idea I had a few days previous and thought it would be fun to jam on, and then suddenly it becomes a song. So when that happens, can I take all the credit? Especially when we were all there when it happened, as opposed to something I wrote from start to finish, and recorded it and played drums on the demo. But it's as democratic as it can be, everybody does write, but not as prolifically as I do, because I'm always doing it, and maybe because I've been doing it longer I'm more advanced."

Songs usually appear as a result of constant and habitual guitar playing as opposed to a conscious attempt to create them. "It's usually something I stumble on when playing the guitar." explains Thornley. "It might be a musical idea, or sometimes the result of change. I'm a big change guy. Sometimes I have a part that I'm playing that I get so used to. I wait for the change to come to me. My first instinct is to go to the four-chord. I always want to go there, but it's a little too predictable, because it's the blow-your-load change. Usually, though, I'll start with one guitar part and a melody will float around in my head, and as I put the two together it will dictate where the change will go. And then I spend time perfecting lyrics."

The completion of the song lyrically is a process of hunting down the words through repetition and fitting them into the music. "I'm always afraid of losing melodies or the feel of something," he says. "I'll remember changes and shapes and lines and all the things I use to write, but as I play, I'll forget the original idea and where it came from. With lyrics, I usually start with one line and that dictates the feel of the lyric and the style, and how it fits in with the changes."

ig Wreck

"It starts with a phonetic process and that slowly morphs into a line," he continues. "I use that as my working line and I'll keep re-singing that or use a line from another song, but never my own or anything that I already sing too much. Even if it's just gibberish, the music dictates where the lyric goes. I've never sat in a restaurant and said 'She's beautiful' and then written a lyric about that. I'm

proud of some of the lyrics I've written, but even the ones that I'm most proud of, you're never going to look at them as if they were poetry. It's got to fit in with the music, they are one and the same for me."

Like many other songwriters, Thornley has difficulty describing exactly where the songs come from, and only knows that the best ones are the ones that appeared effortlessly. "You can't force it," he says. "Tve had some great stuff come out of me in different head spaces and moods. All of my favourite songs that have come out I've never worked for. I've just been lucky to be in the right place at the right time."

The use of alternate guitar tunings is one of Thornley's main songwriting tools, and a great way to break out of the ruts and blocks that plague every musician. "I've got a common tuning that I use, but that can be changed any number of ways, from adjusting one or more strings to just putting my fingers in a different place. Five minutes later I've got this thing I've never heard before, and it's exciting and inspiring. Tunings are for breaking out of the rut.



Every song on the album is in a different tuning, so even then, going back to the standard tuning is like a left turn for me, and I can use that as a writing tool."

When it comes to writing, practice doesn't necessarily make perfect, and for Thornley, the concept of a perfect song is elusive at best. "You never get perfect in songwriting. I don't think it's something that anyone has perfected, at least not in their own right. I know a lot of people that I think are perfect, but that's just my opinion. Practice makes you better than you are now. I've always worked at it. Even if you are a 12-year-old writing simple love songs or whatever, that's great. It comes from exactly the same place as 'Imagine' by John Lennon, it's just that one is more advanced. It's all a matter of wherever it came from, maintaining the original intent and feeling."

Do years of musical training ever get in the way of great, simple musical ideas? According to Thornley, not really. "We're still a rock band, not jazz nerds," he says. "A good portion of this record is radio friendly. It's still got the Big Wreck stamp on it with the left turns and the "muso" influence, but songs like 'Head In The Girl' and even 'Ease My Mind' to some degree, are real simple ditties. They're cool and there is nothing much musically that you can do to them without sounding like you are trying to. I think most of it is radio friendly, and none of it was written with that intent. There are 16 songs on the record, but they are 16 of 50 songs we were working on. There are still another 10 or 15 that we recorded that didn't make the record."

If any musical comparisons are to be drawn between Big Wreck and any bands that came before them, one of the most obvious choices is Led Zeppelin. The layered and orchestrated guitars, experimental tunings and often complex rhythmic changes, as well as a predilection for delicate passages followed by bombastic riffs all support this, not to mention the fact that Zeppelin's "Immigrant Song" has long been a staple of their live set.

In-studio experimentation and fine tuning is another Big Wreck habit, and songs will often bloom in the studio with the addition of guitar lines, keyboard riffs and any other odd or unusual instruments the band has lying around. "There's a mandolin in 'Ease My Mind', and a mando-guitar in a few songs, which is like a 12-string guitar, but half-scale," he explains, "You tune it like a guitar, but an octave up. I had a double neck made with a mando on top and a 6-string on the bottom, all made of Corinna wood."

Thornley is an unapologetic guitar fetishist, and as he talks, his hands describe movements on the fretboard as if he were rocking out to an imaginary sound that only he can hear. It is obvious that he lives for playing guitar, and to some extent, defines his life with his music. He's got an extensive collection of guitars of all shapes and styles, some he built himself, including an old Telecaster hybrid that appears on most tracks of the album.

"I have a couple of tried and true Les Pauls that just sound great," he says. "I started out as a Strat guy, but I don't think I used a Strat on this record. It took me a while to get used to a Gibson. The strings are so much higher off the body, and they are flatter, which is another thing that I had to adjust to. Now that I am accustomed to them, they are actually easier to play than a Fender. If you go for a barre chord on a Gibson, it just sounds right."

"The old Tele that I made did the brunt of the guitar work on the record," he continues. "It's just got a unique sound. I can't even remember what kind of Tele it is, but it was one of the new-fangled guitars from the late '80s. I

took the neck off and put a Strat neck on it, which broke and ended up being replaced several times. I also messed around with the pickups; it's had about 90 different pickups in it. Now it has a Veridian neck on it, which is like a baseball bat, and I string it with .13s. The pickups are literally held in with gum wrappers and gum. It's called the Bitchmaker, because it makes all the other guitars its bitch."

"I've also got a Flying V, again made out of Corinna wood with a Bigsby hanging off the back," he says. "It's a Lonnie Mack signature model. The Corinna wood is a porous wood, lighter than mahogany. It's got a different sound than mahogany, more of a hollow sound — milkier. It has less bottom end, and more mid."

he other members of Big Wreck are as passionate about their instruments as Thornley is, and bassist Henning often plays a 12-string monster that is an impressive sight. "The 12-string appears on a few tracks," says Thornley. "There is a lot of double and triple tracked bass on the record. In some cases, there would be a track of P-bass, maybe a Thunderbird, and then the 12-string, depending on what the track needs or wants. On some songs, like 'Defined By What We Steal', he uses a 5-string fretless that was perfect, and then in the midsection he used a Rickenbacker through a guitar amp for that Chris Squire tone."

When he is recording, Thornley becomes something like a perpetual motion machine, and almost has to be forcibly held back from adding layer after layer of tiny guitar lines. "I'm a real fan of the density," he admits. "I do need an editor sometimes, someone to tell me when to stop. I'll just keep going at it, laying down ideas until it's a symphony of guitars. The other guys are good editors; they pull me back, because at the end of the day you lose sight of the song with all these little bits. It's important to have an editor, even just another idea guy, because there are so many things you can do with any song, and you might not even hear them until you are in the studio and have finished laying down all the basic tracks. Then that part suggests another, which leads to the next, and before you know it, where's the song? It becomes this brilliant mess that no one can decipher but me."

Pedal and rack effects are also well utilized by the band. For live shows, Thornley has a custom made box full of all kinds of unusual and often obscure pedals, and in the studio the palette expands further. "I always hear parts, like a guitar through a Leslie cabinet, or a Small Stone, Univibe or octave pedal, or the mando or even a banjo. The more you fuck with, the

more tools you have at your disposal in the mix. We also used a Microsynthesizer in 'Breakthrough', it's a big fat huge pedal, like one of the old Mutrons, but you have to have it up front because it buzzes out your sound. You can't really play a chord with it, but I used it on a hollow body and just held the guitar up to the amp and played the whole song that way. On 'The Pleasure and The Greed' there is a Turbo Rat on the bass at the beginning. It's great, such a massive sound, but you can't even hear if there are any notes being played."

One of the most notable progressions with the release of this album is Thornley's continued development as a singer. Vocally, he's moved from being a tentative rock singer to a full throttle belter. "I wasn't a real singer on the last record," he says. "I've only been singing since 1996, and I still don't think of myself as a singer, but I am getting more and more comfortable with it. I'm shy in the studio. When it comes to guitar playing, I'm more of a rock out with your cock out type of guy. I don't care who is around, there's more of an ego thing coming into play which sometimes helps the performance, and helps propel you into the right frame of mir.d."

"When I do vocals I don't want anybody around," he continues. "I'm really shy, I like to turn the lights down and be alone. I get self-conscious. It's all instinct and I don't put too much work into singing. There is this guy, Miles, from the Mayfield Four, and he's a brilliant singer, good at the high-end stuff. He's been extensively coached, and when he goes for the high screaming stuff, the volume doesn't go up, whereas when I do it, I blow mics. I fried three of them recording this album, expensive ones! I do have to warm up a bit now before singing live, and Miles did show me a few warm up tricks, but aside from that, I don't really have any vocal training."

Studio work and live performance have their own attractions for Thornley, who is not adverse to a little tongue-wagging, horn-throwing rock theatre when he hits the stage. "Sometimes it's fun to be like an overcooked ham onstage, and you wouldn't be in this business if you didn't enjoy that to some degree," he says. "I choose not to shy away from that, I think it's a blast. Everything now has to be very knowing and ironic, or else it's not cool. You can't play a Flying V and stick your tongue out unless there is irony. Or conversely, you can't play a Flying V without throwing the horns; you have to show you're not taking it seriously. I just love playing guitar, it's a great release for me."

Rod Christie is a Toronto-based freelance writer





by Rod Christie

verything you've heard about Sum 41 may or may not be true. This young Ajax punk rock quartet takes great delight in setting up false trails, telling shaggy dog stories, or just answering questions that were never asked. Fortunately, only two members of the band showed up for this interview, guitarist and singer Deryck "Bizzy D" Whibley and drummer Steveo Jocz, as well as a friend of theirs introduced only as "the hanger-on." The other two members, Dave

"Brownsound" Baksh (guitar and vocals) and Cone McCaslin (bass) are missing in action. Since the meeting was arranged to occur in a quiet Toronto bar, everyone orders drinks, except for Deryck, who is driving. In between serious answers, Steve holds forth with statements about his pornographic preferences and some hilarious impressions of some of the musicians they have met. While they proved to be a handful, they managed to sit still long enough to answer some questions about the recording of their first proper album, *All Killer*; *No Filler*.

Sum 41 formed five years ago out of the remains of several high school bands, and despite their 'youthful' demeanor, they have managed to accumulate some notion of what it takes to become a successful rock act. As goofy as they like to be (and they can be very goofy), they put on a seriously powerful live show full of tight, buzz-saw tunes and all of the energy and posturing that made rock great in the first place. The fact that they have some top-notch talent managing them in the form of treble charger's hard working guitarist and songwriter Greig Nori doesn't hurt either. All in all, it's a professional package.

"When you say we're professional, it comes with the idea that we're pretty good," says Steve out of the side of his mouth,

"but yeah, I guess we're professionals."

"I guess I've always been into music," says Deryck. "There were bands I really liked, and I just wanted to do the same thing. I was into Guns N Roses and Nirvana – Nirvana is the biggest reason. They were my favourite band at the time, and I wanted to play their songs, so I just started learning them."

While neither Deryck nor Steve took music lessons as such, Steve admits that his father was one of the main reasons he started playing drums. "I would have to say one of the main reasons I don't play guitar is that when I was a kid, my dad bought me a guitar," he explains. "He'd been playing for years and he thought he'd give me a lesson. It's very traumatizing to talk about it. He said 'I'm going to teach you to play guitar like your old man. This is a G chord.' So he's got this little guitar and big man hands and he wound up and just went BOOM, and broke every string. My career as a professional lead guitar player, the sexy front man, ended in one horrible strum. I was thinking about it years later, just sitting in front of a drum kit, and I just started hitting them in anger."

"I wish that I took lessons so that I could play more than one chord," says Deryck. "I don't really know any theory, or even how to read music, but I wish I could."

"One thing I don't get about reading music are the pauses," chips in Steve. "I am learning this rudiment book I bought on tour. My drum tech Ian and I sit and do them in the back of the bus. You've got your paradiddles, your 6-stroke roll, and a pressroll – complicated stuff. My next-door neighbour played drums and taught me the basics. I could have kept going to see him but I discovered snowboarding and forgot about the drums. But now, I'm not a professional snowboarder, so I could have used the help."

Both try hard to give the impression that they aren't very musically sophisticated. Despite this, the album is full of little twists and turns, key changes, rhythm changes and other surprises that reveal a band comfortable with both their playing and the nuances of cramming punk, rock, rap, pop and metal references into brisk two and a half minute tunes.



"This is our second album," says Steve. (The first was Half Hour of Power) "It's a short LP, and the first was a long EP. It had 11 songs and this one 12." The first single, "Fat Lip", features some rapped verses and the video is tagged with the last track on the album, "Pain For Pleasure", a send-up of/tribute to all of the Satan-worshipping hair metal bands they grew up listening to. It features vocals by Steve in full Bruce Dickinson (Iron Maiden) mode sporting a "Satan's Sluts" leather jacket, and all four members of the band in all their studded leather/spandex, poodle-haired glory.

The band's influences run across a wide range, and they are not afraid to try their hand at a sound that appeals to them. "We used to do a lot of rap," says Deryck. "We were going to do a whole album once, but we got four songs in and started *Half-Hour of Power*. I wanted to do one on this

album, but we didn't have time."

Deryck writes most of the songs, hashing out from rough sketches into some sort of usable form before being taken to the other band members. "I'll come up with something in my basement, and then I'll get to a point where I don't think I can do any more to it," he says. "Then we start working on it in practice and everyone will throw in ideas. I usually record demos of the songs to bring to the other guys."

"He brings them to us one by one, and then together we lock it down," adds Steve. "He brings it to me first, and I'll change it to 2/4 time, or 6/8, or this new one I heard

about, 4/4..."

"I mostly do the lyrics, except when we collaborate on our hip-hop stuff," says Deryck. "I just sit around and write them. A whole song never comes out at once, it usually takes a couple of days of coming back to it and adding one more line."

"Usually it takes two or three relationships and broken hearts," interjects Steve.

"Well, they're not always about girls or relationships in general," replies Deryck, "But if I haven't been through a bad relationship I can make it up."

Fine tuning assistance was also offered by Nori, who pulled out some tricks from his years of experience with treble charger and helped to arrange some of the tracks, as well as lending vocal and guitar skills. The recording

of the album was a stop and start affair, due mostly to the band's inability to resist having a good time and blowing off some steam. For a band that is developing a reputation for acts of stunning immaturity offstage, the finished product sounds solid and powerful.

