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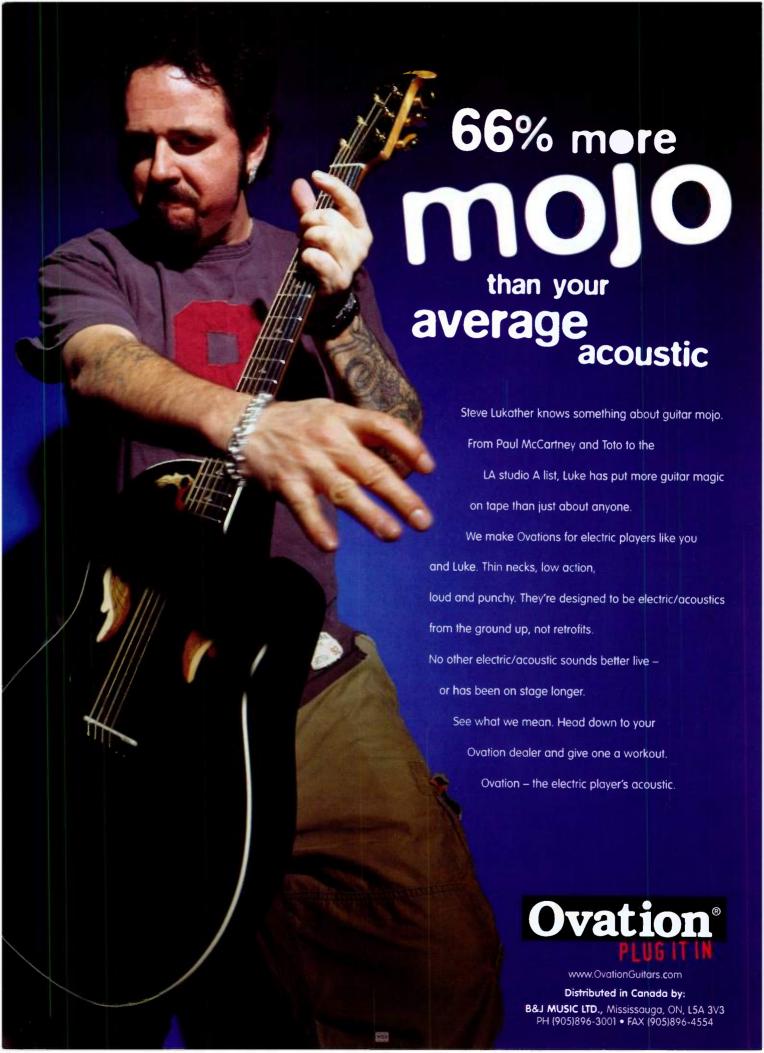
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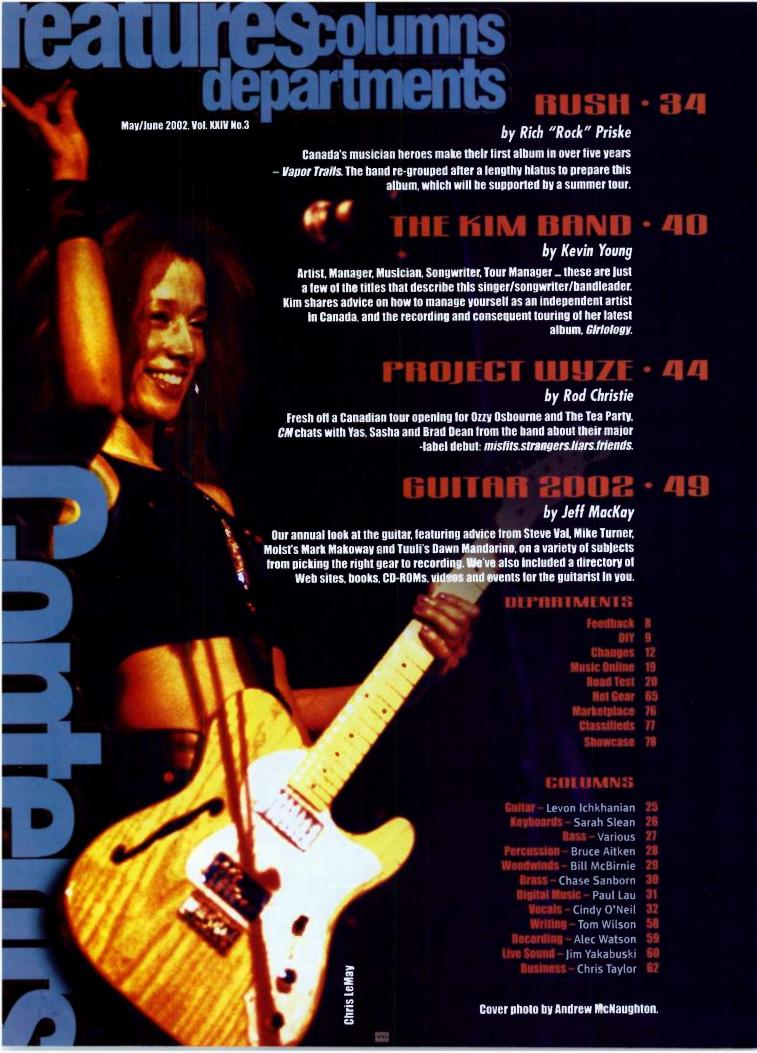
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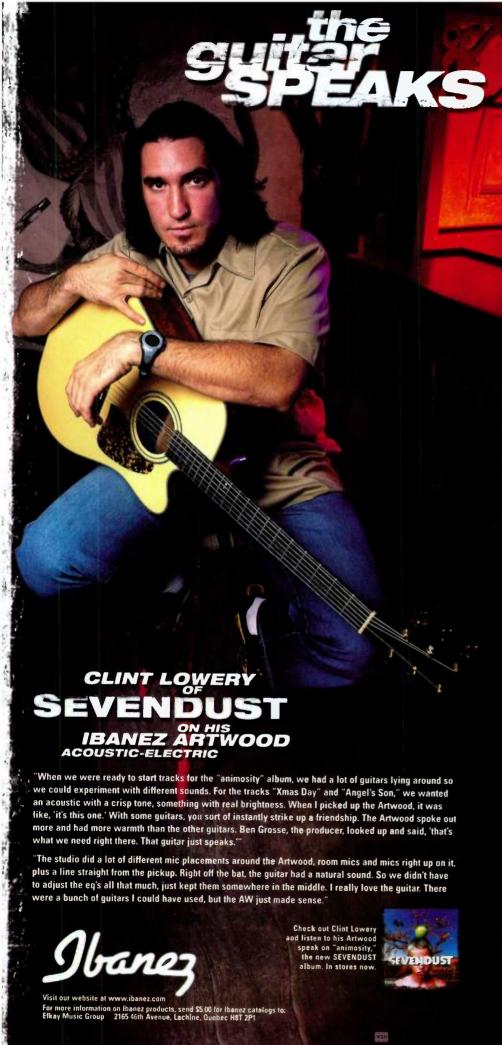
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What's On Your Mind?

Address your letters to:

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\$ongwriting \$e\$\$ions a Wa\$te?

Dear CM.

Just a few thoughts about James Linderman's article on songwriting and songwriting in general. It was called "The Hit Song Puzzle." As a songwriter, I find it almost offensive to read an article about some guy telling me what my songs need and don't need. I've attended a couple songwriting workshops out of curiosity, but did not enjoy either of them. The same feelings of frustration overcame me at their "workshops" as when I read this "Hit Song" article. Why can't people just write and create the way they feel? Not the way some so-called songwriting expert says you should express your thoughts, your experiences, your emotions and your outlook on life! No matter what anyone says, I truly believe you can't tell an artist how to create something or change an inspiration that has already been pulled out of that person's creative mind.

Now I see what these industry people are doing. They want amateurs to read these articles, spend tons of money on workshops to have other people conform their so-called art into manipulated music, which the industry can use, in return to make money off of these people later.

Sorry, but I don't buy it. There is a lot of great music out there that has never been on the radio. Lots of things are being missed out on. I'm also sick of the whole verse chorus verse bridge chorus thing. It doesn't have to be that way. I did enjoy the article about touring. That's info any musician can use. But I'd just like to say, to all the real songwriters out there, stay true to what you do, and they will eventually come around, and if not, then they missed out on you!

I feel it is much more useful to spend money on lessons and music career workshops than songwriting, unless you want to write for commercial purposes.

Just have fun, learn, but don't try to be any-

Erin Gignac Belle River, ON

P.S. The rest of the magazine was great!

*Ed. You have some great points Erin, and you offer something for all our readers to think about: what is your goal when writing your music? If it's strictly for your own enjoyment, then by all means you don't need to follow anyone's rules. On the other hand, if you expect to get a gig as a songwriter with a publisher, or a deal with a record label, then you better be prepared to play the game the way they want you to play it. It is a business after all — why do you think it's called the music industry? If you don't want your art altered as you suggest they attempt to do, then don't go to the seminars.

Invitation Extended...

Dear CM

My Band is Stoic. We rock. How can I convince you to come to Edmonton, Alberta, to hear our music in a "What is to Come" issue? (Or something like that.)

Nicholas Milliken Edmonton, AB

*Ed. An all-expense paid trip is a good initial offer...





Getting Inside Info With InsideSessions

he publishing industry, whether music or books, has long been a tight-lipped crowd who generally keeps their practices to themselves. Because of this, breaking into these industries can be incredibly difficult; however, with the help of a new company called Inside-Sessions, learning the ropes just got easier.

InsideSessions is a joint venture between Universal Music Group and Penguin Putnam, Inc. Together the two companies have created entertaining and informative distance learning programs for people who aspire to break into the music or book publishing business.

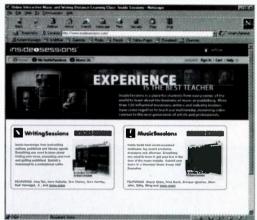
The brains behind InsideSessions conception are Phyllis Grann, Penguin Putnam's CEO and President along side Chairman and CEO of Universal Music Group, Doug Morris. "Doug and I wanted to develop a course that was interesting, yet authentic, providing young artists the real insider's perspective from the very best musicians, authors and executives who are at the heart of these businesses," explained Phyllis Grann. "What makes InsideSessions so unique are the very personal stories and lessons that are shared by the artists and executives themselves. By combining star talent and insider resources, Penguin Putnam, Universal Music Group and a major university have together developed one of the most inspiring and spectacular distance learning programs in music and publishing. This program is one of a kind."

The venture's first music program, MusicSessions, features insight and advice from multi-platinum selling recording artists including Elton John, Sting, Sheryl Crow, Shaggy, Enrique Iglesias, Fred Durst, Nelly and Godsmack. Inside info is also pre-

sented by top industry insiders including Sony Music Chairman and CEO Tommy Mottola, Interscope Geffen A&M Chairman Jimmy Iovine, producer Glen Ballard, songwriter Bernie Taupin as well as Def Jam Records founder, Russell Simmons.

Topics included in the program are what makes a good song, how to record and submit a demo, who does what at a record company and how to get a music publishing and label deal.

The program starts at a base price of \$49.95 (USD) for the online program, but if you spring



for the \$99.90 package, Universal Music Group's A&R department will also provide written feedback on a three-song demo submission. The demo critique can be got independent of the program for a cost of \$69.95.

The program also comes with supplemental online materials including a list of industry contacts, informational articles, sample contracts and original sheet music with the songwriter's comments.

Head on over to www.insidesessions.com to get additional information.

Perception Record Labels Want to Know the 'Real' You

by Tim Sweeney

Perception is not always reality." This is something that I have been saying and teaching artists for many years. Especially when it comes to our beliefs about other artists. Too often, our perception of how well other artists are doing or how successful they are is based upon how often we see their music video on MTV or how many reviews or articles we see. Not to forget the amount of times we hear their song on the radio. The same holds true of independent or developing artists in your area. The sheer amount of shows they are doing in your town and the promotion related to them, can cause you to think they are far ahead of your career. Ironically, it is often this "misperception" that influences new or developing artists to change musical genres to try to "jump on the trend" of what they perceive others are being successful with.

On the other side of the fence, what other artists think of us, our music and how successful they perceive us to be, is not always reality. But we may want it to be. Depending upon how successful we are in "painting the picture" that we have a number of things happening (monthly shows at a club or clubs in town, people talking about our shows, CDs in the stores, radio airplay, write ups in the press, etc.) is usually based upon how well we can manipulate the media and industry into believing that we have something going.

While I know your first reaction is going to be, "How can I manipulate the media and

industry when they don't even return my phone calls?" Whether the radio programmers, press, retail buyers or club/venue bookers return your phone calls is not always the most important part of your new "perception" strategy.

Most artists don't know that before a record deal is usually offered to an artist, the record company will conduct a "market by market reality check." This entails having a special staff (or usually hiring my company) to contact the various radio, retailers, press and club bookers in the target cities you should be focused on and seeing what they believe is happening with your CD and how much they know about you. While support in the form of constant airplay or write-ups in the press are nice, the record companies want to know if they are familiar with you and what is happening with you. But let's not forget the retailers and clubs. It is very important that the researchers see you have record sales in the stores and how many people are coming to your shows on a regular basis.

While record sales and attendance at your shows is something you can control through the effectiveness of your direct promotions, the question is, how can you get the radio and press to know what is happening with you, even if they don't want to play your music or write about it? Actually it is quite simple.

Most often the radio programmers and press aren't going to play your CD or write about you until there is more of a story developing (especially if you didn't send them an

Artist Profile). Your job is to keep them up to date on how your career is developing. You can do that by simply e-mailing or FAXing them a monthly update about what is happening with your promotion. For example, airplay on other stations they monitor, write-ups or reviews in other publications or online, what stores are stocking your CDs and how many sales you are having, as well as where you are playing and how many people are coming. Updates such as these are passed on to the record company A&R staffs when they are trying to check to see if your music is having any impact. These updates can be the key to getting a record company or other industry people to pay attention to your music.

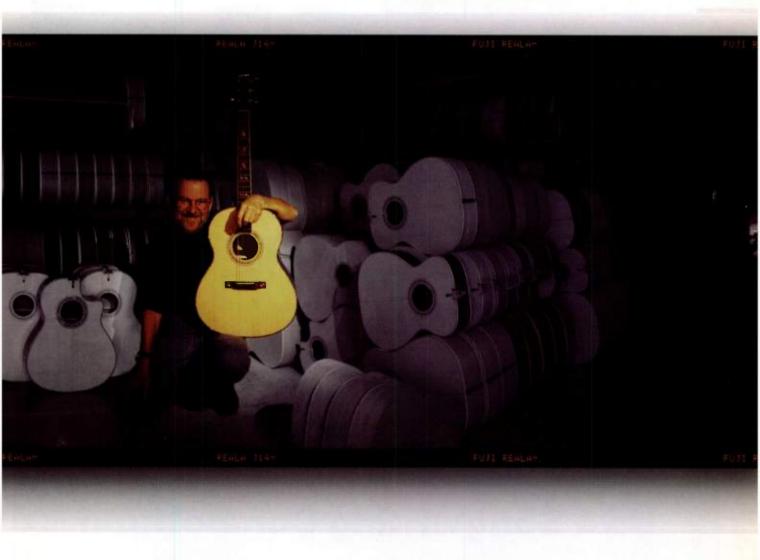
The "perception" of how well you are doing in your target markets is a key determining factor in whether you get sponsorship deals in the future. Not just from equipment manufacturers but from major consumer product companies - ones that will give you thousands of dollars to help promote your music.

Tim Sweeney & Associates is a 19-year-old company bent on building and fueling the careers of new artists. If you want more "Alternative Thoughts" about how to sell more CDs and create more attention for your music, check out a copy of Tim's book The Living Room Sessions. You can also contact him directly at (909) 303-9506 or visit him on the Web at www.tsamusic.com.

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SOCAN Honours Musicians

The Society of Composers, Authors and Music Publishers of Canada (SOCAN) recently presented two awards honouring Canadian rock group, Joydrop and songwriter Hal Draper.

Joydrop was presented with their first SOCAN Number One plaque for their chart-topping song "Sometimes Wanna Die" in Toronto on Feb. 27, 2002. On Dec. 10, 2001, the song reached the number one spot on MuchMoreMusic's Video Countdown.