"This is not a mould to follow, kids," emphasizes Steve. "When your record company gives you

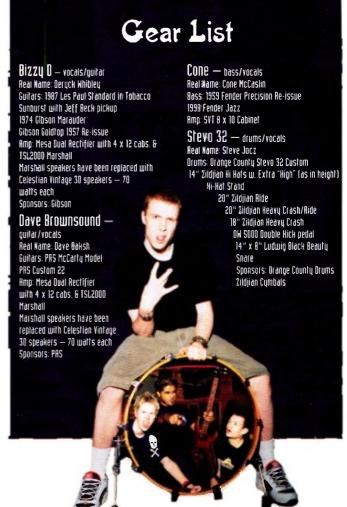
money to record an album, don't do this.

"We were supposed to go in and record 12 songs in two months, and we only finished six songs," says Deryck. "The rest of the studio time we partied." Cue the sound of record label types popping anti-stress medication and muttering to themselves.

The album was recorded with producer Jerry Finn, known for his work with Blink 182 and Green Day. The initial sessions took place at Metalworks in Toronto, and later at Cello Studios in Los Angeles. Interruptions in the workflow came in as many forms as the band cared to invent.

"We'd get out there nice and early and work away," says Deryck. "Then when we were tired and left to go home, we'd pass right by the strip club. The next day we'd come in at 3 o'clock, all tired, and go straight to the club. Absolutely not a single thing got done."

"When I was doing drum tracks, our producer said 'Steve, if you get this in one take, I'll buy you a lapdance', so we'd have a big sheet that said 'Steve's



Lap Dances', numbered 1 through 10, and every time I screwed up he'd cross another one off. I ended up getting seven."

"We trashed our producer's room by accident," says Deryck. "We got really messed up and decided to rearrange his apartment. We thought he'd like it but he didn't."

"Now he thinks it's hilarious," adds Steve.

"That made it very difficult to go into work the next day," continues Deryck. "We were supposed to have two months in the studio, but we had to take a break for a while. The next time we went into the studio down in LA, three people from the label came down with our manager and just babysat us. We went to LA because we couldn't do anything down there, plus our producer lives there and he wanted to be with his family."

Sum 41 met Finn through their label and didn't know who he was at first, but they were impressed by his resume and his ability to have a good time. They ended up leaving the production

duties to Finn, concentrating instead on playing.

"It was more of a fun time rather than work," says Deryck. "We didn't really have a hand in producing or mixing." The band was present for the first round of mixing but weren't happy with the result and had the songs remixed by Tom Lord-Alge.

"The word people used to describe the mix was 'organic', and I don't like that. It implies that it isn't good, it's shitty. There was

no energy in it and it just sounded bad."

When it comes to guitars, Deryck generally sticks to Gibson. "I play Gibson Les Pauls. It's always been my favourite guitar. I also play a Gibson Marauder. They only made them for a few years. They have a Les Paul Jr. body and a Flying V neck, and they've got their own pickups, which were only made for the Marauder. The pickups suck, though, so I took them out and put in my own."

"For the album, I played a Les Paul that cost \$11,000," he continues. "It was brand new, a '59 reissue, and it's supposed to be the best one they made. It was handmade, and there were only 100 ever built. I loved it. I'm going to buy one soon."

Both in the studio and live, Deryck's setup remains the same basic combination of Les Paul through a Marshall with no pedals. The settings are essentially off and out of control, a straightforward arrangement that serves them well for their high-energy shows. "We have in-ear monitors and wireless systems. I don't like any cables onstage," says Deryck.

"Where we play, the stage is usually right up front and there's no security," says Steve. "With pedals up front, some crazy kid is going to fall into them and all the cables will get ripped out."

Steve's taste in drums is based purely on aesthetic reasons. "I like maple drums - maple or clear plastic," he says. "To me, they all sound the same, as long as they make a noise. I'm trying to get a set of Orange County drums. The guy that owns Orange County thought it would be fun to go out on the Blink-182 tour that we were playing. I was hanging out with Travis (the drummer for Blink-182), and told him I was looking for a new set of drums, so he talked to the Orange County guy, and this guy said "I'll hook you up fat!" Those were his exact words. So I wanted to be hooked up fat, and we're trying to get a loaner kit going, but nothing's happened yet."

"I want to get a gong," he continues. "I want those Octabongs, and the Rototoms too. I just want to bring back the really retarded kit, just for one tour. Right now I have a snare, rack tom, floor tom, kick, and I think it would be fun to bring it back. I've got two kits already. Maybe I should combine them. Kids today just don't know."

The relationship between Sum 41 and Greig Nori goes back about five years. Unbelievably, he produced *Half-Hour of Power* in a miraculous two and a half weeks. "At the time we were big fans of treble charger," says Deryck. "We were 15 or something, and we used to cover one or two of their songs. We went to see one of their shows and hung around after for whatever reason. We met Greig and started talking and mentioned that we had a band."

"I don't know why, but he came to one of our shows," says Steve. "He doesn't even know why. He says we asked him to come so he showed up."

"Anyway, he really liked it and wanted to record us," continues Deryck. "So we went down to Ryerson and did a 4-song demo which never went anywhere, but that's how we got to know each other. We became friends and two years later he became our manager. He is the busiest guy I've ever met. He's always got a phone stuck to his ear."

He keeps them busy on the road, too. The band has played extensively across North America, touring away from home for months at a time. It is this kind of touring that has helped them build a substantial fan base in the States, where the response has been good. As far as the business goes, they keep Canada and the States separate.

"A lot of times with big companies in the States, as soon as you are not doing well down there but are fine up in Canada, they tend to not work you as hard," explains Deryck. "This way, if America isn't interested, we can still build it up in Canada."

Playing shows is about the only thing they take seriously, but life on the road comes with distractions. The best part?

"Buses, butts and busts," says Steve. For more elaboration, you are going to have to check out the band's home movies, cut together and available for download on their Web site. Fans of punk rock, toilet humour and leaky orifices, this is for you.

They have also had the opportunity to meet some of the bands they've always liked, sharing bills with the Foo Fighters and Blink-182, and will be a part of the Warped Tour this summer.

Sum 41 will be coming to a town near you soon – and that's the truth.

Rod Christie is a Toronto-based freelance writer.

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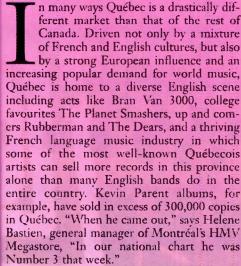
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Making

by Kevin Young



Granted, success on that order is the excention and not the rule, but the potential exists. Val D'amico; Regional Director of EMI Records in Québec explains: "In Montréal the majority of people are French, but bilingual. In other parts of the province the percentage of Québecers who are French, but unilingual goes up dramatically. French people want to hear French songs." The province has its own star system that, though affected by the larger North American scene is largely separate. HMV's marketing manager, Denis Germain, cites television as an example: "Find me a show across Canada that will gather 50 per cent of your population for one given night for one hour. Find one that's 20 per cent. Here in Québec on a weekly basis they can potentially get that."

Beyond demand, part of the reason there's such a healthy French language music scene is the unique situation created by language, geography, and a number of provincial and federal government subsidies aimed at promoting French culture both in Québec and across the country. The subsidies, provided through government agencies like Musiaction, Factor's French counterpart, aid regional artists not only in audio and video production, but also in marketing and touring. They also benefit regional record and management companies as well as other segments of the industry, enabling the proliferation of Québec-based independent labels and distributors.

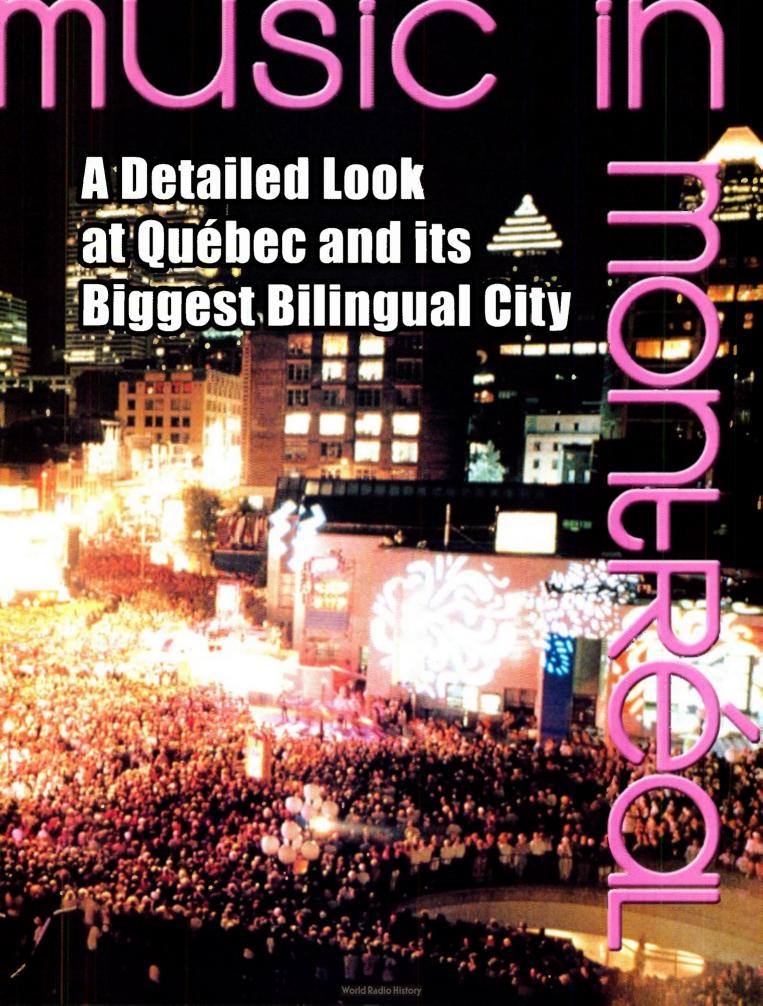
"The subsidies," says Val, "give Québec artists the opportunity to create without too much pressure on the sales. You know us multinationals. We'd like to be in there, but we think big, and on 3,000 units we can't operate. The record companies that exist here are

small and don't have the same means as the multinationals. It's made the (Québec) industry thrive, without the big unit sales. You can't do this in the rest of Canada. It's too big. The market here is very unique; in the sense that it's so small comparatively. Yet you have artists that can go out there and do a concert tour of 60 or 70 dates."

Promoter Rubin Fogel, head of Rubin Fogel Productions, also runs one of Montréal's well-known and successful venues - the new Club Soda. The venue is highly regarded for it's sight lines and sound, and Rubin is justifiably proud of it. "It's a great place to perform and see an act, and reasonably intimate, but we never could have come close to having a place that looked like that without the help of the government." He also points out that potential returns on government investment are perhaps more likely in Québec. "If government's elsewhere develop similar types of infrastructure, there's obviously a better chance they'll lose that tax base because it's so much easier for those artists to go elsewhere. Obviously if you're a French artist singing in French, you might go live in France, but there's a good chance you're going to maintain your base in Québec. We don't lose that tax base the same as other regions would."

This situation also benefits musicians directly. It's not uncommon for artists to make a recording, contract out for promotion (the use of a dedicated, independent press attaché is becoming increasingly common in Québec), apply for funding to offset these and the costs of a video, and make a deal for manufacturing and distribution that enables them to receive the lion's share of profit from sales. Which, depending on the retail price of the record, can be substantial: as high as 7 to 9 dollars a record. While new artists run the risk of being unable to balance the costs incurred with profit from sales, acts with a good sized following reap direct financial benefits from retail, and maintain a great degree of control over their careers.

Another factor that enables the French Language scene to thrive is the overlap between CANCON and French content broadcast regulations. The CRTC requires French radio to play 65 per cent French Content and Musique Plus and Musimax to program 35 per cent. The smaller figure, explains Musique Plus Music Director, Ralph Boncy, is due in part to the sheer expense of making a video. "Someone who records an album and has a \$50,000 bill for the studio and manufacturing, they may get four radio singles off this album,



montréal

but they're certainly not going to make four videos. So, since we have less production (fewer videos), we use less French content than the radio, but it's still a totally different picture."

Funding from Factor and Musiaction, as well as CANCON and FrenchCON regulations level the playing field somewhat between US acts and both the French and English Canadian acts. They also help build a scene in Québec that has allowed the focus to shift over time from European French artists to homegrown talent. That said, CANCON doesn't necessarily help English artists looking to tap into the French market in Québec. "French radio," says Val D'amico, "easily meets it's CANCON regulations just by playing Québec artists. It exceeds them. It has to. So, an English act has to compete against American and Europeans artists for airplay." While that competition exists elsewhere as well, here it's far more direct than in the rest of Canada.

Eric Hebert, formerly a member of the promotions department of EMI's Montréal office, is getting acquainted with the industry from a new perspective having recently stepped across the fence and into the field of rock and roll management to become vice president of Gold Jam Records and manager of Montréal artist, Oliver Haze. Like anywhere else, he says, "You have to know the market, the right gig, the right people, have a good song, but we're two hours from Ontario and it's totally different."

Overall, this is the consensus among the industry people in Québec that I've spoken to. Essentially: treat the province as a different market from the rest of the country and be cognizant of its unique sensibilities. Some things that work in the rest of North America, simply don't in Québec. That said, on occasion Québecers have embraced acts well before the rest of the continent, and in some cases the world: most recently, the Backstreet Boys. Though a large following in Canada or the US helps, it doesn't guarantee immediate interest in Québec. Albert Chambers of Base Bin Studios recalls an instance where an unnamed record rep attempting to get a local station to play Nirvana in the early '90s, went as far as parking himself outside a station's offices wearing nothing but a diaper. Sometimes you have resort to extraordinary means.

Okay that's awfully vague and most artists prefer somewhat more specific directions and are likely to say: "Right, I'll toss my gear in the van, bus, train, shopping cart, or what have you. You just tell me what the secret is and let's get it on."

"If I could tell you what it is, I'd be rich." Says House of Blues Montréal's former director of marketing, Leisa Lee. "Bands come here and they have this template of how to do things, and we say 'I know that works in 99.9 percent of the rest of the country or North America, but when you come here you have to adjust." Part of this adjustment involves realizing that national media doesn't necessarily speak directly to the French majority and in order to reach Québecers you have to make an effort to garner support from both English and French media in the province.

In keeping with the idea of treating the province of Québec as a separate market, part of that effort is taking time to play in smaller cities and towns in the province. With or without airplay and other exposure, the most



The Dears

effective way to convince people they should start paying attention to your music is to stand them and several hundred of their friends between two immense piles of speakers, scream at them at high volume and wiggle your ass like there's no tomorrow. "Even those (acts) signed to a major," says Val, "are envisioning the expectation of the market outside Canada. You know they're going out, not going in. Presence is a key factor to success. You have to tour, and not all big houses. You have to scale down your show." Often tours coming through Québec will hit only Montréal and Québec City. For both signed and indie artists to make a dent; to woo the French majority, taking an opportunity to do smaller venues in more cities helps, particularly if you tour with a French artist.

Little editorial here: When the possibility exists for an artist to break internationally, and the interest and the means are available, it's tempting to focus almost exclusively on larger markets like the US and Europe. It's true that you should take every opportunity to widen your appeal, but at the same time try to take care of areas where a substantial following already exists. If you break huge internationally, your profile here goes up as well. If it doesn't ... Well, you can have a good cry

in your Porsche while you're driving to the summerhouse in the south of France. If you don't break internationally though; the people who supported you at home are the people that will allow you to continue to do what you love. Take care of them.

As it is for airplay, competition for choice support gigs is stiff and acts just starting out need to find a starting point; an "in" on which to build interest. CHOM announcer Too Tall,



Helene Bastien

has been helping artists to do this for many years and has done over 1,500 interviews since 1987. "There's a lot out there right now. If you want airplay, get featured play with people like me. It always helps if you're coming to town and you get a little feature to promote the show." As a means to build a following he suggests residency







Muzion



Rubberman

tours, or finding other ways to insinuate yourself into the local scene. "I think a lot of people are connecting with local bands and trading off. A band from Toronto will come and play with a local band and invite them to play in Toronto or Ottawa with them. That's happening a lot more now."

There is however another potential stumbling block for artists, particularly indie bands looking to get into the Montréal live scene. Mike Webber of local indie act The Snitches points out that in many local clubs you have to pay



Kevin Parent

to play. "Outside of Montréal the gigs were not pay to play. You can get a guarantee of 50 bucks plus door, or something, which is good for an indie. One or two hundred bucks of guarantee is enough to put some gas in the van and grab a hamburger. In some cases here you're looking at a few hundred dollars in order to get on the stage and shake your wares, and if you're an indie band, not from here, and your potential draw small, well, you do the math on that.'

The bottom line is that for some, gigging becomes prohibitively expensive. There are alternatives though. Mike adds, "You look at the clubs and say ... 'Hmmm. I'm not sure that I can do that without selling my Imac.' So what people do is put on warehouse parties – after hours loft parties. You go on when the room is hot, people are selling beer under the table - it's a lot looser than a bar. There's no real strict time. You know, off at 11 because it turns into a dance club. At loft parties, if the room is hot at 2 a.m., you go on at 2. If you can bring in three or four hundred people; they're paying five bucks a head and you're putting up the beer; you can put a bunch of money together and make an album that way. The God Speed Black Emperor gang do that now." Mike also extols the virtues of making the effort to gain support from the Francophone media. "Translate your bios, make the effort, send it to the French radio stations because I'm telling you it ends up in record sales."

Bridging the language barrier is key and any effort to do so in the media, on record, and live, is valuable and welcomed. It could be as basic as saving a few words in French on stage, inviting the French artist you've now wisely chosen to support (or be supported by) up on stage for a song, or recording a song specifically in French as See Spot Run did.

Play on Much and Musique Plus is important for breaking bands, but for many people in Québec, only Musique Plus is available. The station has a wide mandate, says Ralph Boncy, "We're about music. We promote, or defend music that other media won't play." The support shown by Musique Plus and Musimax for English and world music artists is evident in their programming and praised by artists and record companies alike. "But in the 65 or 60 per cent of English material we can play, all the different genres and all the American, and British superstars are in there. I could fill up my Canadian content by playing only Eric Lapointe, La Chicane and Kevin Parent. And if I don't play them, who will?"

Good question. English Canada is rarely exposed to the wealth of Québecois talent available. When people outside of Québec are asked to name a few successful Québec artists they might mention popular bands of

the '70s like Harmonium and Offenbach, or more recent English successes such as Bran Van 3000 and Sky. Inevitably, at some point in their deliberations, an image of Celine Dion will leap to mind, her fists clenched and howling like the Titanic is sinking as you read this. But there are myriad other artists, up and coming acts, both French and English struggling for recognition: some whose success in Québec rivals other well known

Canadian and international artists.



Oliver Haze

Just as Canadian Content regulations and a growing thirst for Canadian music help to protect and nurture a national music scene in the face of the dirty big silhouette of the omnipresent American cultural bulldozer, so too have French Content regulations and the demand for regional artists helped to develop a thriving scene in Québec. Artists such as Kevin Parent, Jean Leloup, Juno award nominee

Nicholas Ciccone, Catherine Durand, cellist/vocalist Iorane, current sensation Garou. and Muzion (winners for best hip-hop album at last year's ADISQ awards who break down the language barrier with a deft mixture of French, English and Haitian Creole). These are just a few of the many whose names and work, though not necessarily recognized in the rest of the country, are well-known, or poised to become so in Québec.

It may be difficult for some English artists to make the same impact in Québec that they might elsewhere, but the challenges that face Québecois artists wishing to try their luck in the larger English market are exponentially greater. The language barrier is even more pronounced and the avenues and resources available are limited unless perhaps they write an entirely, or mostly English record. Many opt to concentrate on the Québec market and expand into Europe, a goal major labels are increasingly willing to facilitate, but they would also like to gain a wider following nationally. There's a fantastic variety of excellent Francophone music that's well worth exploring regardless of your understanding of French, and its supporters are determined to get it out there. "That's my challenge," says Nanci Malek, former vice president of

communications for the DKD group of labels, now Director of Marketing & Communications at Linus Entertainment, "to break down the so called language border and industry border, and introduce this incredible music. The biggest thrill I have with my job right now is knocking on English doors and saying, 'listen to this. It's unbelievable."

And so is the crowd that supports it...

One of my all time favourite gigs was playing a small club just inside the walls of Québec's old city on an early Moist tour. Though the response had been warm all across the country, here it was positively rabid. In fact we were so wrapped up watching the crowd that no one noticed our singer was about to be given a surprise lobotomy courtesy of a ceiling fan whirring away in the dark above the stage. Even our then road manager (a man whose dedication to personal security was so highly developed you could see the vein in his forehead throbbing from 35 feet away, in the dark, at the slightest hint of the barest sign of the tiniest inkling of trouble) didn't notice. Luckily the crowd, who were paying attention, dragged David into the pit at the last second.

This early incident set the tone for our relationship with the province. During the Québec legs of our tours we've lost one appendix; innumerable brain cells; a generous technicoloured assortment of breakfasts, lunches and dinners; a monitor engineer; and managed to get a 45 foot tour bus stuck nearly hub cap deep in mud after arriving a full two and a half hours late for an outdoor show. By the time we got unstuck, set up, and decent it was 3:15 a.m. and pissing rain, but we were still greeted by an audience so revved up it seemed like the evening had just started.

Whether it's the mix of cultures, or the fact that even with a three-hour time change the bars here close at roughly the same time they do in Vancouver, without exception every musician, crew member and industry type I've spoken to can't wait to get to Québec while on rour: particularly to Montréal. One of the reasons is the audience. During our interview, promoter Rubin Fogel gave an example from the Bruce Springsteen acoustic show at Montréal's Place Des Arts. Springsteen mentioned that due to the nature of the show (sort of a campfire setup in which it's just Bruce and his guitar on stage) he'd been having some problems with the crowds yelling out tunes while he was playing and chanting, "Bruce, Bruce, Bruce..." at the top of their collective lungs. Admittedly, not a bad problem to have, but while flattering, in a stripped down set up like this it can play havoc with your concentration and Springsteen was searching for polite way

of explaining this in French.
"I don't think you'll have that problem,"
Rubin said. He didn't. Long story short:
Springsteen left the stage like a prize
fighter who had just won the title and



Nanci Malek



Eric Herbert



Denis Germain



Rubin Fogel



Too Tall

couldn't say enough in the days that followed about how responsive the Montréal crowd had been.

There's a sense that if you're well liked by the audience here, regardless of whether they number in the tens, or thousands, they'll give you a welcome you'll not soon forget. Among the people I've spoken to a popular theory for this is the fact that by the time winter ends, (March usually comes in like a lion, goes out like a lion and could very well still be roaring itself hoarse well into April) people are so fed up with snow, sub zero temperatures, and having to move their cars every 15 minutes or so to avoid getting ticketed during snow removal, that regardless of the season they pounce on an opportunity for fine entertainment like a pack of hungry wolves. They have plenty of opportunities to do so. There's a large variety of talent to draw from and no small amount of venues to put them in.

Summer is wall-to-wall festivals and even when the larger ones, like Jazz Fest, Just For Laughs and Francofolies are winding down, smaller street festivals, each equipped with a small stage and more than enough acts to provide the soundtrack for a day long party, spring up. Any excuse to close a street down 12 hours a day for up to a week, set up a few outdoor bars, and put some bands on seems reasonable. The concentration of venues in a small area also helps, particularly in Montréal's Plateau area and near Crescent St., but with so many live venues, dance clubs, varieties of music available at special events, raves and festivals, (many of them including free entertainment) Montréalers tend to take their time deciding just what exactly they'll attend. This can make a promoter's job difficult and have artists tearing their hair out wondering whether they'll be playing to an empty room. On the one hand, even with slow ticket sales, it's not uncommon for there to be a large walk up on show day. The danger is; it might not be for you.

Information about most of the artists mentioned can be found at:

www.adisq.com www.slfa.com www.theagencygroup.com www.dkd.com www.bmgcanada.com

Other links of interest: www.toile.qc.ca www.netmusik.com www.cybermusique.com www.s1e.com

The latter is an international design and communications company based in Montréal who are currently in the process of creating The Montréal Music Network. The MMN will be a resource providing education and training, networking, and promotion for artists and those interested in working in all aspects of the music industry.

Kevin Young is a Montréal-based musician, who is keyboardist in Moist. 000 000 000 000 000 000 000 000

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specifications

model	8Ω stereo	4Ω stereo	2Ω stereo	8 Ω bridged	4Ω bridged	current draw @ 4Ω, 1/3 power	weight
LT 1000	280 W	500 W	650 W	1000 W	1300 W	4.0 A	20.7 lbs.
LT 1500	400 W	750 W	900 W	1500 W	1800 W	5.5 A	32.5 lbs.
LT 2000	500 W	1000 W	1200 W	1750 W	2400 W	7.0 A	35.0 lbs.
1 kHz, 0.1%	THD+N						



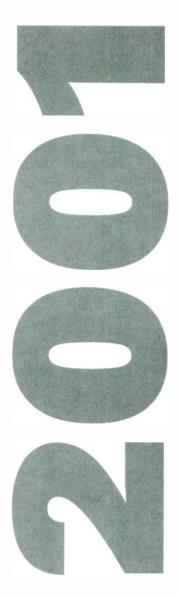


Music Software

by Paul Lau

f there was going to be a buzz word for the music software industry this year it would definitely be "plug-in." In the last couple of years the development of these plug-ins have changed from not only being used on the high-end DAW but now to accommodate and afford the common user. When speaking about plug-ins (hundreds), it isn't just the effects processors and outboard gear that are now reproduced "on screen." There are a plethora of virtual instruments (of vintage analog descent), as well as some new ones that are quite creative. What is probably the one most significant rise out of all of this music software is the sampling software and new streaming technology. Yes, in all of this, the cost factor to the end-user has been greatly affordable, but in reality the plug-ins have created a new palette of tools that may have never been accessible to the masses.

Once again there is a wide sea of very competitive music software companies, this year is no different, this review of music software is just a taste of what is out there. I trust this guide to music software allows you to see and note the vast amount of tools on the music software market and to allow one to investigate a little bit more in the direction of creating ones own music. Most information gathered is either tested from product or info/FAQ from Web sites. The purpose of this guide is just to point you in the right direction. In no particular order, here's what's hot this summer. Enjoy!





Stomp'n FX



Digidesign Reverb



Digidesign ProTools



Nemysys Gigastudio

Dsound

www.dsound1.com

This Czech software company is best known for their "Stomp'n FX" plug-ins, (Direct-X/VST) for Mac or PC. This software replicates stomp boxes in which there are two volumes, each with six effects. They have also introduced an "RT Player" which is an application that allows the Stomp'n FX or other VST plug-ins to be used on any Mac or PC with an ASIO sound I/O device as if it were an outboard effects processor. This is all in realtime with no host application program needed which is a cool thing. One can have up to 99 effects chained together and sets of programs and settings can be saved as presets. These plugins emulate guitar stomp boxes; the roster includes the AW1 AutoWah, CH1 Chorus, CM1 Compressor, FL1 Flanger, GE1 7-Band Graphic Equalizer and NG1 Noise Gate. The look is appropriately retro, being somewhat reminiscent of DOD or Boss boxes from the '80s.

Imaginary Gadgets

www.serato.com

Pitch'n Time ver.2.0 is the newest version of the AudioSuite pitch-shift/time-stretch plug-in, which is now fully Mac and Windows compatible. This version offers a multi-channel mode which can process up to 48 tracks at one time and time-morph to mark and drag events and stretch/compress audio. Included in the features of this software are Variable Pitch and tempo mapping. And there is a waveform overview in the user interface.

Digidesign

www.digidesign.com

ProTools LE ver.5.1

Some notable features of ProTools are that it has multichannel mixing, integrated multichannel mixing, panning and processing, including support for all standard output formats, including stereo, LCR, quad, LCRS, 5.1, 6.1, and 7.1. It also includes fully automatable surround panning, integrated surround panning with intelligent switching between X-Y and 3-knob panning modes. All the surround panning and divergence controls are fully automatable. Output to multiple surround formats sends to multiple destinations and mixes to multiple output formats (such as Stereo, 5.1, 7.1) at the same time. Enhanced MIDI sequencing in ProTools 5.1 makes MIDI sequencing and editing an intuitive extension of the system's powerful audio capabilities. New features also include a comprehensive MIDI event list that allows you to create and edit events without a MIDI controller, multi-device MIDI recording capability, and the ability to create individual track offsets. Automatic tempo detection and conforming the new Beat Detective feature saves hours of editing time by analyzing a performance, intelligently correcting the timing, then automatically smoothing the edits. Multiple levels of undo and auto save edit with even more freedom, thanks to multiple levels of undo and the ability to automatically save intermediate versions of your session. The display enhancements allow you to view your entire session at a glance with the Universe Window, switch playlists across multiple tracks simultaneously and use the Zoom Toggle key shortcut to quickly zoom in, edit a selection, and toggle back to your original view.

Digidesign Reverb One

Reverb One provides a unique set of shaping tools that let you modify the details of a sonic space. There are standard controls for room reflection settings and decay time, as well as for multi-band equalization, reverb dynamics (for long tails or gated characters) and chorusing. With Reverb One, you get everything you need to control all aspects of reverb in a single plug-in window — and editing reverb characteristics is straightforward with its intuitive, editable graphic displays.