"Sometimes Wanna Die", is the first hit single from Joydrop's album *Viberate*, which was released by Tommy Boy Music with distribution in Canada by BMG Music Canada. Joydrop was also honoured with the Best New Group Award at the Canadian Radio Music Awards during Canadian Music Week.

Hal Draper was presented with a Number One plaque by SOCAN to honour his chart-topping song "Big Star", performed by Adam Gregory. The song, which reached number one on CMT's Top 20 Video Countdown on Aug. 6, 2001, is the second number one single from Adam Gregory's debut album, *The Way I'm Made*, released by Sony in 2000.

The Number One plaque was presented to Draper by SOCAN member Earl Rosen on Dec. 17, 2001 in Toronto. Draper received a SOCAN Country Music Award at the 12th Annual SOCAN Awards in November for co-writing "Save Me", performed by Tara Lyn Hart, but this is the first Number One Plaque he has received from SOCAN.



SOCAN's Brad van der Zanden, at left, Sony/ATV Music Publishing's Gary Furniss, Hal Draper and SOCAN Board member Earl Rosen.



SOCAN's Irene Zeltway, at left, Marni Thorton, Joydrop's Tony Rabalao, Tom McKay, Tara Slone, Thomas Payne and SOCAN's Dave Betts.

USA Songwriting Competition

The 2002 USA Songwriting Competition is currently accepting entries. This is the first songwriting competition that gives airplay to the winning songs, giving deserving bands and songwriters the recognition they deserve. Serving over 60 cities in North America and Canada, the winning songs will receive radio airplay on a nationally syndicated radio program.

With over \$50,000 US in cash, merchandise and exposure, this makes it the largest prize package in any annual songwriting competition. In the past, many winners have received recording and publishing contracts. They have also had their songs played on television and film. Warner/Reprise Records and Sony Music are some of those involved in judging the competition.

Previous winners have included three Canadians, with Shirley Eikhard of Ontario taking last year's first place in the Jazz category with her song "Tomorrow Is A Lonely Place".

Songs may be entered in 15 different categories, including pop, rock and country. Entries will be accepted now through May 31, 2002.

The USA Songwriting Competition is sponsored by Musician.com, Mackie, Guild Guitars, D'Addario Strings, Steinberg, Audio Technica, Sonic Foundry, Electronic Musician magazine, Onstage magazine, Music Connection magazine, Gig America, Superdups, ASN, Performing Songwriter, Live Wire Contacts.com, Bandwear.com and Acoustic Café.

For more information, check out www. songwriting.net.

снапде

Beaches International Jazz Festival Celebrates 14th Year



Nathan & The Zydeco Cha Cha's at the 2000 Beaches International Jazz Festival.

A ttracting both Canadian and American tourists, this local festival is one of Toronto's most anticipated summer events. Beaches Jazz is the leading festival for promoting Canadian musical talent and is one of the few remaining free jazz festivals.

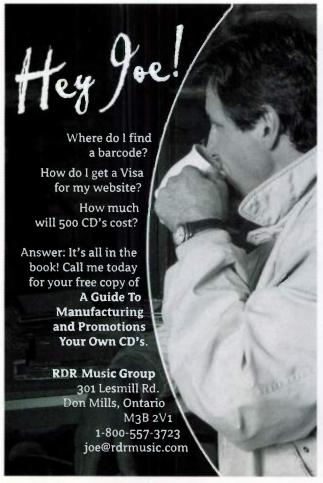
With over 40 different bands performing from July 18-20, 2002 on street corners, balconies and rooftops on Queen St. E. between Woodbine and Beech Ave., the street festival continues to be a popular attraction.

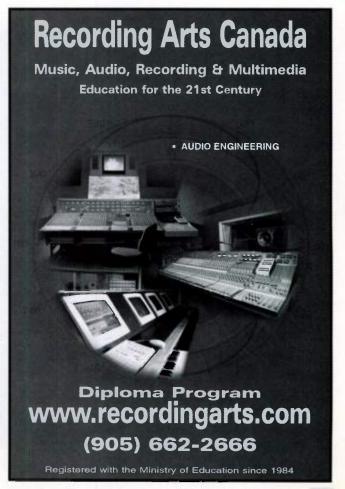
On July 20 and 21, Master of Ceremonies and Musical Director, Bill King will welcome a large number of local and international artists to the Alex Christie Bandshell at Kew Gardens. A variety of local performances will be featured at the Leuty Lifeguard Station.

Once again, arts and crafts exhibitors will be displaying and selling their products at Kew Gardens.

In support of various local charities, the Beaches Jazz Festival has raised over \$200,000 from the sale of T-shirts and other memorabilia. Some performers at the event will include Rusty Zinn, Nick Ali & Cruzao, Alex Pangman and Her Alleycats, Bill King's Saturday Night Fish Fry and Big Joe & the Dynaflows.

For more information, contact the Beaches Jazz Festival hotline at (416) 698-2152 or visit www.beaches jazz.com.





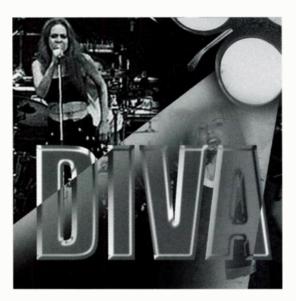


Girls! Here's Your Chance to Shine

If you've ever dreamed of having your own record deal, or touring with a famous superstar, here's your chance. The Pantene Pro-Voice Music Competition is for girls only, ages 14-24. It is an opportunity for girls to show what they've got. The contest is open to female residents of Canada, excluding Québec, who perform on their own or with a female-fronted band.

To enter, those interested should send in an original song (in English) on a cassette or CD, a copy of the lyrics, a picture of yourself (no smaller than an 3" x 5" and no larger than 4" x 6") and a completed entry form. Optionally you can enter online with an MP3 file as well as a written copy of the lyrics. Your entry should showcase your talent as a lyricist and a performer, and your performance should not exceed four minutes in length.

An independent panel of judges will select 20 semi-finalists, with three to five finalists being selected by the Pantene Pro-Voice Entertainment judges. Those finalists will

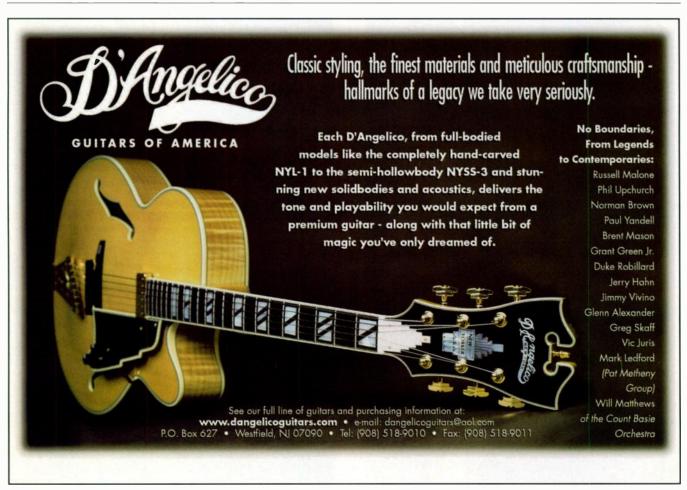


then come to Toronto, ON, to play at the Harbourfront Centre on August 15, 2002. The grand prize winner will be selected by the entire judging panel and will win a package worth \$60,000 Cdn. The package includes a

demo record deal with Warner Music Canada, worth \$5,000, a \$10,000 donation to the high school music department of the winner's choice, \$5,000 worth of musical equipment and a Fujifilm prize package. Additionally, the winner also receives an opening slot on a North American concert tour with an established artist and press and promotional support recognizing the Pantene Pro-Voice winner and her new musical career for a period of no less than one month, valued at \$20,000.

The contest is sponsored by Pantene Pro-V, and is partnered with HMV Canada, Steve's Music Store, CTV television, Fujifilm, Seventeen magazine, MTV, Warner Music Canada, Shure Incorporated, Teen magazine and Mackie Designs Professional Audio Systems.

The contest opened on March 15 and the deadline for entries is May 31. For more information and complete contest rules, check out www.pro-voice.com.



Canada's 10th Annual **Vintage** Guitar Show



Tundra Music's Ed McDonald.

It's that time of year where guitar owners Land enthusiast's can browse, buy, trade or sell guitars at Tundra's Vintage Guitar Show. Tundra Guitars, in association with Canadian Musician, has gathered collectors, players, retailers, manufacturers and wholesale dealers from around the globe to participate in the guitar show, which will run June 1-2, 2002 in Thornhill, ON.

The show caters to every guitar lover and player, young or old, at any level and generic style. Along with a variety of acoustic and electric guitars, there will be numerous pieces of memorabilia present from the artists that made the instrument famous, such as The Rolling Stones, Eric Clapton, Jim Hendrix, etc. There will also be numerous expert guitar builders and repairmen present, as well as vintage historians that can rate the relative value of particular instruments. Free on-site appraisals and restoration estimates will also be given.

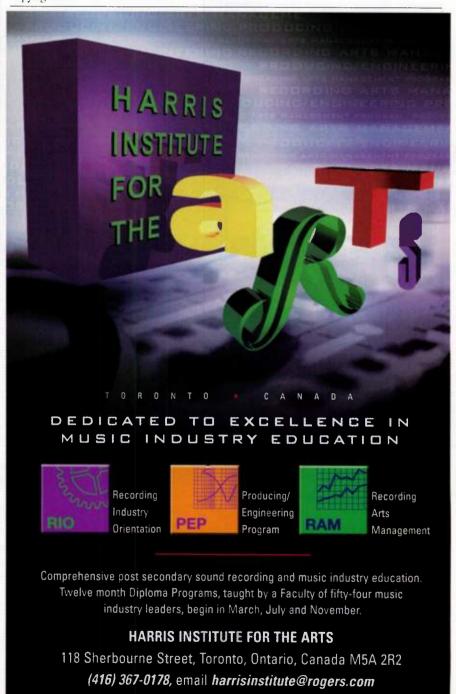
The show will be held at the Thornhill Community Centre, 7755 Bayview Ave., Thornhill, ON. The event begins Saturday, June 1st from 1 to 7 p.m. and continues Sunday, June 2nd from 11 a.m. to 5 p.m. Admission is \$10 at the door.

For more information, contact: Tundra Music, 2857 Kingston Rd., Toronto, ON M1M 1N3 (416) 222-8222, vintage@tundra music.com, www.vintageguitarshow.com.

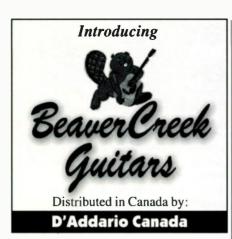


HMV Canada and Archambault were among the first major music retailers to obtain performing rights licenses to play recorded background music in their stores.

"This is a major step forward in ensuring that our members receive the royalties they deserve," says LeBel. "The agreement with RMAC shows that music retailers understand not only the value of our members' work, but also the importance of protecting copyright."



www.harrisinstitute.com









Just for the Record

I Mother Earth

Working on their follow-up to *Blue Green Orange*, I Mother Earth has been in the studio for the past few months laying down tracks for what is being toted as their heaviest album yet.

The band has been giving fans a running log of studio happenings on their Web site, www.imotherearth.com. The yet untitled release, the band's fourth album, has no confirmed shelf date yet, but at the time of publishing the group had recorded drum and bass tracks, and were in the process of laying down the guitar tracks. The band's guitarist/producer, Jag Tanna, has been answering questions from musicians and fans on the site, so if you've got that burning guitar effect question that's keeping you up at night, take a stab at it and see if he answers you.

Our Lady Peace

After the successful 2000 release of Spiritual Machines, OLP returns to earth with their fifth full-length studio album, Gravity, which was produced by the legendary Bob Rock (Metallica, Bon Jovi, The Cult and so many more). For recording the album the band had to endure the grueling tribulations of working out of Rock's studio in Maui, Hawaii (nobody said being a rock star was easy!). The first single, "Somewhere Out There", has already been released to radio, so turn on your stereo, it's bound to be playing on at least a couple of stations. Expect the album out June 18/02.

The band also recently announced the addition of a new guitarist for the band after Mike Turner's departure last winter. Steve Mazur, a guitarist from Detroit, MI, has joined the band. Mazur was the guitar-

ist selected by the band after an exhausting search that was open to any musician interested in submitting a demo video/CD. "I am really excited and I have always been a fan of the band and this opportunity is a dream-come-true," explained Mazur. Bassist Duncan Coutts stated "We were overwhelmed with the response to our search. We received tapes, videos, DVDs and CDs from as far away as Australia and Japan." Look for the band on tour this summer.

The Tragically Hip

Though they haven't given up a name or release date, the Tragically Hip have confirmed that they will be releasing an album in the not too distant future.

At the time of publication the only released date for a tour was headlining July 14th's Stage 13 festival in Camrose, AB. According to the band's Web site, new spring, summer and fall dates will be announced shortly. Check out www.thehip.com for the latest info.

Correction

In our last issue, we incorrectly listed RDR Music Group in our CD Duplication feature listings. The correct information for the company is below. We apologize for any inconveniences this may have caused.

RDR Music Group 301 Lesmill Rd. Toronto, ON M3B 2V1 (800) 557-3723 or (416) 445-2500, FAX (416) 445-3077 joe@rdrmusic.com, www.rdrmusic.com

Shure Product Demos

This May, Shure Microphones is conducting a Canadian tour to debut their newest addition to their mic line: the Shure ULX Wireless Microphone System. Shure's Senior Applications Engineer, Tim Vear, will be giving free product presentations in the following cities listed below. Refreshments and door prizes will be available, and one lucky winner will receive a new ULXS24/58 system, valued at \$1,600.

For more information, contact SF Marketing, (514) 856-1919, info@sfm.ca, www.sfm.ca.

Montréal - May 27, 2002 Hotel des Gouverneurs Place Dupuis 1415 St. Hubert, Montréal, PQ Ste-Foy Room, 2 to 4 p.m.

Toronto - May 28, 2002 Holiday Inn Toronto Airport East 600 Dixon Rd., Toronto, ON Humber Room, 2 to 4 p.m. Calgary - May 30, 2002 Sheraton Cavalier Hotel 2620 - 32nd Ave., Calgary, AB Theatre Room, 2 to 4 p.m.

Vancouver - May 31, 2002 Listel Vancouver 1300 Robson St., Vancouver, BC Impressionist Gallery, 2 to 4 p.m.

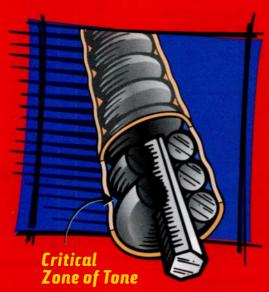


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Guelph, ON, July 26-28, 2002 (519) 763-6396, FAX (519) 763-9514, hillside@hillside.on.ca, www.hillside.on.ca

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Atlanta, GA, July 31 to August 3, 2002 (770) 499-8600, www.atlantismusic.com

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Pefferlaw, ON, August 23-25, 2002 (705) 437-1634, FAX (705) 437-3693, eaglewd@ils.net, www.eaglewoodfolk.com

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Canadian Music Week 2003

Toronto, ON, February 27 to March 1, 2003 (905) 858-4747, FAX (905) 858-4848, info@cmw.net. www.cmw.net

Computer Viruses... Information, Prevention & Detection

Almost every computer owner has heard about or has had a computer virus. Viruses infect your computer, usually destroy data, infect any one you have sent data to, drive you crazy and if they are destructive enough, cost you some money on computer repairs. Below is some information that I hope will inform you a bit more about computer viruses, how your system gets them, how to check for viruses and ways to prevent them.

What Is A Virus?

A computer virus is a piece of software that has been written to access your computer system and "infect" your files. Some viruses won't harm your computer but others are destructive and can damage or destroy your data.

Usually a virus will replicate itself and try to infect as many files and systems as possible. New viruses are constantly being created so it's important to understand how your system can be exposed to them, how to check for viruses and what you can do to protect your system.

How Does Your Computer Get Infected?