Digidesign SoundReplacer

Drum Hit & Sound Replacement for ProTools SoundReplacer is definitely one of the most unique and innovative plug-ins on the market today. As a Drum Hit & Sound Replacement tool for ProTools, SoundReplacer allows you to replace or blend up to three different samples to three independent adjustable amplitude threshold zones with your existing audio file. For more than just repairing weak mixes, this AudioSuite plug-in has enormous creative potential for sound design and post-production applications.

Prosoniq

www.prosoniq.com

Orange Vocoder

This is an all-digital simulation of a realistic analog vocoder effect that is fully customizable and comes with an 8-voice virtual analog synthesizer unit, Freeform EQ and Filterbank Reverb, all in one plug-in.

TimeFactory

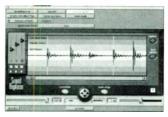
Prosoniq TimeFactory is a tool for both the PowerMac and PC platform dedicated to perform high-quality time stretching and pitch shifting on your final mix. It uses the latest advances in DSP technology to achieve time and pitch scaling at unprecedented quality. With TimeFactory, you are free to choose the tempo of your recording at a result that is indistinguishable from the original within a large range of scaling ratios, without endlessly tweaking dozens of parameters.

sonicWORX Studio 2

sonicWORX Studio is a powerful tool designed for processing audio files in the digital domain. Besides a professional wave editor including all the functionality you expect from an up-to-date audio editing tool, including advanced functions such as multiple Undo/Redo, a graphic edit history for easy viewing, auditioning and restoring all edit steps and a snapshot function for easy storing and retrieving of processed versions, Studio also offers advanced real-time and offline DSP capabilities not available elsewhere.

sonicWORX Artist

sonicWORX Artist is a sound design/effects processing piece of software packed with over 60 effects. It has effects such as vocoders, pitch shift, time stretch, ring modulator which are combined with a wealth of new and unique DSP effects such as Drumloop Jungelizer, Atmosphere Designer, Tubulator, Cellular Morphing and Turbulence.



Digidesign SoundReplacer



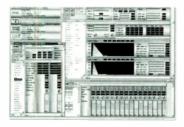
Antares Auto-Tune



Antares Microphone Modeler



Groove Maker 2.0



Sound Quest Universal Editor/Librarian



T-Racks Mastering

Nemesvs

www.nemesysmusic.com

Gigastudio 160

GigaStudio 160 is the next generation specializing in streaming technology, streaming samples directly from a hard drive instead of squeezing all samples into RAM. The new GigaStudio revolutionizes sampling by providing a software framework that integrates enhancements, advancements and upgrades. While fully compatible with GigaSampler instruments, GigaStudio is based on an entirely new architecture. New features and technologies like sequencers, synthesizers, additional effects plug-ins and networking services are acquired separate for GigaStudio. Some features include 64 MIDI Channels, GigaStudio delivers 64 MIDI channels over four unique ports, as well as dedicated MIDI input for real-time effect and mixer automation. Thus allowing the creation of truly massive performances with dynamically controllable effects. GigaStudio is the first and only sampler to provide up to 160 disk-based, streaming voices of polyphony in real-time (96 voices are standard on GigaStudio 96). Expanded Format Conversion Utilities building on NemeSys' popular S-Converter Akai instrument conversion tool. GigaStudio introduces enhanced compatibility with CD-ROM libraries, as well as WAVE and GigaSampler formats. GigaStudio's flexible architecture allows the format converter to use third party plug-ins to further expand its capabilities. DSP Station Mixing Console Volume, Pan, Effect Sends and Insert Points enable professional quality mixing without the need for additional plug-ins or hardware. All parameters can be automated via MIDI and employ a 32-bit signal path to maintain pristine digital clarity.

Antares

www.antarestech.com

Microphone Modeler

Using a patented Spectral Shaping Tool technology, Antares has created digital models of a wide variety of microphones, from historical classics to modern exotics, as well as a selection of industry-standard workhorses. Program/select the Microphone Modeler what microphone you are actually using and what microphone you'd like it to sound like. Not only do the models reproduce sonic characteristics that make each microphone unique, but they also give you control of each mic's specific options. Does the mic have a low cut filter? If so, it's in the model. Windscreen on or off? Close or far placement? Each option results in the same sonic effect that it would have with the actual modeled mic. And for that final touch of perfection, you can even add some tasty tube saturation. With the Microphone Modeler, you can afford to record every track through a model of the specific mic that will produce the ideal sound you're looking for. Or use it in live performance to get the sound of mics you'd never consider bringing on stage. You can even use it during mixdown to effectively change the mic on an already recorded track. And with the ability to download new models from their Web site, the Microphone Modeler will always keep you at the forefront of the microphone art. The Microphone Modeler is available as a plug-in for TDM, MAS Mac VST, RTAS, and DirectX.

Auto-Tune ver.3

Auto-Tune gives musicians and music producers complete control over pitch correction of vocal performances and musical instruments. Auto-tune synchronizes pitch in real time at professionalaudio sampling rates (88.2 kHz and 96 kHz compatible) with no distortion or artifacts. In the automatic mode, the program's virtual knobs tune the performance's pitch to the closest note in a user-specified scale or to any note chosen. Antares provides several pre-selected, commonly used scales, and users can also create new scales using a MIDI keyboard or sequencer. Graphical mode enables one to draw in one's own desired performance while viewing the performer's pitch, displayed in a visual line. Another feature for a "real" effect, is that vibrato with variable depth, rate and onset delay can be added. Formats for this software compatibility are -MAS, RTAS, stand alone, VST, MOTU, TDM for PC-Direct-X or RTAS.

BitHeadz

www.bitheadz.com

Phrazer

Phrazer is a loop-based composer and arranger. Phrazer combines multitrack audio playback with automatic pitch and tempo mapping, providing a powerful solution for mixing and matching audio loops and phrases on the fly. Phrazer is designed for layering different loops in real-time. Users can import standard digital audio files, Acid files from Sonic Foundry's Acid software, or Unity DS-1 samples from the BitHeadz Unity DS-1 Digital Sampler. Phrazer automatically pitch shifts and time stretches audio material, so complex arrangements can be created in minutes without having to worry about matching tempos or key. Audio can be played back from RAM or from the hard disk, and volume and panning automation can be assigned per track along with multiple DSP effects for attaining the perfect mix. Phrazer also offers unique performance oriented features. Different tracks can be triggered from the computer keyboard, or from a MIDI keyboard, enabling the user to start and stop phrases with their MIDI setup. A sample editor is provided for fine tuning audio files and loop points, and support for external MIDI sync is included for remote control. Phrazer also provides an additional mix window that displays tracks vertically, similar to a mixing console. Once a mix has been perfected, Phrazer can high-speed render its output as a disk file for use with other applications.

Sound Quest

www.squest.com

Midi Quest Universal Editor/Librarian — Cakewalk, Cubase VST, or Guitar Studio

Midi Quest is the first and only editor/librarian to integrate directly into these three MIDI and digital audio sequencer standards. With Cakewalk and Cubase integration, you are able to edit, organize and audition patches right inside your sequencer and Midi Quest offers even more with exceptional automation options so your sequencer can send Midi Quest SysX data at any time in a song. Sound Quest has added more than just sequencer integration to Midi Quest v8.0. This new version features new instrument support (now 400+ instruments) and over 50

Music Software



Cubase VST/32



Acid Pro 3.0



Bomb Factory LA-2A



Waves Gold Native



iSynth

new program enhancements including: amazing Patch Editors, completely configurable editor graphics, an updated patch collection containing over 70,000 patches, support for Windows 95, 98, ME, NT 4.0 and 2000.

GrooveMaker

www.groovemaker.com

GrooveMaker 2.0

GrooveMaker is the revolutionary music software for creating hypnotic, non-stop professional dance tracks in real-time. Just pick a drum groove. Layer on some loops. Change the tempo while the music never stops. Then save it all as a new remix! Import and match any audio file instantaneously (including WAV, AIFF, MP3) and export your mix using many different audio formats ranging from hi-quality CD to internet publishing. GrooveMaker comes with tons of professional drum grooves, synth pads, sound effects and ambient. (Techno, Jungle, Progressive, Dub, Ambient, Acid, Eurohouse, Drum 'n' Bass, etc.) Play, Mix, Randomize, Import and Match grooves on-the-fly. Instantaneous control over eight stereo loop tracks. Manipulate loops in real-time (pan, volume, mute, solo, group, tempo/pitch). Save any mix on-the-fly for instant recall. Arrange grooves to create full-length recording. Import match and remix in real-time virtually any audio file (including WAV, AIFF, MP3, QDesign, SWA, µLaw, aLaw). Record your voice or add any external audio material. Play live synth parts along your mix with the Synth Arpeggiator. Export your tracks (as stereo or multitracks) for high-quality CD format or put it on the net with the new streamable format at the highest quality (QDesign). The software comes with a massive CD-ROM library of high-quality, studio-ready loops including Bass, Bass-Drum, FX, Loop, Line, Pad and Percussion. Huge range of add-on loops available for all dance styles.

llio

www.ilio.com

Groove Control

Groove Control activated libraries give you independent control over the tempo of live, stereo sampled loops, without affecting pitch. It gives you this control with your existing sampler and sequencer. Working with sampled grooves, one knows that the ability to change tempo independently of pitch is definitely a dream come true. But Groove Control is much more than tempo shifting. Using your existing sampler and sequencer, you can easily adjust the feel of a sampled groove, as well as the tempo. For instance, you can change a straight backbeat groove into a funky shuffle with just a few clicks. If the drummer's performance was a little too laid back for you, simply quantize it a little. Or let's say your bass line riff is pushing too hard against the kick drum - just nudge the kicks over until they're "in the pocket." Simply load a groove from the CD-ROM into your sampler, then open the included sequence on your Mac or PC, and you've got Groove Control. It works inside your sequencer, the grooves automatically follow your tempo changes. Plus, you can use MIDI controllers to automate mix levels, filter sweeps, drum tunings, or you can stack many different layers of grooves on top of each other, automatically locking them to tempo. It all adds up to unprecedented control and inspiring flexibility.

T-Racks

www.t-racks.com

Mastering Software Analog

By Design

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? 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! 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! Recently I completed a full review in the May/June 2001 issue of Canadian Musician magazine on the 24-bit version of T-Racks. Check it out!

PG Music

www.pgmusic.com

PowerTracks Pro Audio

This new version of the popular PowerTracks Pro Audio adds 20 more features! PowerTracks Pro Audio 7.0 now accesses the popular DirectX audio plug-in format with Direct-X support. With 48 K sample rates, improved resolution in the audio edit window and a new CD-R burning feature one can easily make edits and overdubs of any audio track ... and you can "burn" it directly to an Audio-CD with your CD-R or CD-RW drive.

Band-in-a-Box 10 for Windows

The latest version of Band-in-a-Box adds 50 more features. They've added brand new guitar styles that play and show strummed and picked guitar parts accurately on the guitar fretboard. The Live Harmonies feature has been enhanced, so that when the program is stopped one can play harmonies that follow the chords you play. There's also a Chord Preview Builder that allows one to hear how a chord sounds before you select it. You'll also want to check out the new "Ear Training Window", which provides endless hours of chord and interval recognition exercises. The new Audio Edit Window makes edits and overdubs of your audio track easy.

Steinberg

www.ca.steinberg.net (Canada) www.steinberg.net (official site)

Cubase VST/32 ver.5

Cubase VST/32 is a professional music recording system that combines hi-resolution MIDI recording with 16-, 24- or 32-bit overload-free audio recording. Cubase also gives users access to hundreds of VST plug-ins for endless combinations of real-time audio effects. Cubase VST/32 features analog sound recording emulation, with its TrueTape option. Additionally, the VST/32 version offers 128 audio channels coupled with a 128 channel virtual mixing console, and all the bells and whistles you'd expect from a music production and creation software package.



MAX 4 + MSP 2



Band In A Box



PowerTracks Pro Audio



Pluggo



Composer Notes Vol.1

Halion

Steinberg's Halion VST software sampler uses streaming technology that streams samples directly from the hard disk which then in turn eliminates the memory limitations of RAM-based systems. Halion is created with smooth integration with Cubase and Nuendo software, it supports a variety of file formats including WAV, AIFF, AKAI, E-mu, SF2 and LM-4 script import. Halion comes with an embedded loop editor, a drag-and-drop key zone editor and a virtual keyboard for triggering and auditioning samples. Halion also allows users to nondestructively edit loop points, real-time effects and MIDI events. sample filtering algorithms include notch, highpass, lowpass, bandpass and a fatness function. the program's 12 virtual outputs can transmit sound with up to 32-bit resolution. Other notable virtual instrument plug-ins are Pro-52 and Waldorf PPG wave 2.V and Steinberg's Voice Machine. Also checkout Nuendo complete digital audio system at www.nuendo.com.

Propellerhead

www.propellerheads.se

Reason

Analog synth, sampler, drum machine, ReCyclel-based loop player, mixer, effects, pattern sequencer, and more. As many of each as your computer can handle. Reason is an infinitely expandable MIDI studio on a CD-ROM, complete with its own real-time sequencer. Each unit in Reason's virtual rack is edited from its own onscreen front panel. All the sliders, knobs, buttons and functions of the equivalent hardware are there. Check out also Recycle!, ReWire and ReBirth!

E-Magic

www.emagic.de

Logic Platinum ver.5.0

One of Version 5's standout new facilities is a completely new track-based automation system, capable of dealing with 32-bit resolution fader values. Automation is tied to individual tracks, rather than arrange window objects such as sequences and audio regions. When arrange objects are moved or copied, the option exists to also automatically move and copy the automation data. Similarly, automation data, sections, or automation nodes, can be moved or copied independently of arrange window objects, track automation write modes work independently from the sequencer "record" mode and track selection. Mixing tasks can be carried out by moving faders or by interacting with the track automation via an enhanced graphical interface. Existing automation data can be edited in realtime or offline, using several new modes. Logic Audio 5 features full integration with Mackie Design's new Logic Control hardware system, offering complete hands-on control over hundreds of functions including the new automation system. Version 5 also sees the introduction of hardware-independent audio scrubbing, which allows for monitoring while manually moving through the audio data - regardless of the audio hardware used. From Version 5, all products in the Logic Audio series offer support for 24-bit/96 kHz audio hardware. To ensure that the pristine audio quality of Logic Audio's renowned 32-bit audio engine is maintained while mastering for CD, Logic Audio 5 incorporates version 3.2.6 of the POW-r Dithering algorithm, which reduces

longer word lengths (20, 24, even up to 32 bits) to CD standard 16-bit format. This algorithm supports sample rates from 44.1 kHz to 192 kHz. Continuing E-magic's ongoing development of the extensive plug-in selection, Version 5 of Logic Audio Platinum incorporates an additional 11 new effects, bringing the total to over 50 built-in high-quality effects for even more creative production options. The new members of the E-magic plug-in range are: Adaptive Limiter, SubBass, DeEsser, Phase Distortion, Clip Distortion, Tremolo, Exciter, StereoSpread, Denoiser, Limiter and Multiband compressor. As a further enhancement, Logic's mixer will feature a side-chain facility for professional processing applications. 24 Audio Instruments are supported in Logic Audio Platinum 5. Each can take advantage of the individual output support available in the EXS24 and many VST 2.0 instrument plug-ins. For example-the EVP88-Emagic Vintage Piano 88 reproduces and allows the player to really get into the tonal characteristics of the vintage electrics like the Rhodes and Wurlitzer. Other software to check out are Wave Burner Pro which is a 100 per cent red book compatible, audio CD mastering burning software for Mac (24/96) and SoundDiver 3.0 (crossplatformed) a great and unique universal sound editor/librarian.

Mark of the Unicorn

www.motu.com

Digital Performer ver.3.0

Digital Performer is an integrated digital audio and MIDI sequencing production tool. It provides a comprehensive recording, playback, and editing environment for a large variety of audio applications. Digital Performer allows you to simultaneously record and playback multiple tracks of digital audio and MIDI data in a totally integrated, creative environment. Digital Performer's award-winning multitrack sequencer design, combined with nondestructive digital audio editing capabilities, provide you with unprecedented flexibility and control over the music that you make. Digital Performer literally replaces racks full of recording gear. You get the capabilities of a multitrack digital recording system – automated 32-bit digital mixer, reverb, effects, EQ, and compression.

Cakewalk

www.cakewalk.com

Sonar

Cakewalk has a new facelift and its called Sonar! Sonar is a MIDI Audio recording software package that comes in two versions Sonar and SonarXL - both offer unlimited audio and MIDI tracks coupled with an "Acid-like" previewing and time-stretch functions. Sonar is optimized for Win2000/ME/98SE systems and supports DXI softsynths, fully automatable DirectX 8.0 audio effects and multiple processors and dual monitors. Sonar can also import and sync AVI movies and images to audio tracks as well as frameaccurate SMPTE, film, and video hook-up. Other features of Sonar include nondestructive audio and MIDI editing, real-time MIDI effects plug-ins and live input monitoring of real effects. Sonar also supports 24-bit, 96 kHz and multiple file formats.



Rhythm Factory



Cloud Music 9



Studio9000

Sonic Foundry

www.sonicfoundry.com

Acid Pro.3.0

Acid Pro 3.0 is a loop-based music creation tool that allows you to produce original, royalty-free music. One can use Acid to create songs, remix tracks, develop music beds, score videos, and develop music for Web sites and Flash animations. Work with hundreds of loops in multiple genres. Use unlimited tracks of audio. Import complete songs, even MP3s. It even has built-in support for MIDI, video scoring, and can save to a number of audio and video file formats, including WAV, WMA, RM, AVI, and MP3. Amazing effects - Acid Pro includes 18 DirectX Audio Plug-Ins from Sonic Foundry's XFX 1, XFX 2 and XFX 3. This arsenal of effects includes Amplitude Modulation, Chorus, Delay, Distortion, Flange, Noise Gate, Reverb and more. Acid Pro also includes three EQs - Graphic, Parametric, and Paragraphic and supports third party DirectX Plug-Ins. Hundreds of loops - Acid Pro includes a music content CD containing more than 600 music loops and dozens of projects from Sonic Foundry's Loops for Acid collection. This huge assortment will get you on your way to creating royalty-free music in minutes. Genres include: dance, hip-hop, techno, industrial, pop, rock, jazz, ambient, orchestral and more. Acid Pro includes Sonic Foundry's XFX 1, XFX 2 and XFX 3, Sound Forge XP Studio and Vegas Audio LE.

Native Instruments

B4 gives one the powerful sound of a mighty tonewheel organ! Reaktor is a complete sound design studio that can be used as a synth, sampler, effects processor, groovebox etc.

Koblo

www.koblo.com

Studio9000 is one of the cutting edge, host-based package with four powerful tools for creative musicians. Included are two monophonic, top-shelf analog modeling synths, an amazing polyphonic sampler and a kickin' multi-timbral drum machine.

Wing and a Prayer Software Inc.

www.rhymewizard.com

RhymeWIZARD

RhymeWIZARD is the largest and most comprehensive rhyming dictionary for the computer. Whether you use a PC or a Mac, the WIZ is here for you with over 100,000 words and phrases, all with cross-references to near rhymes only a click away.

TC Works

www.tcworks.de

Mercury-1

Last year we wrote on Sparks and the add-on Module, this year TC Works have come out with a killer monophonic virtual instrument called "Mercury-1". Even though compared to the Roland SH-1, this is a very cool instrument!

Syntrillium

www.syntrillium.com

Cool Edit Pro

Cool Edit Pro is an all in one digital audio recorder, editor and mixer for Windows 95/98/ME and NT/2000. Offering the ability to mix 64

tracks using a standard PC soundcard, Cool Edit Pro features up to 32-bit resolution and 10 MHz sampling as well as a bundle of audio effects, such as reverb, multitap delay, 3-D echo, equalizers, chorus, flanger and distortion. With the addition of a new plug-in, Cool Edit Pro also lets you work directly with MP3 files as well.

Waves

www.waves.com

Gold Native 3.0

Gold Native 3.0 offers a complete set of professional tools for production, mastering, tracking and multimedia audio featuring over 300 setups and processors. The tools include parametric processing, compressors, maximizers, paragraphic equalizers, parametric companders, harmonization tools, room emulators and much more.

Coda Music

www.codamusic.com

Finale 2001

Finale 2001 – Coda's flagship in print music and educational music software, as being the best or one of the best in this area music software – please check out the following titles for all your music educational and print needs. Smart Music, Intonation Trainer, Finale Allegro, Finale Print Music, Finale Note Pad!

Bomb Factory

www.bombfactory.com

Bomb Factory is a very cool company with an arsenal of very usable software! Here is a list of some of their goodies to check out! Classic Compressors, meticulous versions of the LA-2A and 1176, the most popular compressors used in top pro studios. Fairchild 660, a no-compromise resurrection of the 100-pound, \$35,000 studio classic.

The JOEMEEK Compressor

www.joemeek.com

The JOEMEEK Meequalizer re-creates legendary producer Joe Meek's customer equalizer. It offers simple controls and incredibly warm, musical results. Four amazing moogerfooger Analog Effects, co-developed with Bob Moog. Pultec EQP-1A. Finally, a digital equalizer that looks, sounds, and behaves like a real analog EQ. SansAmp PSA-1, the industry standard for warmth, punch and distortion. A warehouse full of great sounding tube amp rigs! Tel-Ray Variable Delay. Voce Spin and Chorus/Vibrato.

DUY

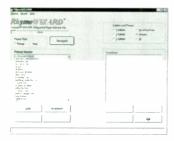
www.duy.com

Here are some software programs that allow you to create your own plug-ins and control algorithms. DSpider allows you to build and create your own plug-ins. One can create a vast range of unique and exciting effects and processors. Z-Room is a reverb plug-in that lets you control and manipulate the time base of the reverb's algorithm. Shape is a sonic sweetening tool that enhances any sound, much more than an exciter, giving life and sparkle to any musical instrument to voices to effects.

SampleTank

www.sampletank.com

SampleTank is an open module able to import and organize AKAI sound banks (\$1000/\$3000)



RhymeWIZARD



Metamorphosis with Groove Control



JOEMEEK Compressor

II You Need to Know About the Music Business

at the highest conversion quality. Features include 32-bit sound processing, one-click browsing, search feature, up to 128 simultaneous voices, up to 128 notes polyphony, double RAM-4 stereo output, 20 high-quality DSP effects, 4 dynamic sound parameters, flexible importing capability and 32-bit sound processing. The amazing quality of SampleTank sounds comes from a sophisticated DSP modeled sampler/synth engine, with a better performance than most of the hardware synth available on the market, thanks to its 32-bit floating-point processing. It's comparable only to the top of hardware samplers and sound modules.

Data Becker

www.databecker.com

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Have access to virtually any sound you want: techno, hip-hop, house. Nine great CDs offer over 10,00 loops, lines, synths, and multimedia samples, plus unique Loops & Lines 80/90/100 bpm; Loops & Lines 120 bpm; Loops & Lines 130/140 bpm; Loops & Lines 150/170 bpm; Vintage Synthesizers; Analog Synthesizers; Digital Synthesizers; Keyboard Legends; and lastly Multimedia Samples. Great to have for a bag of new tricks!

Electronic Courseware Systems, Inc.

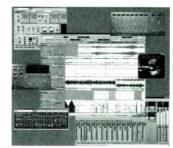
www.ecsmedia.com

Composer Notes Volume 1

Composer Notes is an electronic book that addresses student composition both for acoustic



Cool Edit Pro

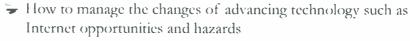


Cakewalk Sonar



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his book is universally regarded as the definitive guide to the music industry. Called "the industry bible" by the "Los Angeles Times", it is filled with vital information from Passman's unique professional experience as one of the most respected advisors in the industry such as:



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Digital Performer 3

instruments and MIDI technology. Suitable for students aged 10 to 80, the book contains a composition curriculum that introduces key composing concepts in a sequential fashion. Dozens of activities and exercises are provided, graded into three levels of difficulty. Additionally, Composer Notes also contains an instrumentation guide for many instruments commonly encountered by student composers, which is brought to life by over 500 sound bites audibly illustrating the instruments.

The Rhythm Factory

This friendly program is designed to provide help in understanding rhythmic notation. Using games, puzzles, quizzes and time tests the program teaches with colourful graphics accompanied by voice explanations and keywords.

Wide Mouth Mason AFM Local 390 Members

WHAT'S THE WELL-DRESSED BAND WEARING THESE DAYS?





Cloud 9 Music

Cloud 9 Music uses recent research in accelerated learning techniques to teach children about pitch, duration and rhythm. The program uses four settings to give kids a basic idea of musical theory while having fun.

Cycling '74

www.cycling74.com

Pluggo

Pluggo, presently just for the Mac, is a software package that contains a vast collection of VST plug-ins while also allowing for the addition of the many VST plug-ins that need to be added in the future.

iSynth 1.2

Strictly for the Mac, the iSynth software turns your computer into a music workstation. Made up of several modules, the program uses real instrument emulation to create songs and techno beats. With a simple interface it is easy to navigate the many features, such as sound design, sequencing, synthesis, loop playback, sampling and drum programming.

MAX 4 + MSP 2

The software combines the MAX graphical programming environment with MSP audio extensions. Together you'll have close to 400 objects, the building blocks of a complete audio application development environment. In Max, you build programs by connecting graphical objects together. Some of these objects perform calculations and others make up the user interface of your program. MSP adds a large set of objects that you connect together to make audio patches where signals flow from one object to the next. The idea is similar to both real and software modular synthesizers.

In conclusion to all these music software products, I will mention that I am constantly asked what is the best music software program? My response is, it is important to ask what one is doing and creating first and at what level i.e. novice or pro, (then believe me) there is a music software developer that has generally answered your question and more.

The trick is to be informed and educated and dig! In a nutshell, music software is a means to an end, it should make things easier and less time consuming and should not stifle ones creativity, but rather enhance it, and most of all for me, not too hard to use! Have a Happy Music Day and lots of fun! Oh yeah, before I forget another question I always get asked is where to get more sample sounds etc.? Check out East West at www.soundsonline.com and/or www.bigfishaudio.com and grab some samples as well as free sounds – they literally have hundreds of sample CD and CD-ROMs.

Paul Lau B.Sc., is a MIDI/digital audio consultant; music software consultant for Steve's Music Toronto, Rama Computers; owner of SoundLab3 and SNC Christian Productions. You can hear Paul on his latest CD release Do You Know Jesus?

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writing for a music publisher

usic Publishing is a very exciting business. In this column, I will go over some of the most common topics discussed and some of the most asked questions. I'm now in my sixth year writing for Sony Tree Music in Nashville and it's still pretty much like the Brill Building Days in New York City. Nashville's Music Row still has writers that are full of ideas and turning out the songs on a regular basis.

Being signed to a Music Publisher is a job, and a very demanding job at that. A basic songwriting deal means that you are hired to write so many songs in a year, and you are given a draw, against your future royalties of whatever songs get cut. You will be assigned a song plugger, who will work closely with you on deciding what songs should be demoed and he or she will decide what songs they should pitch to the artist that are cutting.

A song plugger will also suggest whom you should be co-writing with, because every songwriter has a different forte, and when a plugger knows that, he can set up little teams of songwriters.

All right now, let's say you just finished writing a song in one of the writers rooms in Music Row, and you would like to bounce it off your plugger. He either comes down to the writing session and listens to the song, or you can put it

on a work tape for him. Let's say he comes down to the session. He would listen to us perform the song with just our acoustic guitars and us singing it, he may suggest to change tempo, work on the lyric a bit in certain parts. He might just say he doesn't think he could get the song cut, due to many of that type of song hanging around in the library, or it's too country, or it's not country enough. There could be so many reasons. But when a plugger expresses his thoughts, you should rely and trust his judgement call because he is the one who is out there everyday playing songs for artists and producers, and he's got his ears on the pulse of what's going on around town.

Basically, what it gets down to, if the song doesn't knock people out in the early stages, don't spend the money on a demo that will never be pitched. Usually I will go in and demo four songs with a full band of session players and decide before hand what type of songs there going to be, obviously after they have been approved to demo. First I get a bandleader to run the session and he usually hires the session players on my behalf and Sony Tree. I would then get together with the bandleader and go over the style and vibe that I want in each song, and also the most important part, the vocalist. If I want the session to lean more toward a pop country vibe such as Lonestar & Collin Raye, I would call in vocalists that have the more pop country voices and have them sing the demos. It would be contradictive if I brought in a really hardcore country voice to get a modern pop country vibe on the track.

When your session is finally complete, you will turn them into your publisher with all the paperwork correctly filled out, date of creation, studio recorded

at, date of creation, studio recorded at, date turned in, publishing info, and lyrics. The creative department at your publisher will then listen to your songs along with the other batch of songs that were also turned in. They will go over all the songs and decide which ones they think they could get cut or even put on hold, which means the artist is still deciding if they will cut it or not.

Let me back up a bit here, there's basically three things that can happen when one of your songs gets listened to from the artist or producer. Number one is they could just simply say PASS, which means the song they just heard doesn't suit the project, or it's too slow, or they already have

a song like it on the project. Chances of it being a bad song are slim, because usually all songs in a major company that are pitched are very strong songs. If the song is passed on, it's not what they are looking for.