Viruses can be created in almost any type of file. The two most common ways viruses enter your computer system are through files added to your computer from floppy disks, Zip disk or CDs, and also from downloading files and programs from the Internet. Your system can also get infected from email attachments containing viruses and in some rare cases from a plain text message alone containing viruses.

Symptoms Of An Infected Computer

Some common symptoms of an infected computer system are:

- Unusual messages or displays on your monitor.
 Your system has less available memory than it
- Your system has less available memory than should.
- · Disk names have been changed.
- · Programs or files are missing
- Unknown programs have been created.
- Files or programs are corrupted and not working properly.
- Unexplained change in file size, especially .exe and .com files.

How To Check For Viruses On Your System

Make sure your computer system has virus protection software that will check your entire system for viruses, scan incoming files and incoming e-mail before the files are allowed into your system. Antivirus software will identify any files that are infected and give you the option to repair the file if it can, clean it or delete it.

Once you have checked or scanned your computer for viruses and it is clean, I would suggest configuring the software to perform a scan on your entire computer once a week, always check incoming files (Internet downloads) and incoming e-mail. I would also make a backup of all files after your system has been cleaned and is virus free.

What To Do If You Have A Virus Embleton

The first thing to do if you have a virus is to run your antivirus software and see if it can repair, clean or disinfect the infected file. If it can't you will probably have to delete the file(s).

If you receive an e-mail and your antivirus software flags it as a virus contained message, do not open the attachment and delete the message immediately.

If a virus has entered your system and caused major destruction and loss of files, you may need to reformat your hard drive, destroying all the data on the system, and reinstall programs back onto your system.

How To Prevent Viruses

You can prevent getting most viruses by:

- Have antivirus software installed and working properly on your system.
- Make sure the antivirus software is performing scans on your entire computer once a week, always checking incoming files (Internet downloads) and incoming e-mail for viruses.
- Do not open any files attached to an e-mail from unknown, suspicious or untrustworthy sources.
- · Delete chain and junk e-mails.
- Exercise caution when downloading files from the Internet.
- · Back up your files on a regular basis.
- Update your antivirus software regularly.

For more information about computer and e-mail viruses please visit Norton Antivirus at www. norton.com or McAfee.com, www.mcafee.com.

Resources

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... The 8th Annual North by Northeast Music Festival and Conference (NXNE) will be happening on June 6, 7, 8, 2002 in Toronto, Canada. NXNE has three nights with 400 of the best new artists at 25 live music venues in downtown Toronto. Check out www.nxne.com for information about the conference, volunteers, media, special offers, Film Fest and more.

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Roland SH-32 Synthesizer



As a general rule Roland has a knack for packing a wealth of power and multi-functionality into small packages and the SH-32 Synthesizer is no exception. This machine is powerful, portable, as viable on its own as a live or studio tool as it is when using an external controller and answers the renewed interest in vintage synth sounds admirably. Even people who've forsaken traditional keyboard hardware for software synths would do well to pause and give the SH-32 a try. It's a small machine that delivers big sounds in patches, fourpart performances and a variety of beats in a slick. compact package and boasts a powerful arpeggiator and a funky look reminiscent of vintage synths of years gone by. Looks may not necessarily be a huge factor in choosing your next purchase, but let's face it; if it's going sit right on top of your live rig or desktop, it may as well look as groovy as possible

In addition to a total of 256 patches (128 of which can be overwritten), four rhythm sets (two can be overwritten) and 64 performances (all can be overwritten and are comprised of either four patches or three patches and a rhythm set) the SH-32 provides 64 varieties of arpeggios, rhythm styles and chord forms, all of which can be overwritten by the user, making the unit a uniquely powerful machine for the price — the SH-32 retails for approximately \$700 to \$800.

Clearly Roland is paying attention to the fact that many players want whatever gear they use to

generate those funky old school synth sounds to allow as much real-time control as possible and do more than simply generate basic sounds. Easy access to a multitude of effects and effects parameters is one of the things that sets this unit apart. Discreet effects controls enable the player to apply reverb, delay or chorus as well as one of an additional 35 effects to a given patch. Happily, the general effects area also contains several reverbs and delays.

Like older synths, real-time controllers for the unit's Dual Oscillators, two LFOs, Filter, Amp and Effects parameters (for each sound) as well as all the usual functions you'd expect to find on a vintage synth are all laid out in an interface that is designed to allow maximum control in a compact area. At first the interface may seem a bit challenging given the fact that some controls on the panel have multiple purposes, but it takes surprisingly little time to grasp and use effectively.

Although I'm generally not a fan of display screens that look more like they belong on your first digital clock radio than a modern sound module, with this unit the smaller display makes a great deal of sense and is far less impenetrable than some other, similar machines: No mean feat given the amount of information it must necessarily show.

Other sensible controls include a TAP (bpm) button that, with one touch, allows the performer to input a new tempo for both drums and arpeggiator in real-time or numerically and an onboard octave

of push buttons with attendant octave up/down controls. These buttons light up when the preview button is depressed, making for clear identification and easy use of the unit when no external controller is attached. While neither of these functions is extremely unusual in a machine with similar capabilities – their presence and physical placement on the panel is an extremely nice touch and shows that a great deal of care was exercised by the SH-32's designers.

For some people the question still remains — why buy hardware when you can download a free software synthesizer? Two reasons come to mind...

First, how much do you trust your computer? Regardless of how rock solid a given program is, at the moment, unlike your laptop, hardware synths are extremely unlikely to crash mid performance.

Secondly – unless you're using a controller with a similar interface – the feel and sheer joy factor. Download your software and then compare. Lay down a groove, layer up a few thick performances and start altering them in real-time using both sound generators. Then ask yourself ... which synth makes you feel like you're playing an actual instrument and which feels as if you're typing an e-mail in Sanskrit on an unlabelled keyboard? I think you know the answer

To sum up, check this machine out.

The manufacturer's suggested retail price of the Roland SH-32 is \$895.

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

Kevin Young is a Montréal-based musician, and keyboardist for Moist and David Usher.

Manufacturer's Comments:

If we were to consider the success of the SH-32 as a function of two components, these would be the interface (which is very well described in this review) and the sound source. The SH-32 uses a totally new sound generation technique from Roland which we call "Wave Acceleration". Through Wave Acceleration, the SH-32 is able to faithfully reproduce classic analog synthesis techniques such as Pulse Width Modulation, Oscillator Sync, Ring Modulation, and more, all while providing a full 32-voice polyphony. These techniques would be impossible to realize with a strictly sample-based synthesizer engine. It is safe to say that with the SH-32, to bear is to believe!

Paul McCabe Product & Marketing Communications Manager Roland Canada Music Ltd.



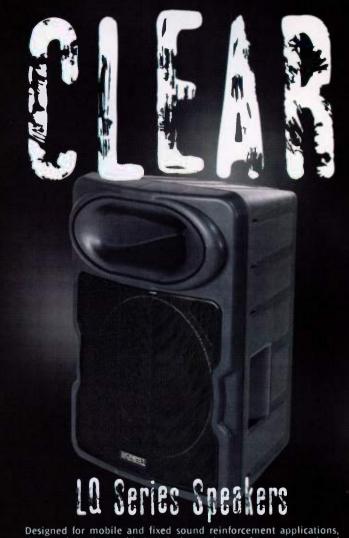
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Godin Multiac Fretless

he history of Godin Guitars dates back to the early '70s when Robert Godin and some friends set up shop in the eastern township of Québec, in a small village called La Patrie. Initially the company built necks and bodies for electric guitars. which eventually developed into the building of full guitars for some of the industry's biggest guitar companies. Some 20 years later Robert Godin and his company Godin Guitars is a major force in the industry with their lines Godin, Seagull, La Patrie. Simon & Patrick, Norman and Art & Lutherie.

Aside from their revolutionary Glissentar (an 11-string fretless guitar) that came on the market about a year ago, Godin's latest creation is the Multiac Fretless. I received the instrument two weeks prior to handing in my review, and I haven't been able to put it down. It's an exceptional, comfortably playable quitar with unlimited possibilities to stretch one's musical boundaries.

If you want to hear a soundbyte of the Multiac fretless go to my Web site for listen at www.Levon music.com and click on "instruments."

Until next time!

The manufacturer's suggested retail price is \$1.805 with case.

For more product information, contact: Godin Guitars, 19420 Clark Graham Ave., Baje D'Urfe. PQ H9X 3R8 (514) 457-7977, FAX (514) 457-5774, sales@lasido.com, www.godinguitars.com.

Levon lchkhanian is a multi-instrumentalist. He plays guitar, oud, bouzouki and banjitar. Levon is an active D'Addario clinician.

> release to After Hours which featured John Patitucci and Paquito D'Rivera is Travels featuring Alain Caron and is available through www.levon music.com.

His follow up



Body: A two-chamber mahogany body Top:

Nut:

Solid Spruce 1.9" width

Fingerboard: Ebony

SA: Synth Access Electronics: RMC electronics.

Features include: separate program up and down buttons on each corner of the switch (800 Hz to 1.200 Hz) along with guitar volume and MIDI volume faders with separate faders for High. Mid and Low EQs. Output jacks; 14-inch, 13-pin connector (Synth) to Roland's GR-1, GR-09, GR 30 and GR33.

The Multiac fretless has a very warm tone with no loss of evenness in higher volumes and feedback is non-existent. This is largely due to the two-chamber concept, which effectively reduces feedback. The nuances, slides and the dynamics that you find in the characteristic sound of wind instruments is accessible through the fretless nature of the neck and the ebony fingerboard allows for better tracking connected to a synth. I experimented in tuning the guitar lower than the standard, and it still kept its tonal quality. This is due mainly to the long headstock's added tension, which allows this. In terms of sound the Multiac has enough volume and presence unplugged, but at the same time it has great EQs to get a good sound fast when plugged in!

All in all the Multiac fretless is a beautifully crafted instrument - a must for all guitar players to try regardless of your musical style and taste.

Manufacturer's Comments:

Fretless guitars have been appearing (and usually disappearing fairly quickly) for years. This is no doubt due in part to the challenge of playing a fretless guitar in tune, but also because not many players have found the sound of a steel-string fretless guitar particularly compelling. The Glissentar opened our eyes (and ears) up to the timbre of a Fretless Nylon string guitar, and sure enough the Multiac Fretless has that same 'vocal' quality that a nice fretless bass produces. The added girth of the nylon strings also seems to be easier to play in tune than the steel-string equivalent. In this sense the Multiac Fretless represents an excellent example of our new product development strategy which is simply to design instruments that serve a musical purpose. The idea being, that the most important thing we can do is to try to make great sounding instruments that serve a musical purpose and that will transcend the whole issue of fads and trends that permeates the guitar business.

As for the double-chamber body design, Levon is correct in his assertion that the design reduces feedback, but there is another benefit to this design. A standard acoustic guitar often sounds fine on stage until the rest of the band gets going. What happens is that the sound of the band, which is usually blasting out of a monitor back toward your acoustic guitar, is causing the top to vibrate. These vibrations can be out of phase with the vibrations of playing the guitar and result in sound cancellation. So the guitar that sounded great by itself at sound check is lost or tinny sounding once the rest of the band gets into the picture. The Multiacs are designed to be used on stage and resist this tendency making it much easier to get a great sound on stage and keep it.

Brian McConnell. Vice-President Sales & Marketing Godin Guitars





The Duallist

The Duallist at first glance is not your typical looking bass drum double pedal. First of all, the left foot slave unit is missing. It's also a little wider than most pedals. The pedal looks quite heavy in weight. However, it is a very light pedal.

The Magic of This Pedal

What this pedal does compared to any other double pedal is that it allows you to play double bass patterns with just one foot on the bass drum while the other foot can retain independence with the hi-hat. It's that simple. When you play one stroke with the right beater, the left one follows with another stroke immediately afterwards without any effort.

Pedal Operation

The pedal can be played in a single mode as well. To engage this, you must depress a lever on the left side of the pedal. This will pull the beater back in a stand still position. I find this pedal has a nice feel in the single position.

To kick into the double mode, depress the little lever on the right side. By doing this the left beater will fall into the bass drum head. That was my concern that when you kick into double mode, you will always get a stroke from the left beater striking the bass drum head, unless you put some pressure with your foot on the pedal board to avoid this. This will just take some practice. Once you play a downstroke with the right foot, it pulls the left beater off the head. I found it took only a few minutes to get used to kicking into single mode to double mode with moving my foot to the different levers.

Simple To Play

At first, you might think you need some double bass chops to get started ... wrong. I just started playing 8th notes with my right foot at about 140 beats per minute in single mode. I depress the lever to double mode and automatically I'm playing 16th notes on the bass drum at the same tempo without any more effort with the right foot. What I noticed is if you play with your foot half way up the pedal board using your ball of your foot to execute the stroke, you will get a 16th note feel. Once your foot is higher up on the board, you get more of a triplet/shuffle feel. It's important to remember that the placement of your foot on the footboard will change the feel.

I found playing at faster tempos, things became a little sloppy with plenty of flam action to my liking. However I know with practice and time you could control this application. Like anything new, it just takes some practice.

Features

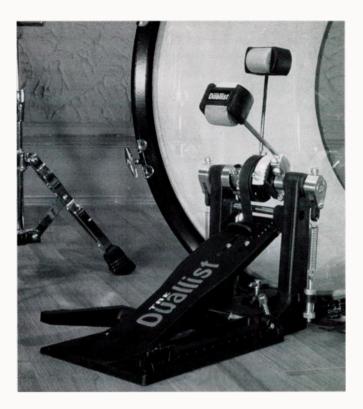
The pedal comes with a 30-minute video featuring many performance examples that sound great. The video is definitely a big plus for the owner of one of these pedals. The video demonstrates many grooves you can achieve as well as setting up the pedal for first time use.

The pedal includes a four-sided beater that has wood, felt and two various shaped plastic surfaces. The pedal uses three Allen wrenches to make adjustments as other pedals use traditional drum keys.

To Buy Or Not To Buy?

The pedal is not so cheap in price. The list price is \$598 US.

Besides the price, this is all a personal opinion. I come from the old school, where I believe and was taught to get the results you have to work for it. In



some way, people might think this pedal is like cheating. Is it? However you look at it, this might be the right pedal for some single bass drummers who have always wanted to get into playing double bass but lack the time to practice developing the coordination between both feet. The bottom line is what it sounds like, if you're hearing 16th notes played at 200 beats per minute on the bass drum and it sounds great to you, who cares if it came from this pedal or a traditional double pedal? It all depends on how open your mind is to new ideas. If you get a chance check it out, you might get hooked on it.

For more product information, e-mail: info@theduallist.com, or visit www.theduallist.com.

Jeff Salem is currently involved with the Educational Seminars in Percussion (ESP) program, where he performs drum clinics at schools sponsored by SABIAN, Vic Firth, Pearl Canada, and Drummer's Choice. Jeff freelances with many artists throughout the Toronto area and maintains a teaching schedule at Drummer's Choice. Check out his Web site at www.salemdrum.com.

Manufacturer's Comments:

When playing The Duallist at high speeds a lot of our top players find that if they lower the left beater's height (by about a beater width) compared to the right beater height, this helps your control. The setting allows for *total* control as it tightens up the interval between the beats at faster tempos and allows for the pedal to achieve incredibly fast tempos with relative ease.

The heel-activated Speedswitch system allows immediate changeovers between single and double mode, if you don't want the left beater to hit the head when kicking back into double mode keep some pressure on the footplate with the ball of your foot. There is a small video clip on the Web site.

The exceptionally light weight is due to the pedal frame being constructed from Dupont Zytel, a very light but extremely strong engineering polymer used in automobile and military applications. The metal parts are mainly made of aircraft grade finely machined aluminum.

For further information on The Duallist including our popular Frequently Asked Questions section and to see, hear and even try the pedal online (interactive mouse activated Duallist) please visit www.theduallist.com.

Kevin Mackie The Duallist

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your vocabulary

ne of the most frequently requested topics in my clinics is 'How to expand one's vocabulary on the guitar?' I would like to share with you some of the concepts in Middle Eastern music presented at these clinics.

As the guitar is a stringed instrument, it provides for an array of tonal and technical possibilities, whether played with a pick plugged into an amp, or fingerstyle on an acoustic. This opens up a huge avenue in allowing us to adapt the music played on other stringed instruments onto the guitar.

I initially started playing classical guitar. When I gravitated towards the electric guitar, a whole new range of challenges and possibilities were opened up as I was going from fingerstyle to a picking technique. Also, as I was exposed to world music growing up in Beirut, Lebanon, I tried to mirror those Middle Eastern sounds on the guitar. Eventually, my curiosity led me to take up instruments like the Oud (fretless, 11 strings, 5 courses and 1 single), Bouzouki (fretted, 8 strings, 4 courses), Banjitar (guitar neck with a banjo body), Godin Glissentar (fretless guitar, 11 strings, 5 courses and 1 single) and a Godin Fretless nylon (6 strings).

The characteristics of Middle Eastern instruments and the music played on them are: Sound, Phrasing, Feel, Articulation, Rhythm, Dynamics, Melody and Harmony.

In many cases of traditional Middle Eastern music, the instruments are doubling the singer. This offers a very enriching experience as instrumentalists are doubling the most natural instrument - the voice - thus a great way to work on new ways of phrasing, and picking techniques. This is due to the fact that basically it is doubling the singer's nuances, articulation, dynamics and breathing also to playing the quartertones in the scales as this is a major part of Middle Eastern music. The Oud or fretless guitars lend themselves to do this.

Aside from conceptualizing new ways of phrasing and picking, the outcome of this expansion will be new rhythmic ideas. For example, in the case of Greek music, the accents of a melody will land on non-traditional places due to the time signatures. By playing this music, you will be exposed to playing in rhythmic cycles from 5/8, 7/8, and so on.

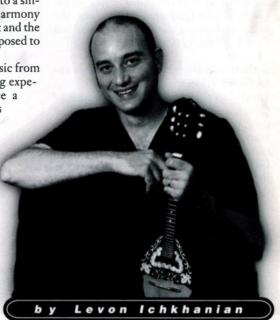
Harmonically, it will open up new possibilities for improvisation, as some of the most emotional improvisations are done to a single note drone. In other cases, the harmony is implied by the melodic movement and the harmonization of the melody, as opposed to chordal harmony.

As we are exposed to a lot of music from other cultures, it is a very enriching experience to transcribe, for instance a tango melody by Astor Piazzola that's played on the Bandoneon. Not only would this strengthen your listening and transcribing skills, it will also

expand your overall fingerboard knowledge and technical abilities. I have a lot of fun in doing this with French Waltz melodies, Doudouk (Armenian wind instrument) improvisations, Gypsy violin melodies, Greek Ouzouki melodies and the list goes on.

With all the music and instruments available to us today, whether you play a fretted or a fretless, you can indulge yourself in this very enriching experience to expanding your vocabulary!

Levon Ichkhanian is a multi-instrumentalist. He plays guitars, oud, bouzouki and banjitar. Levon is an active D'Addario clinician. His follow up release to After Hours, which featured John Patitucci and Paquito D'Rivera, is Travels featuring Alain Caron and is available through www.levonmusic.com.



songstress speaks

A cool but sunny day set the mood for Canadian Musician's recent chat with Toronto songstress, Sarah Slean. The 24-year-old musician/composer gave us the rundown of what she plays and why.

You've been playing since you were very young, and have had a couple of teachers over the years, any one thing that you've learned that you could impart on us?

At York University in my first year, basically for my first three months all my teacher did was keep her hands on my shoulders and push them down all the time. With tension you don't realize that they're rising and you sort of choke the energy that's trying to come from your shoulders out to your hands. By crunching your back up you just kill it at the source, so unclamping that was a real hurdle for me."

Are there any pieces of music or particular artists that inspire you or give you a refill of creative energy?

Oh God yeah, the first Aria in the Goldberg variations, Tom Waits' piano playing, all the piano on Ella Fitzgerald's recordings, the piano in "Karma Police" by Radiohead and Freddie Mercury is a fine, *fine* pianist.

Is there anything that sort of ties this eclectic selection together?

I feel that there is classical influence in Queen and in Radiohead, and I sort of like mixing that with the Gershwin sentimentality. That's where the Ella thing sort of comes in – Ella, Billie Holiday and Judy Garland. Stylistically they have charm, but the Queen/Radiohead thing is they have a dark symphonic structure and dark colours.

When it comes to playing at home is there any particular piano you prefer? I have a baby grand, Mason & Risch, Toronto-made 84-year-old piano in my house. Everywhere I've moved in Toronto, I've taken it with me. She'd be mad if I left her anywhere. It's dying but I'm doing my damnedest to keep it in good repair. You can

tell that it's been played, it had a previous owner and it was played a lot. There are fingernail marks in the top of the keybed and there are cracks in the ivory and it just feels played. My piano tuner is this crazy old Chinese man, and he collects pianos and keeps their innards but refinishes them. He totally loves pianos; he lives and breathes pianos. He redid this one for me, and every time he comes over he yells at me because my humidifier isn't on full blast. But he did all this beautiful Cherry woodcarving for the outside and he always polishes it up. I try to be a little bit anal about climate control but it's impossible to do in this old Toronto house. But I play it everyday because I think that helps keeping strings at their proper tension and stuff, and I try not to kick it around and I pet it regularly.

What about on stage?

I play various digital pianos live. I just played a very excellent Yamaha digital grand that looks like a piano from the outside and feels miraculously like a piano, but it's not. Nothing compares to a real piano, but for

live – for miking things and separation and not having to get it tuned – the digital is obviously better. Do you only use piano when travelling through the songwriting process?

Sometimes I write on guitar. I don't play anywhere near as competently as I play the piano though, so that's why I don't play it live. I'm like 'God, I can't do this like I play the piano,' because you don't have to think about an instrument if you've been around one for 15 to 20 years, you don't even think about it when you're playing it. A friend of mine gave me a beautiful nylon string acoustic from Mexico. It's a piece of shit, but it sounds beautiful. All my guitar friends come over and go 'ah, that's a piece of crap,' and then they play it and go 'Oh...'

Whether her music is popping up on the hit show
Dawson's Creek, or appearing in the blockbuster movie Joyride, Sarah Slean is one of
Canada's newest and most promising
artists. Her major label debut,
Night Bugs, was recently released
on Warner Music Canada. You
can find out more about her,
her music, her artwork and
ber photography at
www.sarahslean.com.



Sarah Slean

rhythm section marriage

o anybody other than a bass player a bass solo is a self indulgent waste of time. I say this because just thinking about soloing makes me break out in a flop-sweat. So naturally I love drummers, good ones with rock solid time and a big fat groove. They make it easier for us bass players and make us sound better too. So how do we get a drummer like that to play with bottom dwellers like us? The quick answer is to play nice - meaning play unto others as you would ... well, you get my drift.

Mickey Curry is one of the good ones. It has been a privilege to share studio and stage with him for 15 years. Not only does he have a monster groove and impeccable time he "plays nice". For example he lets me know what he's going to do next by leading into and out of a fill in a way I understand or by playing a subtle cue to an impending stop. This way I'm not caught with my pants down (as much), and we sound like a unit. These cues where never discussed, I learned them by listening to what Mickey was playing. We all want to be understood and understanding comes with listening. I sound like a marriage counselor but a rhythm section is a marriage

A major function of a drummer is keeping time and he doesn't want to be distracted by a bass player pushing or pulling the beat.

We want to sit in the pocket for therein lies the groove. There is so much "ProTooled" music out there today that the record producer and the listening audience have become sensitive to the slightest time shifts. I have practiced scales to a metronome, played along with CDs I know to have perfect time and practiced with a drum machine. In the studio I have had the click up real loud and turned it down to a whisper. All in the name of assimilating into the great collective called digital time. (Do I sound bitter?) None of this has gone to waste but in my opinion the important thing is to lock on to the groove. I used to ask for lots of bass drum, thinking that's what I have to be in sync with, but now I want to hear the snare and hi-hats. The reason being the snare dictates the groove. When we clap along with a song we clap to the snare (usually on the 2 and 4). These snare hits may be slightly ahead or behind the time set up by the bass drum and the ride, giving the groove the human touch. If I can hear the hi-hats for time reference and feel the snare hits accurately, everything else will fall into place.

How much to play? That is the question. If I don't play an awe-inspiring riff at the end of every chorus how will they know I'm great? If I can't shoehorn that almost impossible slap line into a song will I be fired

for being dull? Well I am living proof that a bass player can make a good living by being supportive and not stomping all over the music. This is a hard lesson to learn. When I was young and fired up by the latest Jaco Pastorius or Stanley Clark album, I lived to wedge a little of their technical wizardry into whatever I played. That was an important and inspiring stage in my development and to a lesser degree I'm still there, but some-

one once said to me "A take was never ruined because the bass player played too little." In other words don't be afraid of playing it safe. I would advise new players to listen to your favourite songs. Chances are your favourite song doesn't contain the flashiest bass line. Of course there is music where pushing the envelope is what it's all about, but my bread is buttered playing pop music and in that realm the song is king. If it ain't part of the groove, it's part of the problem. Dynamics, what can I say? When the drummer plays loud, so do I. And when the drummer plays quiet, so do I.

> Dave Taylor is best-known as bassist for Bryan Adams.

ess is more,

Playing in bands with larger formats such as more musicians/sequencing etc. has presented challenges to me. Usually, I like to find a groove that has a warm roundness to it in terms of tone and feel. A strong bottom end foundation allows the other band members to "let go" and do their thing whether it be singing or playing their instruments. Working with Sarah [McLachlan] has taught me that a little can often go a long way. The sound and space of one note can say a lot more and mean a lot more than 20 notes if placed well. Finding that place is not easy but when you do the feeling is amazing.

Speaking of space, the concept of playing at slow tempos is one that I have tried hard to work at in the last eight or nine years. Listening to each note and giving it the full value requires the experience of time. Playing a lot and working with good musicians are great ways to develop this technique. I recommend listening to Miles Davis' Kind of Blue or Brian Wilson's Pet Sounds records as examples of spacious playing.

Playing to a sequenced part or drum loop is difficult when combined with the human element. Humans are not note perfect and machines cannot react or change quickly. I believe that the rhythm section for the most part should be the only musicians hearing these pre-programmed parts. Unless of course said parts are essential for others to hear. Indication of an arrangement change for example. Most musicians are listening to the rhythm section so I find having the bass and drums locked in with the loop/sequence is enough...

Brian Minato is bassist for Sarah McLachlan, Jack Tripper, along with a huge variety of other groups as a session/touring bassist.

Brian Minato



fund world but I like a lauch

hen I was young I wanted to be a comedian, and everyone laughed at me, now I'm grown up and a very successful comedian, well they're not laughing now.

Or are they?
You may well ask what has this to do with drumming – the answer is quite simple. There is humour in music, or perhaps as Frank Zappa rightly asked, "Is there humour in music?"

For years now I've attended clinics, drum workshops, performances and have noticed a very serious trend growing within the drumming community. Yes, fellow drummers we are starting to become funny. Normally the butt end of jokes, we seem to have shrugged that off and are starting to control the laughter or even manipulate it.

Too often in an endeavour to be taken seriously, we tend to get too serious, too technical, too stuffy, all while trying to impress or make a point with all the gobbeldy gook we can muster. I have seen many great drummers and some not so great ones fall flat when presenting their ideas and knowledge simply because they don't have the ability to communicate with others in a fun way.

I know some will say, "but drumming is a serious thing," and it is, but mostly music is supposed to be fun ... serious fun. If you can reach out to another human being and make them laugh while at the same time teaching them something you will achieve your goals to a greater audience.

Some years ago I went to see comedian Billy Connolly (he of Glasgow) in the Wellington town hall (New Zealand). I didn't speak Scottish so I was at an immediate disadvantage. I have never laughed so much in all my life. The strange thing was I hardly understood a word he said, but what I did understand, I remembered and took with me to share with others. I do recall vividly how

Then I was young I wanted to be good it felt to laugh and feel that I was a comedian, and everyone getting something out of it at the same time.

When I am presenting my clinics at schools in my region I try to achieve the maximum learning possibilities by making the audience feel they are special (because they are) coupled with serious bouts of tom foolery ... laugh and the world laughs with you, cry and you cry alone.

This does not mean you have to be a stand up comic to be successful when presenting clinics, but having a lighter side certainly helps. When you leave the building Elvis, sometimes it's good to know that you have made others happy and they have learned something new and in doing so feel positive because of the way in which the information was presented.

If learning is associated with feeling good, then that in itself is good, and generally people come back for more. Two clinicians that have really made me feel good after seeing their presentations are Dom Famularo and Mitch Dorge.

They both offer a serious mixture of humour and knowledge, inspiration and humility. God bless them both and all others that approach their craft in this way. As the late Ian Dury said, "It's a funny old world ... but I like a laugh."

Bruce Aithen is a drum instructor based in Marion Bridge, Sydney, Cape Breton Island. He teaches approximately 50 students per week, is the founder and organizer of the Cape Breton International Drum Fest (www.cbdrumfest.com) and is endorsed by Paiste cymbals, Pro-Mark sticks, RhythmTech percussion and Otarion Hearing Protectors. He plays in recording sessions regularly, has two of his own CDs recorded, and is currently creating another.



is the tune "autumn leaves really

ooking at tunes on a structural level is Jessential for any improviser. In order to illustrate both how and why this is, let me take a simple and well-known standard, "Autumn Leaves". This tune is ostensibly 32 bars long. But is it really? Let's do a rough schematic of the piece and then examine its structure. [Note: I am laying out the schematic in Roman Numerals so that you will not be wedded to any particular key. This also makes transposing easier!]

II min 7

II min 7

II min7-5

II min7-5

II min7-5

II min7-5

II min7

1st 16 Bars:

Relative Minor:

Relative Minor:

Relative Minor:

Relative Minor:

2nd 16 Bars:

Major:

Major:

Major:

Now ... the IV maj7 chord in the last bar of each major key segment enhances the harmonic motion - but is melodically transparent because it involves precisely the same scale as the preceding I maj7 chord. Also, as any good bopper knows, the improviser can safely ignore all of the II chords and "flatten" all of the II-V-I structures to mere V-I configurations.

So now the tune consists of (i) V-I in the

major key and (ii) V-I in the relative minor. And the tune doesn't even involve a substantive key change. So it could be argued that "Autumn Leaves" is only

Looking at the tune this way is tremendously helpful to the improviser because (i) it enables him to learn the piece faster, (ii) it

allows him to improvise with a minimum of "intellectualizing" and, more importantly, (iii) it gives him the time he needs to focus on the groove and what the other players are doing as the tune progresses (rather than extraneous things like, "What are the changes to this tune anyway?"

The last point is of particular importance because soloists often find themselves "trying to prove something" (for want of a better expression) and losing sight of the fact that they are also members of a group. The group is ultimately far more important than any single soloist - no matter how good a player he is. This conviction takes a tremendous amount of humility as well as years of playing and listening to fully comprehend - and even good musicians

IV maj7

Imin7

I maj7

Imin7

I mai7

Imin7

Imin7

I maj7

Imin7

Imin7

V7

IV maj7 Imin7 4 bars long! Imin7 IV maj7 Imin7 Imin7

often struggle with this (though truly great players like Trane probably didn't). So ... learning tunes in this way is just another good means of enabling you to focus on the group dynamic. [For those of you who would like to

examine this structured approach to analyzing tunes in greater depth, I recommend the book, Hearin' The Changes, by Coker, Knapp and Vincent, published by Advance Music.]

Bill McBirnie has been voted Flutist of the Year by the Jazz Report. Recently, he completed yet another EXTREME FLUTE project entitled, "Scratch It!", which is available at major retailers and through the distributor, Indie Pool (by mail, phone or Internet). If you have any questions for Bill, do not besitate to contact bim at billmcb@idirect.com.