Number Two is, they could put it on hold, which is nerve wracking because every time you hear that one of your songs is on hold, you think that could be the ticket. Remember they put many songs on hold, and slowly start narrowing in on the ones they want to keep. A song on hold could be six months before they tell yes or no! What you have to do is keep writing great songs, and stay focused on your job, which is songwriting, and getting the best performance out of your session.

Number three is the big prize. A producer or artist might hear your song for the first time and totally flip out and say it's a cut, just like that. That happens all the time. You don't know, it's almost like whatever is in the artist's mind and what you wrote is the exact same thing, then you hit the jackpot.

Many people have always asked me, 'do you sell your songs?', 'do you get paid when you write a song?', there's all kinds of questions, but I'll try to keep it simple and to the point. Basically you have a quota of songs to write, while you are under contract with your publisher, they give you a monthly salary (or whatever you have negotiated). They will usually pay for all the recording costs, and this all goes on a tab that gets bigger every time you turn in songs and cash your salary cheque. You then hope that one of your songs lands on Garth's or Shania's CD and then your publisher would recoup everything that has been spent on you and advanced to you and then you would start to see royalties. My next column will deal with the producing and arranging of songs so they give the biggest impact possible!

Rick Rose is now in his sixth year with Sony Tree Music Publishing in Nashville and has just over 200 songs in his catalogue that he's written with writers such as Desmond Child, Anton Fig, Monty Powell, Tom Douglas, Dave Gibson, Naisoe Sheridan, and many others. He also has cuts with artists such as Bill Medley, Atonic, Doc Walker, Rohyn Scott, In Theory, Lennex, Perfect Affair, and his own CD Songs From the Studio B Sessions on Bandana Records, and he's managed by legendary manager Dee Anthony.

For CD purchase info, check out www.rickrosenusic.com or e-mail him at rickrose.ent@home.com.



choosing,

recording studio

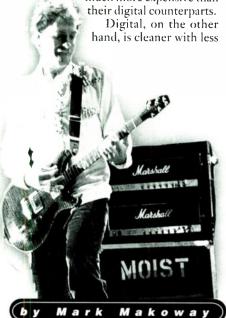
here are many different breeds of studios available. Over the past 15 years, a veritable explosion of recording technology has made it possible for independent bands to create professional recordings without spending a fortune. In the past, all recording was done on expensive multitrack gear using analog magnetic tape. The expense of these machines meant that low-budget studios seldom offered more than 8 or 16 tracks. However, digital recording platforms such as ProTools and ADAT have allowed the rise of countless basement studios with surprisingly sophisticated equipment and affordable rates (which are always negotiable).

Digital Vs. Analog Recording

When comparing studios, it's important to understand the differences between analog and digital recording. In a nutshell, analog technology is the studio equivalent to your cassette tape player, while digital corresponds to your CD player. Analog recording has been around since recording was invented. With analog, an audio signal is imprinted on magnetic tape, whereas with digital recording, the audio signal is translated into the 1s and 0s of computer language, and then reconverted to analog for output to the amplifier and speakers.

Each format has inherent strengths and weaknesses. Analog tape is generally considered to produce a warmer, richer, more real-sounding recording than digital. It's often the preferred format for recording drums, bass guitar and lead guitar. Unfortunately, studios offering large numbers of

analog tracks tend to be much more expensive than their digital counterparts. hand, is cleaner with less



noise than analog, but it sounds harder and more sterile. The great advantage of digital format is the capability for audio editing (such as pitch correction and compiling applications), and the often limitless number of tracks available. Many basement or low-budget studios use digital recording platforms and, with a good engineer, it's quite possible to get impressive, professional results. Often, higher budget studios use a combo of digital and analog equipment. This provides the sonic advantages of analog tape coupled with the flexibility of digital.

Analog tape is also quite surprisingly expensive while digital tape is extremely inexpensive, and, if you're recording to a hard drive, free. In addition to lowering your recording budget, digital media allow you greater flexibility to keep takes and assess performances. But exercise caution, because having 25 takes of a song is more confusing than helpful.

Number of Tracks

Usually, the more tracks a studio offers, the more it charges. This is becoming less true in the age of digital, but it still holds as a general rule. So, how many tracks do you require? The answer depends a lot on the sophistication of the recording you want to make. A song on a full-budget major label album often consists of 48 or more tracks. However, a four or five piece rock band can get pretty amazing results with 16 tracks. We recorded half the songs on our first record on a 16-track analog machine.

The danger in having too many tracks at your disposal is that you might be tempted to use them all. Recording over-dubs can yield positive results, but each additional track adds time and expense to the recording and mixing. Plus, record producing is an art that takes time to master. While you're still learning, it's best to keep things simple; the results will sound better. Guitarists can be huge overdub menaces (I know, I am one) but too many guitar tracks bog down the mix.

What Makes A Studio Right For You?

There is a fundamental truth about studios that many people don't seem to understand: Studios don't perform miracles. You can record a crap, loose performance of a lame song in any studio in the world and it will still be lame. You could hire the best people in the recording industry to try to mix the crap out of what you've recorded and it would still be crap. A great studio, coupled with a great engineer, can produce great results, but not automatically. Most of your successes or failures in the studio will be because of you.

Think of the studio as a really sharp lens that can clearly reveal your music (in Technicolor, so

World Radio History

to speak). Your strengths and your flaws will be there for all to see. The luxury of multitrack means you can go back and fix mistakes, but you can't turn a weak drummer into John Bonham. A reasonable approach is to go in with the goal of capturing what you do live.

Key Issues to Consider When Choosing a Studio

- Rates: Studios charge by the hour, day and by the lockout (several days). Daytime hourly rates are the highest, so ask about package deals and off-peak rates. Find out if the rate includes an engineer. Beware of hidden expenses such as extra gear rentals and audio tape. Engineers can get you amazing deals if they're into your band and want to record you.
- The Engineer: The calibre of your engineer can have a dramatic impact on what you accomplish in the studio. Ask for samples of your prospective engineer's work.
- The Live Room: The studio should have a live room large enough for the whole band to set up comfortably. Generally, the larger the live room, the bigger the drum sound will be.
- Digital vs. Analog: What is the studio's recording format? Ask to hear samples.
- Number of Tracks: Does the studio have enough tracks to get the job done (generally consider 16 tracks to be the minimum). Remember, digital studios usually provide more tracks for less money.
- Gear: The gear list should contain a good variety of outboard gear and microphones. It's generally a good sign if the studio has Neumann microphones (i.e. U-47, U-67 or U-87) and Neve preamps and/or recording consoles.
- A Trial Recording: If you haven't recorded at a specific studio or worked with a particular engineer before, consider starting with a one-day, one-song recording. That way, if the studio or the engineer is in any way unacceptable, you haven't committed everything you have. It's an unbelievable drag to spend a week and a small fortune recording a bunch of songs, and then hate the results at the end of it.

Mark Makoway is guitarist for Moist. This article is excerpted from his new book, The Indie Band Bible. Check out the Web site

www.indiehandbible.com for more information, or page 16 of this issue for an interview with Mark about writing the book.



get nothin<u>g</u>

Yakabuski

t's very easy when using compression on vocals to think that you're getting some free gain along the way. "If I compress this vocal a little more and then turn up the gain, I'll have a louder vocal ... right? Without those pesky too quiet and too loud parts ... right?" Well the truth of the matter is, by knocking back the loudest parts of the singer's level and turning up the compressor output gain a bit you will indeed get a little extra overall gain.

Just remember that the boosted output gain on the compressor is a boost in level whether there is any input into it or not. What I'm getting at is potential problems relating to level before feedback. If you get a singer's mic tuned and EQed and you find that

pushing the fader to +5dB on his channel starts to get you into feedback problems, then be wary if you start to go for extra gain from the compressor output. If you increase the compressor output to +5dB, you have essentially brought the channel fader's threshold of feedback down from +5dB to 0dB. This problem happens a lot when you have a singer who whispers a bunch and then screams very loudly at other times. You find that you have to compress those very loud parts quite a bit, and when you see that you're compressing 6 or 8dB of level, you try to get a little back at the output of the compressor for those whispery parts. This is fine as long as you don't try to get too much back and get yourself into feedback potential.

The problem will occur when the vocal is not being compressed at all. This is when that 5dB of gain that you added at the output stage of the compressor is added to whatever level you have set at the channel

input gain stage, plus the fader level. To test your true level before feedback, always be sure you are ringing out a mic with the compressor in line so that it's boosted gain is part of the gain structure you're EQing with. If the mic can sit on a stand with no compression occurring and still be ring free, then you're doing great. This problem occurs most often when you're doing a one-off and you haven't got the time to do a thorough EQing job. If you get a five second sound check on the vocals you're happy. So when the show starts you start inserting compressors and doing a little of the aforementioned gain boosting. Be aware that if the vocal starts to feedback halfway through a show when it was fine at the beginning, a good place to look for the cause of the problem is your compressor gain staging. If you really need a couple of extra dB of gain to have that vocal cut through, try increasing the threshold of your compressor so you're not compressing quite as much. Then work the manual-fader compressor a little more. 'What's that?' You say. Oh, that's the process of using your finger to move the vocalist's fader up and down to control volume; a novel approach.

"Pay attention to your gozintas and gozoutas!"

When you need more FX in your mix, be sure to think carefully about where you are going to get that extra level. It's easy to just reach for the FX send on the channel, or the overall auxiliary output send, but be careful that you don't overload the input to the reverb or delay unit. A lot of the gear we use these days passes much of the signal in the digital domain. When you clip the input to a digital device the resulting return signal can be quite ugly. This is especially true with digital FX processors. With the myriad of FX out there, from chorus and long delays to harmonizing and pitch changes, the amount of processing involved is quite intense within the circuitry of the unit. If you begin this process with an overloaded signal, the return can really sound nasty. If you need more overall FX return, you should first check that you are sending enough signal to the unit, so that you're not trying to process a bunch of hiss (equally as heinous as overloading the input). You can then get the extra return level at the channel input gains on the console where you have the effect returning. You will be able to get that effect loud and ominous (and clean too) if you just follow the golden gain structure rule: correct level in, and adjust for necessary return gain at the point where the effect returns to the console. Be sure to check these levels periodically if you're on a long tour as you can go through many gain structure changes and these ups and downs in channel gain will affect your FX in and out levels. Most of today's FX gear has clearly identifiable input metering (green, yellow, and red), so the task at hand is to find the input level that hangs around the 0dB mark, only occasionally tickling +3dB or so. If the gain structure on the rest of your board is consistent and you haven't over EQed anything drastically, you should have a nice clean result. Then, when the artist asks for eight seconds of reverb on his voice, you can deliver it with pristine clarity.

This article was taken from Jim Yakabuski's book entitled Professional Sound Reinforcement Techniques. 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.





taking the

out of your finances

wish I could say tax season was over for us with the April 30th deadline having passed but in dealing with the music community it would appear this would be an ongoing process. In fact, the actual filing deadline for most self-employed musicians is June 15th. However, there is a catch. If you owe taxes, there will be interest charged from May 1st.

Many of the clients we have been taking on recently have not filed for a while, in some cases for several years. A few have never filed. The single most common reason seems to be fear. The longer one avoids dealing with the situation the greater the fear becomes. A recent client who will remain anonymous had reached the point of being physically ill and not being able to sleep.

He had been receiving requests from GST to file for some time. He wasn't sure exactly how long because he had stopped opening the letters. One day he attempted to make a withdrawal with his ATM card and it would not work. Upon visiting his branch the bank produced a letter from the CCRA (formerly Revenue Canada) that had frozen his account pending settlement of his GST bill. Finally he called out of desperation. My first meeting was mostly spent calming him down and reassuring him that it was just paperwork and everything could be worked out. When I got into the

details it was no wonder they had frozen his account. He had not filed income taxes or GST since 1996. The letters requesting him to file had started in June 1997 and had progressed to threats of legal action in late 2000 if he did not respond. These letters he had not even opened. By April 2001, they took action. When we sorted out his taxes his total liability after refunds for the four years was about \$400. In fact, if he had collected GST on his work over the last couple of years they would have owed *him* money. We set up an appointment with GST for him. He took in the returns and a cheque. The CCRA unfroze his account and the client is now living "happily ever after."

The moral of the previous real life story is that all the fear and pain that this client experienced was unnecessary and irrational.

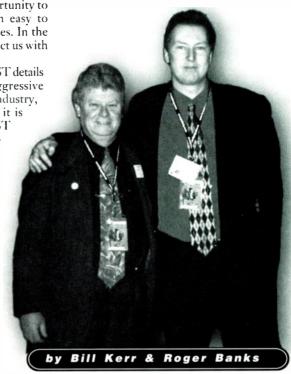
Taxes had literally turned into a phobia for exempt. You can register voluntarily below this individual when in fact the reality was a tax bill of about \$100 a year. However, I totally understand and respect these feelings. I do this every day, have years of experience and still get stressed by the complexities and vagaries of the Tax Act. I can only imagine how a musician, who spends his or her time on their art and probably doesn't enjoy reading bureaucratic legalese, feels. The solution - get some help. If you incurred an injury you'd probably go to a doctor. If you had a toothache, you'd likely seek out a dentist. It's no different with taxes.

Once we were able to get the previously mentioned client current with his taxes, we spent some time explaining in layman's terms how GST works, as well as what expenses he could deduct and how and what records to keep. For probably the first time, he feels in control of this area of his life. For us, preparing his taxes next year will be a lot easier.

There are many other areas in the financial world of a musician that need to be addressed such as insurance, investments, mortgages, structuring of your business and so on. It has been our experience that taxes and GST issues often need to be addressed first, before attacking theses other areas. Hopefully, we will have the opportunity to address some of these issues in easy to understand terms in future articles. In the meantime, don't hesitate to contact us with tax questions.

We'd like to close with some GST details as the CCRA has been very aggressive recently in pursuing the service industry, which includes musicians. First it is mandatory to register for the GST when your "total taxable worldwide revenues from all sources were more than \$30,000 in the immediately preceding four consecutive calendar quarters, or in a single calendar quarter." Note the "all sources." This means, for example, if you were earning \$20,000 a year from playing and had a recording studio with revenues of \$15,000 that you would be captured for GST purposes. Then you will have to charge and collect GST on goods and services you pro\$30,000. By registering, you can then apply for a credit on GST you pay on your business expenses. Other than the burden of the paperwork, it is to your advantage to register, since it won't effect your income if you are collecting and remitting the GST on your services. In fact you will be saving seven per cent on your expenses. Also note that the CCRA considers a partnership to be one individual for GST purposes. This means that if your band is structured or files as a partnership and has over \$30,000 in revenues, then you would have to register for the GST - even if there were three band members each grossing only \$15,000 as individuals.