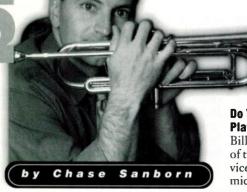
Relative Minor: II min7-5 Melodically speaking, the tune is an A-A-B-C type and is remarkably simple. For example, in the first 16 bars, the melody resolves repeatedly on the third of each chord. During the second 16 bars, the melody is less symmetrical but it still stays at the very bottom end of the chord structure; i.e., the melody doesn't deviate (other than by way of passing tone) from either the root, the

third, or the fifth of each chord. Harmonically speaking, the tune is just a series of II-V-Is. It starts in the major key and then goes to the relative minor twice in the first 16 bars. In the second 16, it starts by simply reversing this direction; i.e., by taking the II-V-I series from the same relative minor to the same major key for the first eight bars. The last eight bars is just that same II-V-I series in the relative minor played twice.



arelaxed playing style

(Good Vibrations)



Continued from last issue, here's the conclusion to the two-part article on 'relaxed playing styles.'

Eliminate Tension

Many different muscles are involved in producing the sound on a brass instrument. These must all be coordinated on a subconscious level, executing a command from your mind to produce the sound. Tension is the enemy of a relaxed playing style. There are only two places where you should feel muscular tension: in the muscles surrounding your lungs, and in your embouchure and facial muscles. Beside these two areas, you need only enough muscular tension to keep you from falling over, and to hold up the horn to your face. As you play, search for areas of tension, especially in the shoulders and throat. Ask yourself: "Can I relax any more? Can I play any easier?"

We are on a quest for relaxation. In my last column I talked about making yourself flexible in order to adapt to the day-to-day (and year-to-year) variations of playing response and to become 'one' with the instrument. This month I'll talk about using the vibrations of the horn to make playing easier, as espoused by former Indiana University trumpet professor Bill Adam.

Do You Play The Horn, Or Does The Horn Play You?

Bill Adam advocates allowing the vibrations of the horn to set the lips into vibration, not vice-versa. He likens it to feedback from a microphone or electric guitar. When a microphone is pointed towards a speaker, the signal cycles from microphone, to amplifier, to speaker, and back to microphone. This loop continues over and over producing a high-pitched scream. A guitar player can use feedback to create sustain. If the guitar is held just the right distance from the amp, the sound from the speaker keeps the string vibrating indefinitely. Brass players can adapt this concept.

When you blow air through a lightly compressed embouchure, you set the molecules of the brass in motion. A sound wave is created correlating to the frequency of the pitch. The sound wave travels back and forth from the lips to the bell. The vibration of the pipe helps to set the lips into vibration, and feeds and sustains those vibrations. When the frequency of the horn vibration is exactly in sync with the vibrations of the lips, the note sings and playing feels easy. The player can relax and work with, rather than against the horn.

The Leadpipe

Mr. Adam uses the leadpipe of the trumpet to demonstrate this concept. By pulling out the tuning slide, you can play just the mouthpiece and leadpipe. There are several resonant frequencies in a trumpet leadpipe, including a first space F (concert E_{\flat}). Experiment until

you find this pitch. Once you have it, adjust your embouchure, mouthpiece position, airflow and body posture until you zero in on the position where the sound is the most full and resonant. Your embouchure should be pretty relaxed when playing this note.

Now remove the mouthpiece from the leadpipe and play the same pitch on the mouthpiece alone. You'll probably have to use greater embouchure compression to play the note on the mouthpiece. Switch back and forth between the mouthpiece and the mouthpiece/leadpipe. As you do, be sensitive to the reduced embouchure compression needed when the pipe is added to the mouthpiece, and use this to your advantage. Maintain the minimum embouchure tension required for each note. As you blow, think about setting the pipe into vibration, rather than buzzing your lips. Produce and control the sound with your air, not your lips. They will vibrate as a natural consequence of the moving air and the sound wave within the pipe.

Repeat the process with the horn. Start with the same F, and then slowly move to other notes. Feel the vibrations of each note, and search for the most responsive position for the embouchure. Utilizing the vibrations of the horn is a key element in developing a more relaxed playing style.

Chase Sanborn is a Toronto-based musician and teacher that you can find online at www.brasstactics.net.

witho changin

It never ceases to amaze me when I am Lgiven questions or comments about certain problems in digital audio or MIDI, that someone or a company has already addressed that query! And I don't mean half-hearted. For example, for the longest time, pitch to MIDI conversion was just a thing of the past, remember?

There was a Roland CP-30 pitch to MIDI converter device (very inexpensive for its time). I just came across a company Polyfractus that has a plug-in called PI2M, which is a great pitch to MIDI converting piece of software. Pitch shifting and time stretching were considered special operations to be applied to your audio material for correction or adaptation purposes. But generally there has been a problem with shifting tones and tonal qualities that make the audio unusable as well as very hard to manipulate! I came across a very nice piece of software called Melodyne by Celemony that addresses this issue. It analyzes the pitch and time of monophonic audio files (from singers, wind or string instruments) and offers the flexibility to change whole melodies in a way only previously possible at the MIDI-Level.

In Melodyne, you don't even think about time stretching, pitch shifting or format correction. You just grab the notes that were automatically recognized by the software and move them around in pitch or in time, and everything will sound as you would musically expect it to sound. That's amazing! Or you move the tempo slider while the music is playing, and you will hear the tempo change without affecting the pitch just as you would expect it from musicians playing faster or slower. Pretty cool, eh? What Melodyne does is that it allows you to analyze the pitch/time of monophonic audio files and then allows users to change the parameters such as intonation, tempo or format without influencing the character. You can also export detected files to MIDI.

Melodyne is a program that allows a completely new approach to the handling of audio material.

Melodyne is able to change the musical parameters of voices or instruments without any actual influence on the character of the recording. Working with Melodyne is as easy as editing notes with MIDI. Pitch shifting and format correction by more than an octave are performed without affecting sound character and velocity. Melodyne recognizes the rhythm of music, as each given note "knows" its place within a beat. Notes can thus be quantified automatically, and they can also be synchronized to a reference melody with a mouse click. Via copy and paste, a new melody can be derived from single notes or a new arrangement can be created from single tracks. Differences in beat will be corrected automatically. Melodyne can handle up to 24 tracks in real-time.

You can record your single melody tracks as you would do with any other harddisk recording software and import them as audio files into your arrangement. All changes can be made on the fly even while the melody is running - you will hear your changes while you move the notes. You can also make the moved notes snap to the next semitone or to a defined musical scale, or even define the new scale of the whole melody or selected notes. Handling time changes is just as easy as handling pitch changes, one just grabs the note and moves it to the desired position. Dependent on the tool you choose, the subsequent notes of a moved note can be shortened or they can also move in time. If you stretch a note, it will not be simply stretched linearly: its start will keep its original character. On

starts without changing their overall duration to make the melody sound more percussive or more legato. You can save the melodies detected by Melodyne as MIDI files to view them as a score in a notation program, or you can export your melodies with their pitch and amplitude information to make your favourite synthesizer play the melody with your vocal line phrasing. Overall technology prevails, and with the impossible comes another possibility that allows the user to continue on their journey for that perfect track!

Paul Lau, BSc. is a Creative Music Digital Audio/MIDI Consultant, Owner of SNC Christian Productions and SoundLab3, Software/Keyboard Consultant for Steve's Music and PC-Mega Computers, Toronto. Paul is also a member of the band Scatter 17. You can reach him at docaudio@ca. inter.net.

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Part 2
Good Vibrations

Tarious forms of vibration and sound healing demonstrate how humming or singing causes vibrations that heal our emotional and physical being. Sound Healers are people trained in the art of detecting imbalances in our body. To do this they will often employ a technique called "overtoning." This is the use of the voice to find unbalanced portions of the body. Subtle, yet powerful vocal harmonies are then projected into those portions in order to restore balance. Sound Healing practitioner Jonathan Goldman says; "Toning is a generic term to describe the use of the voice for release of pain and stress, and to help align imbalanced portions of the body." (From www.healingsounds.com.) Fascinated by this concept I devised an experiment to see if I could notice the effects that vocal vibrations have on my body.

The purpose of this experiment is threefold; to locate where in your body you feel the vibrations, how they differ or change with various tones made and the effect(s) they have on you physically or emotionally.

One of my favourite places to sing is in the bathtub so I recommend that you run a hot bath and settle in. After taking a few moments to unwind start humming softly, making a steady stream of the hmm sound. Tune into any resonance in the head from the eyebrows down to the chin and slightly in the upper chest and shoulders. Then make the same sound in higher and lower notes, observing the changes in where and how you feel them. At first the variances may be hard to pinpoint, but with repetition the body and mind can become conscious of precisely where the vibrations begin and end.

Now change to an ah sound. This will feel much different from the hmm sound – more breathy and mostly in the throat – even when moving the sound higher and lower. Closing the back of your throat will change the vibrations of the ah sound, making them deeper and stronger in the back of your head, chest and lower abdomen. Pay attention to how the vibrations move up and down your body as you make the sound in higher and lower tones.

Next place your head so that your ears are under the water. This naturally intensifies the sound of the voice because you no longer hear other noises in the room. Starting again with the hmm sound and working your way (higher and lower) through to the closed throat ah sound notice how each vibration is felt more distinctly.

For me everything at this point of the experiment was crystal clear, creating a penetrating effect in any part of my body that was touched by the resonance of my voice. Suddenly I noticed that the emotional effects of the sounds and vibrations were becoming perceptible. The sensations varied and are difficult to explain. I felt peaceful or calm with any deep chest and head vibrations, and slightly anxious with vibrations in the middle of my abdomen, while vibrations in the top of my chest and my head made me feel energized.

Another observation was the correlation between the level of a tone or vibration and the intensity of an emotion. However slight, deep, high or low the tone or vibration was directly effected the depth of the emotion I was feeling.

By now you're probably pruning big time, so drain the tub and tuck yourself into bed awash in the soothing effects of this sound healing experiment.

For some, the concept of using singing as method of healing or relaxation might seem a little far fetched. Fortunately, one of the many benefits of singing is that you don't have to believe in its healing ability or see a specialist for it to be medicinal. So begin to live music, hum a little ditty if you feel like it ... Bob Dylan probably is.

Cindy O'Neil is an independent recording artist and writer. Her second CD Flight and book are available on the Web at www.cindyoneil.com. You can contact her at cindy@cindyoneil.com.



by Cindy O'Neil

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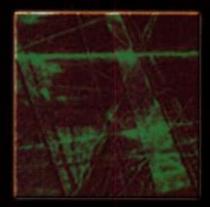


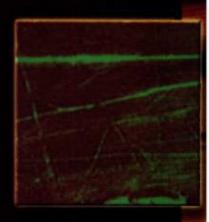












by Rich "Rock" Priske

ne day, back when I was in high school, I was hanging out at my friend Sonny's house. He grabbed this album from his brother's collection and passed it over to me. "You ever hear of these guys?" he asked. "They're wicked." I looked at the cover, saw what appeared to be some sort of pentagram-type thing, and thought, "What the hell, these guys might be cool." Well, he put the record on, dropped the needle, and that moment changed my life. The year was 1982, the album was 2112 and the band was Rush.

Canadian Musician called me up one day to ask if I was a fan, and would I be interested in talking to Alex Lifeson and Geddy Lee, in order to find out what the guys have been up to, I, of course, said "Hell yeah." So, what follows is a 'fly by night' attempt to pay homage to one of Canada's most influential groups.

For close to 30 years, Rush has been among the world's most popular bands. The trio's 22 albums have all been certified RIAA gold or better, CRIA platinum or better, with cumulative worldwide sales of over 35 million. Their most recent Atlantic/Anthem releases are 1996's gold-certified Test For Echo, which hit No. 5 on The Billboard 200, followed by 1998's gold-certified multi-disc live set, Different Stages. "Tom Sawyer" from 1981's Moving Pictures routinely shows up on "best of all time" lists, and is a classic rock staple. While "YYZ" from the same album drove aspiring young drummers, guitarists and bass players (yours truly included) to grab their headphones and log countless hours trying to duplicate the frenetic riffing. They have received three Grammy nominations, eight Juno awards and were inducted into the Juno Awards Hall of Fame in 1994. Revered as the Holy Trinity among music purists and metal heads alike, Rush have a devoted fan base that approaches an almost 'trekkie'-like fanaticism, coming together at RushCon, held annually in downtown Toronto. Not

bad when you consider that Rush has accomplished all of this with little to no support from the mainstream music industry.

The band has been out of the limelight since its last performance, July 4, 1997 at Ottawa's Corel Centre, the final date in support of their Test For Echo album.

So what have they been up to?

In 1997, Rush received the esteemed Order of Canada. The honour was created in 1967 to recognize "significant achievement in important fields of human endeavour." This award is usually associated with business leaders, philanthropists, scientists and the like, however, 1997's nod to Rush marks the first time the honour was bestowed upon a rock band. The award was given as much for their community service as for their contribution to the arts. Over the years, they have raised over \$1 million for food banks and the United Way, as well as contributing to many other charities.

- Eight Juno awards and were inducted to the Juno Awards Hall of Fame in 1994.
- · Order of Canada in 1997.
- · Star on the Canadian Walk of Fame in 1999.
- 3 Grammy nominations.
- 1990 named Canadian Artists of the Decade.
- 1992 received Lifetime Achievement Award from the Musician's Institute in Hollywood,
- 1993 received the 7th Annual Musicians Of The Millennium Award from Harvard Lampoon.



In 1998 the classic anthem "Tom Sawyer" was remixed by DJ Z-Trip for the film *Small Soldiers*. As well, "Tom Sawyer" found its way onto the soundtrack albums for Adam Sandler's hilarious *The Waterboy* and the movie *Whatever*. A modern day warrior, indeed. "Tom Sawyer" appeared later in 2000 as the soundtrack for a Nissan commercial, sparking a heated debate amongst Rush fans. Anthem records confirmed, "Yes, this was approved by both the band and Anthem. We really don't have a problem with it as it was tastefully done. In this day and age where there's no real rock radio left, and video TV only plays pop music, we are trying other directions to get the music out there. I know the whole 'corporate sell out' lines. I just don't think they're applicable any longer." — Anthem Records, Oct. 17, 2000.

1999 found Geddy Lee contributing to Euphoria's self-titled album, as well as I Mother Earth's *Blue Green Orange*.

In May 1999, Rush was given a star on the Canadian Walk of Fame. You can find the star on Simcoe Street, in front of Roy Thompson Hall in downtown Toronto. Members of Canada's entertainment industry started Canada's Walk of Fame in 1996 as a private initiative to recognize this country's very best entertainment stars. Still no word on a star for the "Analog Kid".

June 1999 saw the release of the soundtrack South Park: Bigger, Longer & Uncut – Music from and Inspired by the Motion Picture. Lifeson and Lee recorded Canada's national anthem for the Oscar-nominated cartoon. The song was recorded by Lifeson at his home studio. Terence and Phillip are old friends of the band, when the opportunity arose to work together both sides jumped at the chance. Unfortunately, the rumoured tour with Fingerbang has yet to materialize, although Timmy! and the Lords of the Underworld, The B Sharps and the Gorillaz have all expressed interest.

Closing out the century on a high note, Rush won the JAM! ShowBiz online poll as Canada's "most important musicians of all time," according to the results of an online poll conducted during the final weeks of 1999. At one point Rush led the voting by a margin of two to one. High praise indeed.

In spring 2000, Lifeson produced three songs with Mississippi-based 3 Doors Down. "Wasted Me", one of the three tracks, was made available on a special double CD Australian version of *Better Life*, and released to coincide with their first Australian tour.

November 2000, Geddy Lee's first solo album *My Favorite Headache* was released to the applause of fans. Produced by Ben Mink, (he contributed the wicked electric violin part on "Losing It" from the 1982 album *Signals*, as well as being a long-time kd lang collaborator) Lee "wanted to work with Mink for quite some time," and welcomed the chance to work together with his old friend. Lee called it "A great learning experience and I enjoyed the process immensely."

During 2001, Alex Lifeson produced the band Lifer (Republic/ Universal). Lifer, who hail from Pennsylvania, were originally discovered on the MTV Ultimate Cover Band Contest. It proved to be an enjoyable experience for both parties. For Lifeson who welcomed the challenge of stepping into a new role in order to work with a young and keen band, and for Lifer, who welcomed Lifeson's input as a musical mentor, bringing his many years of experience to the table.

So now the countdown is on. The new Rush album, titled *Vapor Trails* has been penciled in for a May release from Atlantic/Anthem (USA) and Anthem/Universal (Canada). The trio's 17th studio album is being produced by the band and with old friend and engineer Paul Northfield. Other territories will reportedly see the album first, with Japan lined up for March 27 and Germany on May 10.

Coming Together

In January 2002, Rush met in a room for the first time in over five years to discuss recording the new album. Careful discussions occurred as to what exactly the trio wanted to achieve. Ideas were shared, roles were

UPCOMING SHOWS

Rush is hitting the road full steam ahead this summer, but unfortunately there's only one Canadian date so far. Hey, what better band can you think of to pack up the car with your fellow musicians and go on a road trip to check out this summer? As usual, check your local listings to be sure...

June

- 28 Hartford, CT ctnow.com Meadows Music Center
- 29 Scranton, PA Montage Mountain Amphitheater

July

- 1 Charlotte, NC Verizon Wireless Amphitheater
- 3 Virginia Beach, VA Verizon Wireless Amphitheater
- 4 Raleigh, NC Alltel Pavilion
- 6 Saratoga Springs, NY -Saratoga Performing Arts Center
- 7 Buffalo, NY Darien Lake Performing Arts Center
- 9 Washington, DC -Nissan Pavilion
- 11 Holmdel, NJ -PNC Bank Arts Center
- 12 Boston, MA Tweeter Center
- 14 Philadelphia, PA -Tweeter Center
- 15 Wantagh, NY Jones Beach Amphitheater
- 17 Toronto, ON -Molson Amphitheatre
- 19 Milwaukee, WI Marcus Amphitheater
- 20 Chicago, IL Tweeter Center

Augus

- Kansas City, KS Sandstone Amphitheater
- 2 St. Louis, MO -UMB Bank Pavilion
- 4 Cincinnati, OH -
- Riverbend Music Center

 6 Pittsburgh, PA -
- Post-Gazette Pavilion

 8 Columbus, OH Polaris Amphitheater
- 9 Indianapolis, IN -Verizon Wireless Music Center
- 11 Detroit, MI -DTE Energy Music Theatre
- 14 Nashville, TN -AmSouth Amphitheater
- 16 Houston, TX -Woodlands Pavilion
- 17 San Antonio, TX -Verizon Wireless Amphitheater
- 19 Dallas, TX -Reunion Arena
- 21 Albuquerque, NM Journal Pavilion



defined and a clear vision came to pass. The first few months were spent getting to know one another again, and found Lee and Lifeson meeting every day at Reaction Studios in downtown Toronto, following a three weeks on/one week off schedule. These early sessions found the guys becoming reacquainted, just hanging out and making sure everything still worked. Both Lee and Lifeson hold Reaction Studio in high regard, calling it an "artist friendly environment, that was very comfortable and accommodating."

Taking a break in June, the band got back together and began in earnest. Lee and Lifeson bashed out the riffs, arranged the parts and added melodies, while Neil Peart began writing the first Rush lyrics penned in a while. Last fall, Lee posted a message on his Web site (www.geddylee.net) calling the recording sessions "an experiment ... an environment that allows us to keep some of the more spontaneous moments that occur during writing and blend them with a more rehearsed and typical style of production. It took a while for us to get to the point where we felt what we were producing was fresh enough and of the quality that we demand of ourselves." Any doubts as to whether there was any gas left in the tank were quickly put to rest, as the long break between albums seems to have lent itself to a prolific blast of creativity from the band. The album looks like it will clock in at well over 60 minutes, with most songs around six minutes in length.

Geddy Lee

Guitar Player Magazine Bass Hall of Fame.

Bass Player Magazine Best Rock Bassist more than six times.

Bass Player Magazine Best Rock Bass Player 1993 readers' poll.

For this new record, Rush chose to work with old friend and previous collaborator Paul Northfield. Although Northfield is co-producing Rush for the first time, he has worked with the band for over 20 years,

applying his engineering, programming and mixing skills to Different Stages, A Show Of Hands, Grace Under Pressure, Signals, Exit Stage Left, Moving Pictures and Permanent Waves. In addition, Northfield also engineered Neil Peart's Burning for Buddy tribute albums, and has also worked with notable Canadian artists such as, The Headstones, I Mother Earth, Tom Cochrane and Moist, as well as internationallyknown stars Marilyn Manson, Hole, Suicidal Tendencies, Clark Nova, Geezer Butler, Ozzy Osbourne, Alice Cooper and Queensryche. Lifeson credits Northfield for helping clean up song arrangements and sounds. Rather than travel the traditional road and demo all the songs only to re-record them later, Rush chose to record everything on to a Mac-based hard-disk. Using Emagic's Logic, the early ideas and jams becoming the bed tracks, with the conscious effort to keep as many original takes as possible. Both Lee and Lifeson have high praise for Emagic's Logic software. The flexibility it provides, as well as the unlimited options it gives you, allows for unprecedented creative freedom. This method of recording allowed lots of time to live with each song, tweaking until each track was just right. "Often the challenge is deciding what to keep and what to throw away. The digital domain opens a great many creative doors to explore," states Lee, continuing, "Because of the wealth of possibilities anyone who says hard-disk recording is faster is lying!" Sonically, Lee adds, good quality preamps and DIs play an important role in overcoming the "digital harshness" that seems to be the biggest complaint of HD recording.

Lee records all his bass tracks direct, splitting the signal from his trusty Fender Jazz bass three ways, one line running through a SansAmp, one line through an Avalon U5 DI Box, and one line through a Palmer speaker simulator. Lifeson stayed away from effects, opting for a dry and up front sound, driving his main axe through a Hughes & Kettner, Matchless or Marshall amp. In a surprising turn, diehard Rush fans will find less keyboards on this album. Instead, Lee turned to Lifeson to add creative guitar lines to help flesh out the songs with the synth like textures that Lee's keyboards usually provide. Once the arrangements were together, Peart came in to lay down the drums. According to Lifeson, having Northfield come in was an important step. After the raw frames and structures of the songs were down, Northfield helped to refine the sounds, make minor arrangement and part suggestions and to help fine tune the drum sounds.

Rlex Lifeson

Guitar for the Practicing Musician Best Rock Talent: 1983. Guitar for the Practicing Musician Hall of Fame: May 1991.

In December 2002, Rush moved out of Reaction Studios and into Studio 2 at Metalworks to begin mixing the album with David Leonard. Leonard mixed My Favorite Headache and he has worked with the likes of the Barenaked Ladies, Moist, Sugar Ray and Sir Paul McCartney. It was here that the album really began to take shape. Bringing in an outsider at this point added objectivity to the process and allowed the songs to take on a life of their own. Lee regrets not taking more time off between mixing and tracking, as he felt that more time to live with the songs would have allowed for more objectivity. Maintaining objectivity is a difficult thing for most artists. Long days, long hours in the studio make it difficult to see the forest and not the trees. However, Lee credits listening and referencing other albums throughout the process as important in order to maintain freshness. Lee finds himself listening to the Foo Fighters and Icelandic exports Björk and Sigur Rós these days, while Lifeson has high praise for the band Tool.

Neil Peart

Modern Drummer Hall of Fame: 1983.

Modern Drummer Best Rock Drummer: 1980-88.

Modern Drummer Best Multi-Percussionist: 1983-86.

Modern Drummer Best Percussion Instrumentalist: 1982.

Modern Drummer Most Promising New Drummer: 1980.

Modern Drummer Best All Around: 1986.

March 2002 finds the freshly mixed album on its way to Howie Weinberg at Masterdisk in New York. Weinberg's discography includes artists such as The Clash, Metallica, Nirvana, Sonic Youth, The Ramones, Oasis, Smashing Pumpkins, P.J. Harvey and Geddy's *My Favorite Headache*. This is his first crack at a Rush record. According to Lifeson, they admire the way Weinberg's albums sound and praise his harder edge.

Vapor Trails marks the first release since the phenomenon of Internet file swapping came to be. Needless to say, Rush have very strong opinions regarding the illegal trading of MP3 audio files over the internet. Calling it "outright robbery," Lifeson points out that it takes a great investment of time and money to make an album. Without the income from sales, artists quickly lose the opportunity to create and release more music; therefore ultimately, the fan suffers. Lee notes that "it is not only about money, but about respect," spending time away from family and friends for months at a time, only to have the fruits of your labour distributed freely can be disheartening. Lee also finds it interesting to note that while many artists cry out against file swapping, some are using "cracked" or unlicensed software to create the music in the first place. For now, education into what file swapping means to the artist seems to be the only deterrent, until there is a method in place to control how material is distributed over the net, this situation will not go away.

RushCon II: Citizens of the World

July 12 - 14, 2002 Toronto, Ontario

Not many bands can boast an annual convention in their honour. This opportunity for fans from around the world to gather and share stories is rare to see in the music world and is a clear sign of just how loyal and dedicated the Rush fans are. Lee admits that the adulation of Rush fans is sometimes "overwhelming," but he is quick to acknowledge that without the support of the fans over the years. Rush would not be where they are today. A quick search on the Internet reveals just how deep this fan admiration goes, as there is no shortage of fan sites with incredibly detailed information about the band. Fans from Germany Chile, Australia, USA, Italy and right here in Canada have all taken the time to get together online to trade Rush lore, rare images and live MP3s. On Tuesday March 12th, someone claimed that the new album was about to be posted at the Rush Interactive Network fan site (www.r-u-s-h. com). The site drew so much traffic that the Webmaster had to temporarily take the site offline.

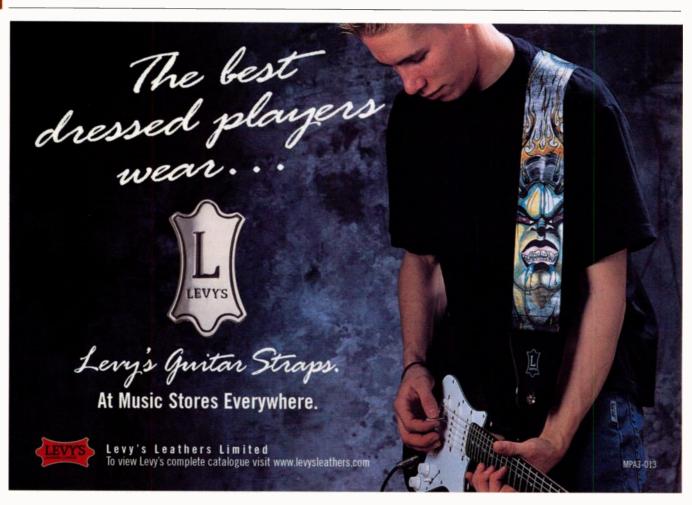
There is no question, Rush fans are a breed apart. Not many fans can boast such a broad and diverse fan base that spans the globe. Go anywhere in the world, and they will know "Tom Sawyer", "By-Tor", and the "Cinderella Man". Rush has influenced legions of musicians. Ask anyone you know who is in a band, and they will tell you that they have nothing but the utmost respect and admiration for the impeccable musicianship and dedication to their craft. Watch the front row at any Rush concert, and everyone air drums Peart's fills with uncanny accuracy. Every guitar player I know plays the intro to "The Spirit of Radio". And I still can't play the second bass break in "YYZ". Everyone has a Rush story.



Joey Keithley (DOA/President, Sudden Death Records)

"We did have a rock and roll band (Stone Crazy), we did "In the Mood". That was one of the songs we played at our first show, but I'm not

sure how we played because we got fired from our very first paying show. After we got fired from that show, we stopped and decided "This Rock & Roll ain't so glamorous, let's start a punk rock band."





Jeff Burrows

(drummer, The Tea Party)

"The first real concert I went to was a Rush concert in Detroit. I snuck out of the house to see Rush when I was 12 or 13 and it was the Permanent Waves tour. I got

in a lot of trouble but I got the shirt, which is cool. I figure I've spent about a thousand dollars on tickets. I never took [drum] lessons as a kid, so my teachers were Stewart Copeland and Neil [Peart] ... I learned from Moving Pictures, 'Subdivisions' (Signals) and Grace Under Pressure. That was a big thing. Of course, trying to get my brother to learn how to play like Geddy was an obstacle."



Gordie Johnson

(guitar, Big Sugar; producer)

"I think the first concert I ever saw was, my Dad took me to see Rush at Cobo Arena in Detroit. They were on tour for Hemispheres. I saw them

there for Hemispheres, Permanent Waves and Moving Pictures ... then about '95 or '96, I met Alex Lifeson at a cigar dinner. He invited me by the studio where they were recording Test For Echo, and I came by and I saw the white double-neck set up in Alex Lifeson's guitar world, and I went, "Wow, I saw you play this guitar 20 years ago, man!" He pulled it off the rack and said, "Well, here take it. You're making an album; maybe it will bring you good luck." That's when we were recording Hemivision, and for the first couple of days I kept it on the stand and just looked at it, I recorded most of Hemivision with it, finished writing most of the album on it, in fact."



Chris Nelson

(MuchMusic personality)

"I remember driving from Regina to Saskatoon, I was 17, to see a girlfriend of mine who lived there. I had taken my parents car and I had told them I was going to

work when in fact I was going to go to Saskatoon and come back the same day and no one would be the wiser, except work called looking for me. I remember that it was a Rush song that I was listening to ('Tom Sawyer') when I pulled up to my girlfriend's house, and she told me that my parents had called looking for me. She told them that I was going to be there in a few minutes. So, I've always associated Rush with a sense of impending doom."

Dubious Achievements

- Details, July 1999 #33 Best Album to Remind You That You Were Once Oily, Girlfriendless, and Obsessed with Dungeons and Dragons: Rush, Moving Pictures (1981). Your hair: feathered, blow-dried, and centre-parted. Your jeans: unwashed, dark blue, and painfully tight. Your chance of finding a girlfriend: an implausible rumour. Your vaguely understood hormonal impulses: channeled into marathon air-drumming sessions. Your hero: a skinny Canadian guy with a voice higher than Neil Sedaka's at 78 rpm. Your world: a lighted stage. You: merely a player. Your band: Rush.

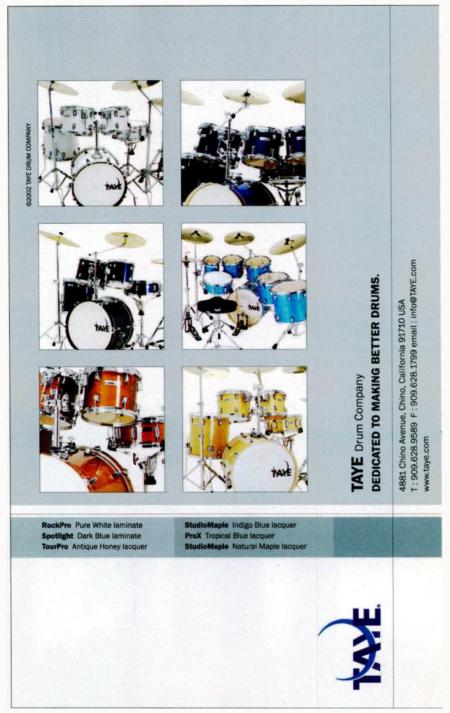
Acceptance Speech: "Not since receiving the Order of Canada have we been so moved by an honour. We endeavour to hold high our geek banner with mean, mean pride." — Alex Lifeson.

So there you have it. Rush is coming off a five-year hiatus, which is a lifetime in rock years. The tour will start this summer in North America (see dates at end of article), and will then see Europe and South America. In fact, at www.RushPetition.com, fans can add their name and choices to a "request list" of rarely

played songs they would like to see the band perform. There are no plans for a video, and with the songs clocking in at a radio-unfriendly six minutes, no word on a first single. For Rush, this is business as usual. By living by their own philosophy, and by maintaining a close friendship with each other over the years, they have developed a trust and confidence in themselves that allows for great music, and the luxury of playing by their own rules. It has been said that the truest art is crafted to please the artist. If this is true, Rush must be very pleased, indeed.



Rich "Rock" Priske is a Vancouver-based keyboardist and bassist, who has played with Matthew Good Band, Bif Naked, Art Bergmann, DSK and he is also a Level 12 Elf.



■ by Kevin Young

ive, on record and in conversation, Kim Bingham rocks ... and clearly she has a spectacular time doing so. It's a fact that's never more evident than

when she's on stage and a quality that shines through on The Kim Band's debut CD; 2001's *Girlology*.