Bill Kerr is partners with Roger Banks, working from the offices of Totally Diversified Financial Services. "Banks and Kerr" provide financial solutions for the Entertainment Industry and can be contacted at (905) 318-3300 or toll-free at 1-888-231-7577. E-mail addresses are kerr@bserv.com, or RBANKS2294@aol.com.



vide. Note that music lessons are



(1979)

- March/April Burton Cummings, Murray McLauchlan, Shopping for a Synthesizer, Recording Studio Design, Notables' Stereos
- ☐ September/October Domenic Troiano, Prism, Irish Rovers, Moe Koffman, Canadian Recording Studio Guide, Keyboard Combinations

1980

- ☐ January/February Trooper, Segarini, Ronnie Prophet, Andrew Davis, Managers. Vintage Organs
- ☐ March/April Triumph, Jerry Doucette, Ginette Reno, Tom Mawhinny, Show Playing for Guitar - Part I, Record Piracy
- ☐ July/August Dan Hill, FM, Henry Cuesta, Powder Blues, Radio Airplay, Show Playing for Guitar - Part III
- ☐ September/October David Clayton-Thomas, Downchild Blues Band, Nash the Slash, Hearing Loss, Canadian Recording Studio Guide, Jazz Clubs
- □ November/December April Wine, Dianne Heatherington, Buffy Sainte-Marie, Bobby Edwards, Troubleshooting Your Gear - Part I, Bass Players' Choice

(1982)

- □ May/June Chilliwack, Shari Ulrich, Daniel Lavoie, Performing Rights Part I, Songwriters' Market Guide
- ☐ September/October Diane Tell, Doug Bennett, David Wilcox, Linda Manzer, Anvil ☐ November/December - Loverboy, Andrew Hermant, Wayne Rostad, V.E.J.I.,
- Canadian Recording Studio Guide

(1983)

- ☐ March/April Rough Trade, Rob McConnell and the Boss Brass, Dick Damron, Terry Crawford, Sam Moon, Do it Yourself Percussion - Part I
- ☐ May/June Liona Boyd, The Spoons, Raffi, Do it Yourself Percussion Part II
- ☐ September/October Bruce Cockburn, Ian Thomas, Lydia Taylor, Image Part I
- □ November/December Oscar Peterson, The Lincolns, Wildroot Orchestra, Jarvis Benoit Quartet, Image - Part II

July/August - Triumph, Aldo Nova, Uzeb, Chilliwack, Grokking Electronics

- May/June Corey Hart, Murray McLauchlan, L'Etranger, The Electronic Drum Jungle, The Caradian Musician Lighting Guide Part I
- □ September/October M + M, CM Lighting Guide Part III. Electronic Percussion Accessories, Spotlight on Vancouver: Vancouver from the Air, Bruce Allen, Idle Eyes, Nettwerk Records, Headpins, DOA

- ☐ January/February Joni Mitchell, Loverboy, Creating That Buzz, The New Music. Focus on Pro Keyboards
- ☐ July/August Luba, 54 40, Musicians' Money, Cover Bands, Computer Music Revolution

(1987)

□ July/August - Bryan Adams, Gowan, How to work Overseas Markets, Focus on Recording

(1988)

- September/October Red Rider, Art Bergman, Jeff Healey. The State of the Guitar
- □ November/December Disaster Froofing your Band Part I: On the Road. Anne Murray, k.d. lang, Live Sound

(1989)

- March, April 10th Anniversary Edition, The Artists, The Business, Selected Artist I Index, The Equipment
- □ November/December David Wilcox, 54 40, Kevin MacMichael, How to avoid getting ripped off, Putting a sound system together

(1990)

- January/February Jane Siberry, Danie' Lanois, The Scramblers, A&R Directors: What are they looking for?, Life after Music Education
- ☐ March/April Rush, George Fox. Oliver Jones, Booking Agents: What makes them tick?, Keyboards in the Nineties
- ☐ September/October The Jeff Healey Band, The Northern Pikes, Celine Dion, Learning from Lawyers Part 1, From Demo to Master

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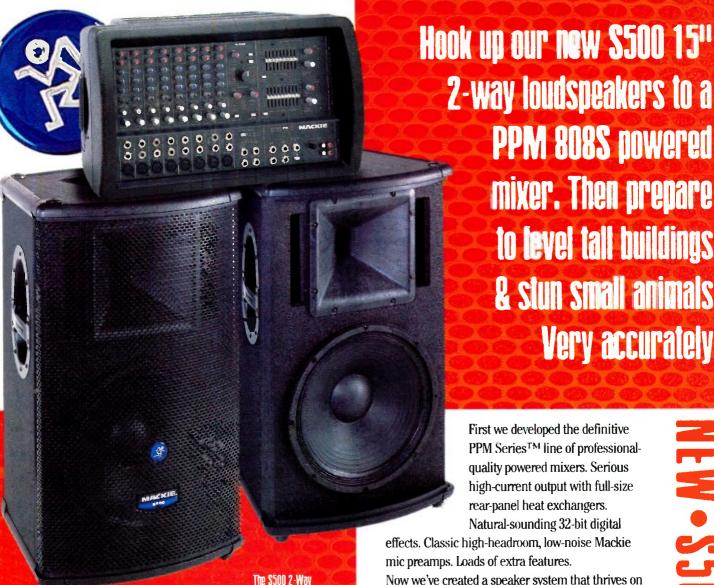
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To learn more about the killer 3-piece S500 / PPM 808S kombo, contact us or get a demo at your nearest Mackie dealer.



Distributed in Canada by SF Marketing Inc., 6161 Cypihot Street, St. Laurent, Quebec H4S 1R3



Five New Guyatone Micro Effects

ive new Guyatone Micro Effects are now available. The ultra-compact pedals (2 ¾" W. 3 7/8" L. 1 ½" H) are made of heavy-duty stamped steel chassis, and feature 9-volt battery or AC adapter power. electronic silent switching and an LED effect indicator.

The MD-3 Micro Digital Delay offers a 2.600 millisecond digital delay with ultra low-noise specs and a special phase-cancellation circuit, which creates a warm, analog-like response.

The ME-2 Micro Equalizer contains a 5-band graphic EQ with +/- 15dB of boost/cut per frequency band. The PS-3 Phase Shifter is a 4-stage analog phase shifter with a unique asymmetrical sweep pattern, the Rate and Depth controls provide a wide range of phasing and rotary speaker effects.

The SD-2 Sustainer "D" doubles as both a Compressor and a Distortion pedal, and the RN-2 Noise Reduction pedal reduces unwanted line noise with threshold controls.

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.



DW Double Bass Drum Pedal

rum Workshop has announced the addition of two new models to their line of Dual/Accessory Hi-Hats. The 5530 and 5525 meld the designs of a 5500TD Hi-Hat with a DW Delta II auxiliary double bass drum/accessory pedal.

Both the 5530 and the 5525 use a newly developed, foot-activated switching mechanism. This device allows drummers to play percussion accessories (cowbells, jamblocks, and tambourines) with their feet. Adcitionally, this system allows users to perform advanced double bass drum techniques simply by changing the position of the switch.

The 5530 comes with both sides of a DW5002AD Delta II Accelerator Double Bass Drum Pedal, whereas the 5525 includes only the auxiliary side of a 5002AD.

For inore information, contact: Calato's Direct Music Supp.y. PO Box 341, 4500 Queen St., Niagara Falls, ON L2E 6T8 (800) 828-1601, FAX (716) 285-8760, dmsnf@hayoo.com, www.dwdrums.com.



Technics SX-P50 Portable Digital Piano

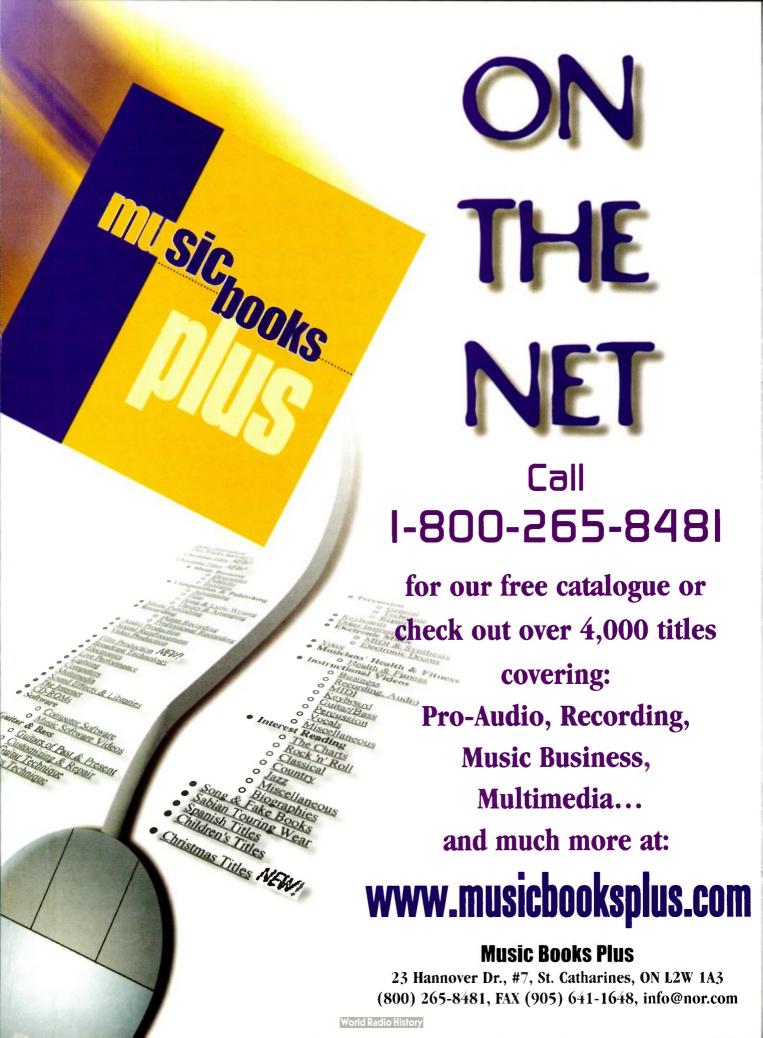
echnics recently announced the release of their SX-P50 portable digital piano, which offers a realistic sound in an easy to transport, lightweight piano.

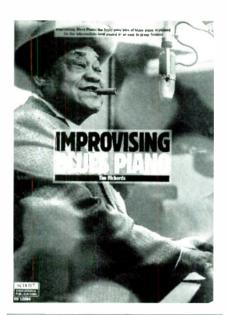
Using Technics' new Natural Response Action, able to switch between light, normal and heavy, the 88-key piano not only sounds like a concert grand, but also feels like one. Because concert grand string thickness changes the key touch from one end of the keys to the other, Technics' new system mimics this progression by using four sets of graduated hammers.

The SX-P50 comes complete with 18 piano sounds based on Dynamic Acoustic sampling. They include concert grand, pop grand, strings, vocals and nine organ presets, from jazz to liturgical. The piano also comes with MIDI capability, giving it flexibility and creative versatility for more sophisticated units.

Also included are four reverb types (room/ stage/hall/concert), five-step brilliance control (from mellow to bright) and an LCD display to monitor and activate the piano's features.

For more information, contact: Technics Music Canada, 3331 Jacombs Rd., Richmond, BC V6V 1Z6 (604) 273-4676, FAX (604) 273-5931. gwmusic @technics.com. www.technics.com.





LP Cyclops Shakers



Ewly released by Latin Percussion Inc., is the Cyclops Shaker. These colourful shakers ofter a unique so and and shape which is taken from the LP Cyclops Tambourine.

The Cyclops can be played as a regular shaker, or with a turn of the shakers locking screws, the spring-loaded shaker halves are freed and a variety of new sounds can be created. Crafted from high-impact plastic, the shaker offers multiple sound possibilities while allowing many ergonomic grip options.

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

Tim Richards' Improvising Blues Piano

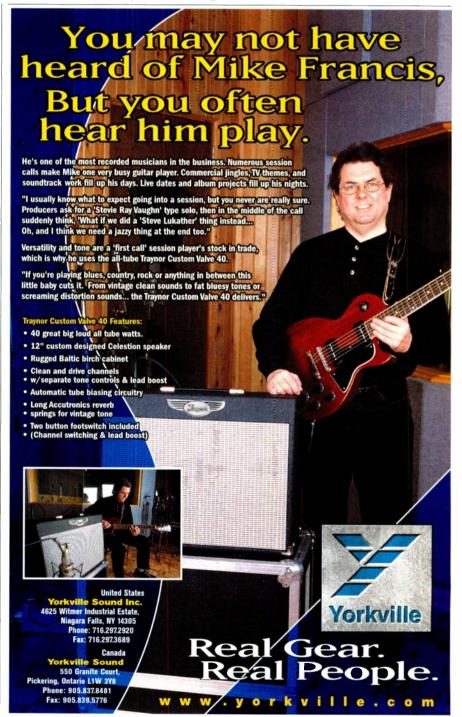
ewly released from Schott Publishing is an impressive instructional book called *Improvising Blues Piano* by Tim Richards.

Weighing in at over 260 pages, the book contains lessons, notation, pictures and history on harmonic, rhythmic and melodic aspects of the blues.

The book assumes a basic competence of about Grade 3, and contains authentic left-hand patterns and bass lines; professional chord voicings; blues scales, licks and riffs; co-ordination exercises for both hands; as well as some suggested listening.

Each chapter is internally graded, with pieces getting gradually more difficult. The book is accompanied by a CD which contains all the pieces, including some play-along tracks performed by Richards, who is a blues and jazz piano teacher at Goldsmiths' College and Morley College in London, England.

For more information, contact: Music Sales Corp., 257 Park Ave. S., 20th FI., New York, NY 10010 (212) 254-2100, FAX (212) 254-2013, info@musicsales.com, www.musicsales.com.





ToneWorks AX100G Multi-Effects Unit



oneWorks recently announced the addition of the AX100G to their growing line of multi-effects products.

The AX100G offers 80 multi-effects, with 40 preset programs and 40 user program, as well as 63 effects, a built-in chromatic tuner, a Phrase Trainer, 50 PCM-based rhythm patterns, and an integral Expression Pedal which allows control of 23 different types of effects in real-time.

The unit contains all the toys you expect, such as distortion, chorus, flanger and delay, but adds a couple unique ones, namely, a Slow Attack effect, an Intelligent Pitch Shifter, and a Virtual Feedback effect, making it easy for a player to create and control feedback at any volume.

The AX100G also features a Sample and Play function that allows the player to record up to six seconds of audio which can then be looped, reverse looped, or played back using the Expression Pedal.

Packaged in a sturdy, but lightweight housing, the unit comes with three footswitches and an integral Expression Pedal, and can be powered by four AA batteries (for up to 12 hours), or via an optional AC adapter.

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.