Given the sheer volume of work for a self-managed, independent artist, near constant touring and a recent split with husband and *Girlology* co-producer, Steven Drake (formerly of The Odds) you might think Kim might be a tad worn down. Factor in mid tour line up changes in her band and a bout with partial blindness and you might think she'd be looking to book a flight somewhere restful for some serious R and R. But when we sat down to talk after The Kim Band's recent swing through Western Canada with Smashmouth and Static in Stereo she was as positive and ambitious as ever, a week away from beginning another Canadian tour as part of David Usher's touring band, and contemplating taking The Kim Band and *Girlology* to the rest of the world.

CM: The last time we talked you were just starting the Kim Band's first tour. You had some challenges during the tour?

KB: Yeah, blindness. It's a trucker's phenomenon. You get it when you drive long distances and just stare at the yellow line for hours on end without looking other places. I've been to the eye doctor three times since then, but I'm back to normal and I know better now.

CM: You were one of only two drivers in the band. Blindness and driving don't really go together.

KB: No. It was sheer hell — not that I was going to let anybody know that. Inside the van it was hard, outside the van it was all sunshine and roses. The shows went great; the tour was a success, but it was incredibly difficult.

CM: And the last bit of touring in the west?

KB: They were the last shows with Paul Kehayas (Guitar). He's gone to concentrate on his own band, John Ford, but I established a bit more of a working relationship with our bass player and the shows went well. It's really starting to build into something strong.

CM: Who is the band, currently?

KB: On bass it's Tino Zolfo, who also plays in Soul Decision. The drum seat really belongs to Jamie Kauffman, but right now I'm using Scotty Macarthur from Static in Stereo. The guitar position is open. I have a couple of people I'm looking at, but nobody firm.

CM: In a recent interview you said, 'This is a little more creative than a solo thing and yet it's not a band.' Is this still the case?

KB: The band is evolving. It's beginning to count more in the recording

process; I've been talking about bringing the character of the players into the music. Initially it was just at the live stage, not at the song-writing and arranging stage. Now I'm beginning to change that process. As we start to develop a reputation as a strong live act and the songs make the rounds at radio I need to know people are in place for everything to keep growing. Even a few months ago there wasn't as much heat going on with the band and the instability wasn't as much of an issue, but as touring opportunities come up I need to know the guys are there. I've found some guys I really trust creatively – specifically Tino and Jamie. I'm tired of losing these great guys to other projects where they feel they have more of an incentive to be part of it. The Kim Band is being opened up to people that I know and trust and they happen to be a great rhythm section and we're beginning to see if we can work together as a solid unit in the long term.

CM: I want to talk about your being 'artist, manager, tour manager, record label, and musical director' for a minute. You're independent now, but at one time you had a development deal with EMI Records? KB: During Mudgirl.

CM: And you were managed by Nettwerk?

KB: For two and a half years - early 1997 to late 2000.

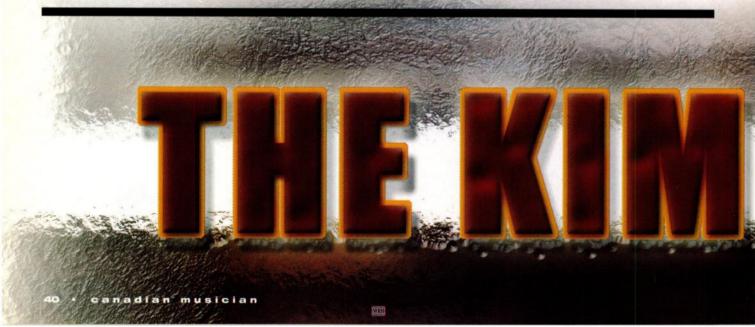
CM: Now it's all you?

KB: It's been all me since Christmas 2000. Anytime I manage myself I always do better than when I have management. I obviously haven't found the right management yet.

CM: Are you actively looking for management or a record company right now?

KB: Yes. As an independent I have to take care of my business as well as create the music that generates the business. The music is the fuel for the fire, which is the potential for growth. While I have the music and the business going well, it's getting to the point where I can't do it on my own anymore. I have to start looking for people that I will entrust pieces of the pie to. I'm actively searching for management that understands the vision I have for my career, which is a bit unorthodox. I'm also looking to establish the band as a solid unit. I'm coming at this as the president of Mudgirl Music, my production company. The opportunities are coming in and it's great, but I need to involve more people in the organization. I'm getting a reputation as a control freak which is totally wrong. It's just that I haven't found people yet that I can completely trust.

CM: There was a fair bit of time between Mudgirl, First Book, and this record. How long did it take to write and record?



1

Photo by Wayne Noecherl

WRH





KB: It was done in two phases. I recorded 10 songs to follow up the *Mudgirl* EP in summer of '97. In '98 I started writing more and in '99 went into the studio. We amalgamated the two sessions into one album. The first sessions that I did, the songs went from rock, like 'What A Drag', to ballad-y stuff with strings. I decided I'd focus the music in one direction, the pop/rock 'What A Drag' sort of feel and went with that.

CM: Did you envision the album having a certain theme?

KB: The Web site that I was involved in (a now defunct site dedicated to exploring "the mind boggling science of trying to figure out girls") it was such a part of my life. As I was doing the latter part of the album it became obvious to me that it was going to become the skin around the record and have a feel and flavour that reflected what I was going through in my life at the time.

CM: So you didn't sit down and say this is how I'm going to make the record, plan out all the steps and stick to them?

KB: For the first session I said let's just record and we'll see what happens. For the second phase of the record I was much more deliberate about what I was going to write, what it was going to say, how it was going to sound and what the process was going to be. I wanted to do a rock record with a positive feel to it. I wanted to do it live off the floor in a more primal, rock and roll way. That's exactly how we did it, four players in the room together, facing each other, playing together and getting the feel down the first time. It was very satisfying.

CM: Analog? Digital? A bit of both?

KB: All analog, for better or for worse. We had the razor blade out — old school. We did a lot at Mushroom Studios in Vancouver. They have a huge tracking room there, but we worked at three studios. The first sessions were at Crosstown in North Van. Then we moved to Mushroom and Greenhouse Studios; mostly Mushroom and Greenhouse. Steven tends to work out of one studio for a couple of years and he's been working a lot out of Greenhouse. Most songs — no click. I would say 90 per cent of the time there was no click.

CM: Was that a conscious decision to get the vibe?

KB: No, if the drummer was having a problem with tempo or feel of the tune we'd throw the click into the mix to see how he'd respond to it. We'd do takes with and without it, trying different ways of finding the keeper track. I think you get a richer sound out of the music if you're recording a rock and roll band live. It's an effective way to go.

CM: With Steven ... Was it easier working with someone you were so close to?

KB: It was a marriage, but it also was a professional relationship. You know that you have a personal relationship and you know that you are definitely putting extra stress on that relationship. You're together 24/7. Basically, the attitude was to make it as relaxed as possible. That's a major lesson I learned in watching Steven work. Not just on my session, but all the rest, from Marcy Playground to the Tragically Hip and 54•40 – keep things loose and relaxed and be very, very flexible. That's the key to things running smoothly and that's what made it possible for us to work on the album for three and a half years together; flexibility and being open minded. We went in with the mindset of mutual respect. That's where we came from and I think it worked out well. I don't think the disintegration of our marriage had much to do the making of the record.

CM: So personally and professionally it's been a year of changes for you. Does the focus of work help as far as keeping it together?

KB: Yeah, work and faith.

CM: Faith?

KB: Being an independent, and now being personally independent, I realize that sometimes in life you have more and sometimes in life you have less. As an independent artist you definitely have to make do with less. There'll be more later. It's all about consolidating resources and energies and making the most of whatever you've got at hand. It is hard, but talking to people who are part of The Kim Band team, people at Feldman and EMI Music Publishing, they're all there for the project. I'm working on new material and just moving forward.

CM: What's the usual genesis of a song in your writing process?

KB: It's like squeezing blood out of a rock. I have a catalogue of idea tapes with 10 or 20 seconds of little musical bits. I generally go through those, pick up where I left off and take it from there ... I per cent inspiration with 99 per cent perspiration.

CM: And you write alone?

KB: I was writing alone. In the studio Steven helped me out with lyrics and song structure on the 'Girlology' track. I wrote the rest on my own, but with this new stuff that's changed. I don't need to write alone.

CM: Is there a song you're particularly proud of, or conversely, something that got away from you?

KB: I think 'What A Drag'. I like the quality of the song and Doug Proulx (drums) really got it. I could feel his love for the song. Everything was live from the floor on that track. We just redid the vocals. That encapsulates the best of the process. The only thing I really had a hard time with was the mixing. We would remix and remix and remix. There was a lot of second-guessing going on. Steven and I have great relationships with some of the studios in town, so we'd just swing in, get some time here, get some time there and mix. What I like about how we approached it is that we'd just throw up a rough mix, make it sound real, then start building from there. Steven doesn't rely on automation. Some mixers will start with automation right off the top. That's not how we approached it.

CM: Would you do it the same way the next time? Recording live off the floor?

KB: The new stuff I'm co-writing with Tino; we're working on a Roland VS880, a Mac, doing everything in Logic and laying in a lot of synths we wouldn't necessarily be able to reproduce live with a four-piece rock band. The idea is to write the songs and let them be as they are and then give them to the full band, and see how they mutate. I don't think anything can replace the human interaction when you play the song

Kim Bingham: Background

Born and raised in Montréal, Kim began her career singing and writing with Me, Mom and Morgentaler in early 1988. After leaving the band in 1993 she hibernated in her apartment in Montréal and flirted briefly with a career in television before recording a series of 4-track demos in an effort to see what she was capable of on her own.

Late '94 found her in Vancouver where she formed Mudgirl and recorded *First Book*. The EP yielded three singles, including "This Day" and "Adjusted". The latter received a nomination for best independent video at 1997's MMVA's. During this time she also signed a deal with EMI Publishing, a development deal with EMI Records Canada and began a relationship with Vancouver's Nettwerk Management.

Now, independent once more, self managed and with her new CD, *Girlology*, she splits her time between touring with The Kim Band and moonlighting with David Usher's back up band.

Kim's Gear

Marshall tube amp

Marshall 4 x 10 cabine
1991 Gibson Explorer
1996 Fender Telecaster

Roland VS880



together. You can hear it. You can hear when it's not there. It's an important part of my musical experience.

CM: Some of the tracks on the record have a distinctly different feel though, like 'Brickhead' and 'Learning'.

KB: 'Learning' was live from the floor, but 'Brickhead' was built from the ground up. Chin Injeti came in and laid down the beat. We laid the bass part, the Dobro guitar and the Moog and then the string players. 'Brickhead' and 'Learning' were as mellow as I was going to get on Girlology. 'Brickhead' almost didn't make it, but I wanted to put something with a different flavour on it so, for the next record, if I do decide to do something a bit more outside the rock and roll genre it won't be completely unexpected. I want to get a lot more melodic on the next record. I just want to make sure the stuff is of a particular quality; where it can be sentimental, but people still believe it from me. People seem to pigeonhole me as this rock chick. Not that I mind – show me the money and I'll be a rock chick, but it would be great to be more emotional and convey that in a real way. It's about clarifying the message. As it becomes more collaborative and expands I think there'll be more of a platform for me to evolve. We tried to keep things simple on this record. When I recorded in 1997 there was a tendency to start throwing a lot of musical ideas on. You got the 12-string. You got acoustic guitar, the fuzz guitar and then you got the clean electric guitar. It can get out of control. Doing things live off the floor kept it simple. It was matter of adding things when we thought it would enhance the music or just keeping it simple and letting it be a rock and roll song. I've learned not to overcomplicate things. It can become a big creative maze you find yourself trapped in and it shouldn't be that way.

CM: Any advice for artists who want to do it on their own?

KB: Trust your instincts. Always. Anything that I've believed in, that I have an instinct for, even if no one else has seen it ... I've achieved that goal because I was the one that saw it was possible. If you've got good music and you're willing to support it everything will fall into place. The hard part of doing an independent record is not the production. The issue is competing in the market place with major labels. You can get retailers to stock your record, but to get them to front rack it, to get the marketing dollars, marketing campaigns cost anything from \$1,200, at the least, to \$15,000 dollars. If you don't have access to the funding, that's the issue. It's the marketing and promotional dollars, competing for rack space, competing for video rotation.

CM: What about radio?

KB: CANCON is on your side ... If it's an undeniable hit, if you've got a record out and you've got a band ready to tour to promote it you can do it in Canada. It's just getting the advertising dollars. That's the problem.

CM: Has releasing French versions and videos of the first two singles, 'What a Drag' and 'Valentine's Day' made an impact in Québec?

KB: It has. The current single ('Au Saint Valentin') is Top 20 in the province. Both singles did well. 'What a Drag' went to number one in Montréal. I have two Top 20 singles in Québec with no video play; no video play and no promotion, just the songs on the radio and listener response and that's it. To me, that speaks volumes about what the potential is for me as an artist in French [markets].

CM: Some people have a terror of giving the singles away online, but you allow full downloads of the singles in both English and French on your Web site.

KB: I don't have a problem with that. The Web site is the only place 'Au Saint Valentin' is available. It's not on the album. I wouldn't put the whole album out, but the singles promote the album.

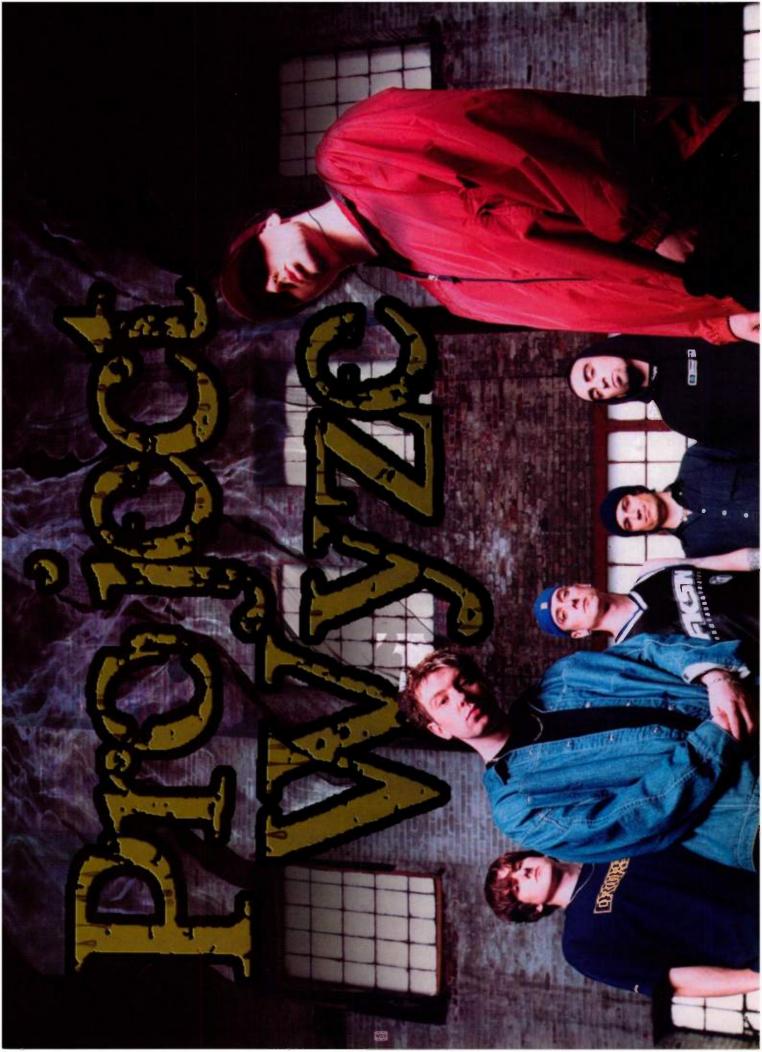
CM: Any plans to release outside of Canada?

KB: One of the unreleased songs from the *Girlology* sessions was covered by a Belgian band called Eden, so that's an indication of my international potential as well. By the end of the year I want to have a foothold in some other territory to work out of. Everything's just going out in the next few weeks. I'm investigating France and Germany and management in the US. It's too early to tell, but I'm going to see what's out there. Anything's possible, especially if you're multilingual. I feel blessed that I was born and raised in Montréal and in Canada. It allows you to explore your multi-ethnicity and expand, but there's a lot more to the world than being a citizen of one country.