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ecently released by Planet Waves are the revolutionary Auto-Trim Tuning Machines. A Ned Steinberger design, the *machines* automatically trim extra string off while the guitarist is tuning up, completely negating the need for wire-cutters or other tools of the past.

Using an 18:1 gear ratio, the Auto-Trim provides exact tuning while an individual string clamp holds the string tightly in place. Encased by a die-cast outer casing the bevel and worm gears, string clamp and hardened steel wire cutter make restringing a dream. Simply insert the string, tighten the clamp and tune-up, the Auto-Trim Tuning Machine does the rest.

For more information, contact: D'Addaric Canada, 40 W. Wilmot St., #13, Richmond Hill, ON L4B 1M5 (905) 889-0116, FAX (905) 889-8998, daddariocan@globalserve.net, www.daddariocanada.com.

Roland D2 Groovebox



Poland has recently announced the D2 Groovebox, featuring an entirely new performance interface.

The D2 contains a touch-sensitive pad controller that can be used to modify patterns and sounds simply by rubbing and touching its surface, making it simple enough for even the most novice user.

This new design, the D-Field, replaces the old mini-keyboard and knob method of control. It can be assigned many different functions, such as modifying effects parameters, perform DJ techniques like scratching, and it can be assigned numerous sounds and effects. The D2 contains 600 preset patches, 30 preset rhythm kits, and 60-voice polyphony, separate Reverb, Delay and Multi-Effects processors.

Simply by selecting the sounds and patterns to use and then pressing or rubbing the appropriate D-Field quadrant will produce the desired effect. As well, users can select the Spin Mode and use their finger to trace around the D-Field's circular line to make a pattern start, stop, play forward or backward, increase or decrease the BPM, control the speed of snare rolls, mute notes, randomize pitch, and control multi-effects. The D2 Groovebox features a stereo RCA output, stereo headphone output (stereo mini-jack type) and a MIDI in and out.

For more information, contact: Roland Canada Music Ltd.. 5480 Parkwood Way, Richmond, BC V6V 2M4 (604) 270-6626, FAX (605) 270-6552, info@roland.ca, www.roland.ca.



hot Gear

Behringer Eurorack MXB1002

Rehringer recently introduced the new 10-channel mixer, the Eurorack MXB1002.

Optionally powered by AC or battery, the mixer features two mono channels, three stereo channels, and a separate stereo tape return channel.

The MXB1002 contains five microphone inputs, each with individual gain controls, ultra low-noise mic pre-amps and gold-plated XLR connectors. Using separate gain controls for mic and line inputs allows users to simultaneously run a mic and a line signal into each stereo channel.

The mixer has tape outputs for recording in addition to main mix outputs. All channels have an active 3-band equalizer, effects and monitor sends, and individual clip LEDs. The mixer also has phantom power to allow for the use of condenser microphones.



The MXB1002 comes with a separate headphone output with dedicated volume control, as well as a 19-inch rack-mounting kit.

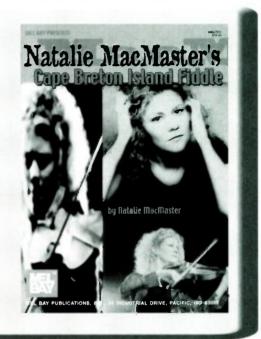
For more information, contact: Behringer Canada Ltd.. PO Box 24043, Dartmouth, NS B3A 4T4 (902) 860-2677, (902) 860-2078, a.maurik behringer.de, www.behringer.de.

Natalie MacMaster's Cape Breton Island Fiddle

ew from Mel Bay Publications is a compilation of 42 songs from Natalie MacMaster's albums, *A Compilation*, *Fit As A Fiddle* and *No Boundaries*, as transcribed by Stacy Phillips.

The perfect collection of fiddle music for any MacMaster fan, the book includes ornamentation that shows, as accurately as possible, how the songs are currently performed, which may have changed since the CDs were recorded. However, readers are encouraged to use MacMaster's three CDs along with the transcriptions, and to make it easier, album and track information is included with each song in the book.

For more information, contact: Mel Bay Publications, Inc., 4 Industrial Dr., Pacific, MO 63069 (800) 863-5229, FAX (636) 257-5062, email@ melbay.com, www.melbay.com.







Portable Sinsonido By Aria



A ria has recently announced the release of their new Sinsonido (sin-so-need-oh) AS-490S. Built for practice and portability the 6-string, 20 fret, hard maple electric guitar weighs just over four pounds.

With removable aluminum support bars, the instrument can quickly be packed into its compact soft case. It is also versatile in that it can be used with the included stereo headphones for practice or be plugged into any standard amp.

Using a switch jack that automatically turns off the active internal circuitry when its cord is unplugged, a user will get hours of playing time out of one 9 V battery. As well, the one-piece bridge pick-up creates a bright, natural sound with acoustic tone in stereo.

For more information, contact Wes-Can Music Supplies Ltd., 8456-129 A St., #17, Surrey, BC V2W 1A2 (800) 661-9960, FAX (800) 600-6646, salem@direct.ca, www.wescanmusic.com.

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Yamaha 4-Valve E **Custom Trumpet**



amaha recently introduced its first 4-valve El custom trumpet. The YTR-9630 offers the security of an El trumpet while producing the rich full sound of a Bb or C trumpet.

The silver-plated instrument contains four valves, a 5-in. Gold brass bell, a .445" bore size and a slide bell tuning system. Developed at Yamaha's R&D centre in Frankfurt, Germany, with Carroll, John Wallace and several other top trumpet soloists lending their expertise. The trumpet also comes standard in the TRC-605 double trumpet case.

For more information, contact: Yamaha Canada Music, Ltd., 135 Milner Ave., Toronto, ON M1S 3R1 (416) 298-1311, FAX (416) 292-0732, www.yamaha.ca.

Kenny Wayne Shepherd Model

F Martin and Company have recently released the Kenny Wayne Shepherd Limited Edition Signature model guitar, the JC-16KWS

Inspired by Shepherd's 1998 hit "Blue On Black", the guitar features polished gloss black lacquer on the back and sides and translucent gloss blue lacquer for the soundboard.

The jumbo cutaway shape, patented "A-frame X" scalloped bracing and the Martin Thinline Gold + Plus Natural II electronics all add to its unique voice.

Keeping with the "Blue On Black" theme, the fingerboard is made up of black African ebony, and is fretted with jumbo frets featuring blue lapis teardrops bordered with a band of pearl for position markers. Shepherd's signature sits between the 18th and 20th

frets and also beside CF Martin's signature in the instrument's interior label. Additionally, all guitars are numbered in sequence.

For more information, contact: CF Martin and Co., Inc., 510 Sycamore St., Nazareth, PA 18064 (610) 759-2837, FAX (610) 759-5757, www.martin guitar.com.



Korg D12 Digital Recording Studio



org recently released the new D12 Digital Recording Studio, a 12-track digital recorder offering 16-channels, a 4-bus mixer, built-in effects, PCM rhythms and hard disk space.

The D12 features uncompressed recording at either 16- or 24-bit, 33.1 kHz resolution. Recording four tracks simultaneously, the D12 offers 12-track playback in 16-bit mode and 6-track playback in 24-bit mode. With the ability to record up to 100 songs and containing eight virtual tracks for each of its 12 tracks, the D12 has a total of 9,600 tracks to play with.

With a full suite of track editing options, a D12 user has the ability to cut, copy and paste operations, and to utilize fade, time compression/expansion, normalize and reverse functions, as well as having the safequard of 99 levels of Undo.

Storage in the system is offered by a 6 GB hard drive (19.5 track hours of recording) as well as a SCSI connector to add additional fixed or removable media drives. As an added bonus a CDR/W burner can be added to complete the cycle of recording, editing and mastering.

With the inclusion of a graphic display, a metronome, a built-in auto-chromatic tuner, and 106 different effects, the D12 is a great digital recording studio designed for home recording or songwriting.

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.





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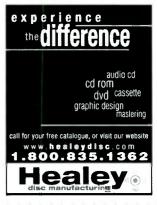














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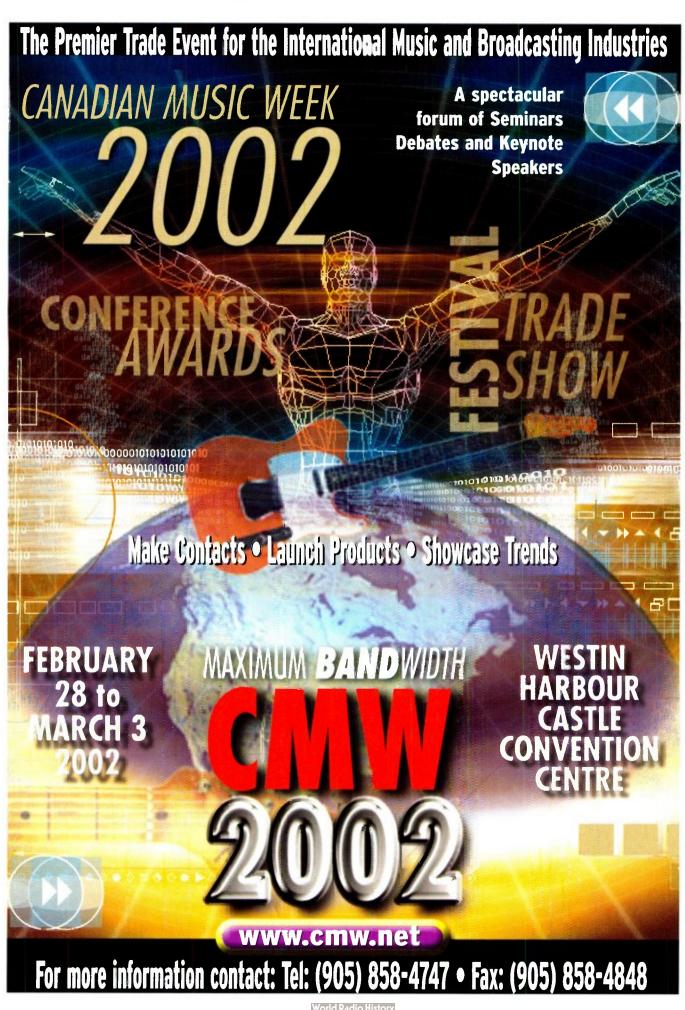
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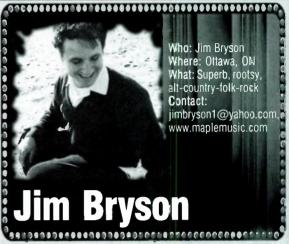
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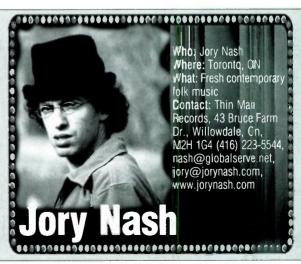
If we were back in the days when promising artists were courted by major labels with honourable, long-term intentions, Jim Bryson's dance card would be full. But, as Bob Dylan says, things have changed. Formerly with Ottawa pop-punksters Punchbuggy, Bryson released his excellent debut solo CD The Occasionals last year. The title refers to his purposefully impermanent band, whose roster on this record reads like an Ottawa indie all-star line-up; lan LeFeuvre (Starling) on quitar and backup vocals. Peter Von Althen (Starling, Cash Brothers) on drums, Punchbuggy pal Darren Hore on bass and Tom Thompson on pedal steel. Produced by Bill Stunt of CBC Radio's "Bandwidth", the album trucks off on a rootsier path. Bryson's husky vocals bring a smoke-dried wistfulness (think Whiskeytown) to songs like "Without Piano" and "Travelled By Land"; "Soupy Sales" and "February" are scrappy alt-country rockers (think Zuma-era Neil Young & Crazy Horse) driven to the edge of the town by LeFeuvre's crunching lead guitar work; and "26 Miles By Car" lingers in an eerie starkness, a passing glimpse of lives caught in the high beams. "I'm not much of a storyteller," Bryson says of his tendency to avoid traditional narrative in his songs. "They're little snapshots of feelings and whatever's going on." With songwriting of this calibre and a band this hot, you'll find yourself spinning this disc more than occasionally. As long as indie artists like Jim Bryson keep putting out quality music like this, there's still hope. Highly recommended.





Any chef worth his salt will tell you that the secret to a great soup is not in the spices, but in the stock. It would seem that Vancouver's Exit This Side has been reading from that same culinary page, because that knowledge is what elevates them above the one-dimensional sludge that smothers most heavy rock bands. Though they spice up their distorted guitars, pounding drums and vein-popping vocals with doses of progrock, metal, power pop and ska, what really sets them apart is their capacity for writing catchy and interesting songs. The band – Ben Wootton (vocals), Dan Caetano (guitar). Tarek Elneweihi (guitar), Craig McLaren (bass) and Julian (drums) - released their self-titled full-length debut this past April. An energetic blast of searing riffs, headbobbing rhythms and creative arrangements, it's topped by Wootton's intense singing, which sometimes brings to mind the animated vocal histrionics of Geddy Lee. According to bassist McLaren, writing is a collective effort for the band. "No song goes without everybody contributing in some way," he says, "whether it's writing his own part or helping mix things up a little bit." And mix things up they do, with other standout tracks including the power-ballad "Maybe", while the ska-flavoured "Good Enough" and the anthemic popster-punk of "Rubber Room" have received airplay at Vancouver radio stations C-FOX and X-FM. The band will be touring the country this summer, so if you're looking to escape the usual sludge, Exit This Side will show you the way.

As labels go, 'contemporary folk' is as slippery as most. But if it refers to a fresh take on the storytelling tradition of songwriting - however loosely defined - then Toronto's Jory Nash fits the bill. The 28-year-old singer/songwriter's second CD. Tangle With The Ghost. is a warm and wonderful collection of mostly acoustic gems recorded at the city's Reaction Studios. The cast of supporting players includes Jason Fowler (lead acoustic guitar/slide/mandolin), Ari Posner (piano/keyboards/accordion), Peter Murray (bass), Gavin Brown (percussion) and Lori Cullen (harmony vocals). Nash sings with an individual style that invites you into his stories, while his guitar playing is solid, especially his nimble finger-picking, as heard on the wistful "Love No More" or the rootsy-jazzy flavoured "The Acoustic In-between". Other songs range from the more traditional "Prisoner's Lament" to the pretty piano ballad "I Am A Rambling Boy". Nash is indeed a rambling boy, touring extensively around North America. He's aware of his connections to folk music traditions, but maintains his footing in the here and now. "I like a lot of the stories in traditional folk music, so I sometimes write in that style," he explains, "maybe taking the idea of a murder ballad and inserting me or somebody else into that kind of thing sort of a revisionist type of writing." Catch him if he comes your way, because if you thought folk was a four-letter word. Jory Nash will help you revise your dictionary.



Jim Kelly is a Toronto-based freelance writer

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