To download the unreleased French language version of "Valentine's Day", the radio edit of The Kim Band's latest single, "Girlology", or for more info on Kim Bingham, The Kim Band and *Girlology* check out www.thekimband.com.



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





by Rod Christie

t first, the idea of meeting Project Wyze for an interview was an intimidating one. Glowering out from their press photos like six young men with murky pasts and nothing to prove, and sounding every bit as aggressive and loud as a rap-metal hybrid can be, this writer expected a seriously unflinching hard time. Within one second of meeting these guys though, all bets were off.

It's Friday night at a north Toronto watering hole, and everybody is gearing down from a long week with a few beers and a plate of deep fried heaven, including Project Wyze. Less than one day off from another cross-Canada tour, Yas, Sasha and Brad Dean are preparing themselves for a little rest and relaxation. Trading lines with his rhyming partner Bobby on CD, MC Yas comes off like Zack De La Rocha's pissed off cousin, but in person, he's an affable, small town guy who is doing what he wants and is making a living at it. Guitarist Sasha and drummer Brad, long-time metal fans, are still buzzing over meeting Ozzy and the rest of his band.

Project Wyze released their first full-length album, misfits.strangers.liars.friends in August, 2001 on Sony. The first cut, "Room To Breathe", is a hymn to those who feel as though they were "the first kid alive who was born inside a mosh pit" in the words of Yas. Packed full of aggressive jams and thought provoking lyrics, the album rises above its rap-metal tag and manages to

find unique and uncharted territory. The two MCs, Yas and his sparring partner Bobby act as though they are two minds speaking with one voice, finishing each others rhymes, and on the track "Erica" even competing for the same girl. The product of years of refinement, they are true hip-hop MCs fronting a devastating punk/metal band.

The story of Project Wyze begins with Yas and his childhood friend, Bobby, growing up in Sudbury listening to the first big wave of hip-hop in the '80s. "Bobby and I started rhyming in grade 7," explains Yas. "We started it way back then, and we just wanted to change it up and try something new. We've always been influenced by punk music and skate music, so we started doing a punk show, incorporating a live band. Then Bobby and I moved to London and that's where it all came together. We met Adam (guitar), Sasha and Elie (bass) in London, and we started doing live shows, recording, putting together the first tour."

Hold on a second here: Sudbury and hip-hop? "Sudbury is the weirdest town on Earth. It's a magical town," exclaims Yas. "When you think of Sudbury, you think nickel, beer and hockey, but Sudbury produces some of the craziest musicians and guys who are trying to take things to the next level, whether it's punk or hip-hop. It's always been like that."



"Back in '88 my brother, who is our manager, but was a promoter then, brought Public Enemy to Sudbury for their first show in Canada, and the first big hip-hop show in Sudbury. Things like that really helped us. We built up a scene with guys like Maestro in the '80s. Sudbury was full of MCs back then, everybody was an MC, and in the '90s, they built up a punk

scene. That's where me and Bobby came from. We started out as MCs, battling other MCs, and we toured around building up a reputation and to this day, people like the Dream Warriors and Michee Mee still remember who we were, those two little 13 year old kids who could spit with the best of them."

Sasha recalls meeting the two for the first time: "I could tell that hip-hop for them wasn't just a trend. I met them and they had the backwards hat and all that, but when I heard them talk, I knew they were real."

"We've been doing this for so long that it's no longer about an attitude or the way you dress," continues Yas. "I listen to more metal now than hip-hop, but hip-hop is like blood. I don't have to act hip-hop to be hip-hop, I don't need to talk with the slang or wear the dress. This is what I do."

A dyed in the wool metal fan, Sasha grew up in London, and like many suburban kids, he was attracted to the aggression, speed and volume of early heavy metal. "I was just a kid, and my buddy and I were into G.I. Joe and Dungeons and Dragons," he says. "Then Seventh Son of a Seventh Son by Iron Maiden came out and death metal was getting big, so I was all over it. I picked up a guitar and started playing Beatles tunes and liked it, so I played faster. Then I started getting bands together with my friends until electronic music hit and some of them were swayed to the dark side. But I stayed true!" he finishes, laughing.

Unlike his band mates, drummer Brad Dean grew up taking music lessons and worked his way through most band instruments in school. A former student of the Royal Conservatory, Brad is proficient in piano and all the associated theory that comes with it. Then puberty hit, and he was bitten by the rock bug.

"When I was 15 I started playing guitar and getting into rock bands," he says. "I taught myself bass, played bass in bands, taught myself guitar, and also sang in a few bands. I found that being around instruments all the time, the drums were always there and they were so appealing, so I started playing. At first, everybody hated it, but I got better and kept playing. I found out that these guys were looking for a drummer, and I had been playing for about a year. Hip-hop was always in the background, so I picked it up and these guys gave me the chance of a lifetime. It's been a lot of hard work, but I learned to play hard and to play rock and roll."

"For the amount of time he has been playing, you wouldn't expect to hear his level of finesse," says Sasha, as Brad looks away. "That's not just coming from us, that's from people like Chris Crippen, Bif Naked's drummer, and Mike Borden from Faith No More. Those guys can't believe he's been playing only three years, but he's a gifted child."

"I've never taken lessons for drums, but being in the Conservatory for theory helps," continues Brad. "Most drummers work on their technique, and use the songs to promote that technique, picking their spots to show off. When we're working on a song, I hear something in my head just like a guitar player would, then I think about what I need to do to pull it off. That's where your theory comes in, because you can break it down from there. It helps when you have an ear for cadences and chords. Drumming is all about feel and being as creative as you want."

Through the course of the conversation, it becomes clear that these guys are very close. There is a lot of sub-textual communication that goes on, and this extends to their songwriting. Sasha and Brad jam constantly, always generating riffs and ideas, and the others chip in as they get a chance. The songs, much like their set lists, seem to come about

through consensus rather than any grand scheme or lead songwriter. The mode of operation is stream of consciousness, letting the flow dictate where the song will go.

"We're all big fans of writing," explains Brad. "Everybody has guitar licks in their head or even whole songs. We spend a lot of time alone coming up with ideas. If we get something that is special or excites us, we bring it in. If everyone sees potential, we'll take the riff and pitch in and build it. We'll keep at it until it hits hard."

"On the tour bus now, these guys have equipment in the back and they'll plug in their guitars and come up with riff after riff," says Yas. "At the end of the tour, there's 50 riffs and they remember how to play all of them. These guys are always writing. Lyrically, we do a lot of stuff on the fly, a lot of freestyle. But there are times when you have to take the necessary steps and be strategic. We take the best of both, and lyrically, we take our time."

The title of the album is a reflection of the world according to the band. "The title represents the world, even ourselves," explains Yas. "I think everybody has come across as a misfit or stranger or a liar. It's a way to point out everyone we know. It's a dedication to everybody. We're not the type of band that hates the world. People have problems, you talk about them and deal with them and get on. That's what the album is about. Watching your back because shit is going to happen, so be careful and don't let it happen again."

The album was recorded at Oasis, the house studio in the Sony building in Toronto with producer Jeff "Diesel" Dalziel, recorded and mixed by Lenny DeRose. It marks the first time Project Wyze recorded with a producer, and at first, they weren't sure how things would turn out.

"He's got a lot of good ideas, so we had to open up to this guy," says Sasha. "He's been in the business and worked with all kinds of bands, and we come in with a chip on our shoulder, thinking we knew it all because we've done it all before." They recorded two EP's prior to misfits..., Trapz of Poetic Poison in 1996 and Only If I Knew, recorded in 1998 at Grant Avenue Studios in Hamilton.

They recorded around the clock, getting in their most productive hours overnight, finishing the album in a remarkable three months, from recording to mixing to mastering to pressing. Although all of the songs were written before entering the studio, they kept an open mind to suggestions, and in the end learned quite a bit.

"We just needed some freshening up," says Yas. "We needed some extra ideas from Diesel. Working at Oasis was wicked and cheap. We saved a lot of money not going to an expensive studio. We also got to take our time and stay as long as we needed to. We were in a rush to get it out by September, the beginning of a new school year."

"When Sony first became interested in us, Jeff was coming to our shows, and he was super interested," he continues. "He had ideas for the songs before we even had a record deal. Jeff was excited, and for us, that's more important than anything. One of the things we got from Jeff is that he is a workaholic, he lives at Sony. There would be times when we'd be up for two or three days because we're workaholics too, and we'd leave to get some sleep and he would still be down there, listening over and over again. It was amazing."

Dalziel used to play in a band called Britain, a metal outfit that was prominent in the '80s, and as a drummer, he managed to show Brad a few tricks, as well as giving Sasha a primer in studio technology.

"We used ProTools, a Neve console and Euphonix, so we had three differ-

ent recording devices," says Sasha. "I sat there and asked questions, just learning all that I could, getting into mics and techniques and everything."

Even though they had the technology, the recording was done in a simple and straightforward fashion. ProTools was used as a tool for arrangement and experimentation, but the tracks ended up by and large as they started.

"I never come in and do sweeping arpeggios, that's not what's needed for our band," explains Sasha. "When I come up with a riff, I want the beat to bob your head. I want Yas to come up with a vocal response and I want it tight and cool sounding."

Nodding his head, Brad agrees. "When we are writing our individual parts for the songs, we're all keeping in mind the other parts for the songs. If there is some part that is supposed to shine, I'm not going to put a fill in, I'm going to support it and expose it. It's for the better of the song, not personal glory."

Sasha's guitars are another example of the simple approach being the better way. "I'm a big fan of straight into the amp," he explains. "I don't like pedals that much. Right now I've got a Marshall JCM 2000, which is three channels and sounds like the JCM 800, which is the Iron Maiden sound that I grew up with. Adam's got a Mesa, which has that giant sound, the output power is just howling. I've got a Gothic model Gibson SG and a '98 Gibson Standard Les Paul. For the album, I also used an Ibanez RG 570, which is a wank guitar for solos. It's my guitar at home. I also used a Strat for the clean sounds. The next guitar I buy is going to be a Strat. As for effects, I use a Line 6 for the delay and echo."

In the finest tradition of Keith Moon, Brad is a drum demolisher. He works his way through dozens of cymbals per tour, and claims to have broken every piece of his kit, including a kick pedal that broke three times. "I play Yamaha drums. They are the best in the world," he says. "I play a beech Custom Absolute kit, and I also play SABIAN, Paiste and Zildjian cymbals. They're all good. For sticks, I like Vic Firth Rock Crushers, the biggest and longest you can find."

Much like his band mate's appetite for destruction, Yas has taken a lot of grief from their manager and sound guy for ruining mics during shows. "I use a mic that doesn't like water. I break them all the time. I rock a cordless mic because I like to run around, but I don't even know what it is to be honest. If I could get a waterproof one, that would be perfect. I've already destroyed three of them this year and they're worth over a thousand



each. We like to spray a lot of water around during the show, so we have a lot of ruined mics and amps."

Their live sets attract a real mix of people, from teens to university students, male, female, punk, hip-hop, skaters, metal heads and everything in between. That's the way these guys like it. They are up front in their support of Artists Against Racism, and awareness group dedicated to opening peoples minds and attitudes. It's artists just saying 'Wise up, we're all different, let's just accept each other and learn about each other,' says Yas. "That's what we're all about. Everyone in this band comes from different backgrounds and religions, so it just makes sense. It's 2002, and I think people have become a lot smarter, more positive, and just accepting people for who they are. Anything we can do to help that makes it worthwhile. We are young guys, the people we speak to are kids, the next generation, and anything we can do to make this world better for living, we'll do our part."

They are confident that Project Wyze will not be pigeonholed and lumped in with the recent rap-rock trend, based largely on their background. "Our crowd is a complete mix, and we love it," says Yas. "It started with me and Bobby, two MCs and a punk band, and there was no Limp Bizkit, no Linkin Park and no Korn. It may look like that on paper, but if you listen to the album, it doesn't sound like all the generic shit out there. We've matured our sound over the last seven years, but when you go back to the roots, it all started before this new trend, and it started by accident."

"There's a clear way to distinguish us from other bands that you would put in our genre," adds Brad, backing up Yas. "When we played Ozzfest and Linkin Park was onstage, all the old metal heads were just standing around, not getting into it. Then we hit, and they watch us rock the old school metal, and they love it. You go to a Swollen Members show and POD is playing, and the true hip-hop kids are sitting there saying he's a poser, they're laughing. We play with Swollen Members, and we've got two old skool MCs who know their shit. The fans can see that."

Before they start to get too defensive or derisive, the situation is diffused by the arrival of a huge plate of nachos, and all three dig in. We share a few rock and roll anecdotes and talk about Ozzy for a while. Sasha relating the first time he met the man and wanted so desperately for Ozzy to like him. Their enthusiasm for the band and all the wonders of life on the road are not lost on these guys. It's like a bunch of kids living out the ultimate rock and roll fantasy.



Rod Christie is a Toronto-based freelance writer.



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

Steve Vai: My wife!

Mike Turner: I've always been a sucker for effects pedals and delays in particular. To that end I have collected several tape delays, old analog delays, and even an old 8-bit digital delay because they all have signatures to them. As soon as I got all of the delays I liked, someone put them all into one box. The best pedal, by far, of the last several years is the Line 6 Delay modeller (DL-4). It also has an amazing 'looping' setting that is the best I've found. It's one of those pedals that has you saying 'Oops, that's cool' about every five minutes.

Dawn Mandarino: I started feeling a lot more confident on guitar when I purchased my Marshall JCM 2000. It seemed so big and powerful and made me feel like a professional player. I was amazed at how crunchy and distorted it could sound without any pedals at all. To this day I still only use an overdrive pedal for my solos but I run my

guitar straight through my amp. It sounds great on its own so I see no reason to mess with it! I've always been fascinated by Marshall stacks—especially since that was the favourite of Johnny Ramone.

Guitar Events

WNED Buffalo Niagara Guitar Fest

Buffalo, NY, June 13-23, 2002 (716) 845-7000 www.guitarfestival.org/home.htm te music performances celebratin

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Reevard, NC. Aug. 30-Sept.1, 2002 (\$28) 884-4415 slidetm@citcom.net, www.slideguitarfest.com A variety of slide guitar competition categories for amateur players.

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What was the very first guitar you owned?

Steve Vai: A beat-up Tesco with three huge pick-ups and a whammy bar. I used to use this big power amp I took from my sister's stereo and hook it up to these little transistor speakers and blast them until the magnets melted. Smelled great.

Mike Turner: I was lucky. At 16 I got my first real guitar, which was a 1972 Gibson SG. I wish I still had it...

Mark Makoway: My first guitar was a piece of shit classical guitar that I stole from my sister. I remember it had the widest neck ever made and terrible intonation. I replaced the nylon strings with a set of metal acoustic strings and played it to death. Unfortunately, it was destroyed during an incident at a house party when I was at university (although the extremely wide neck is sitting in a box somewhere in my parent's basement.

Dawn Mandarino: The first guitar I owned was a small acoustic guitar that my grandfather made for me. I honestly started learning Ramones songs on that little guitar, power chords and all! It wasn't until I started taking lessons from a rock and roll guitar teacher who said, "Dude, you gotta get an electric guitar." That was when I went and purchased something else. It ended up being a "rockstar in training" set which consisted of a black Yamaha electric guitar with a small Cheri amp. I thought it was pretty cool.

Recording

by Mark Makoway

Entering the Studio for the First Time:

There are two dimensions to any trip into the studio ... performance and sound, playing and gear. Every musician in the band has to have his or her parts together to the point where he or she can play confidently and with attitude. That confidence allows you to play well and also play with a relaxed vibe. Too often, players freeze up or focus too much on playing everything note-perfect. Think about how you play when the band is cutting



loose live and try to get to that place.

As far as gear goes, make sure your rig is working well before you hit the studio. Noisy tubes and crackly cables can get lost in the din of your rehearsal space, but believe me, you'll hear them loud and clear in the control room! Basically, the studio acts like a really sharp lens that captures all the nuances of your sound. So don't expect the recording engineer to magically transform your crappy sounding amplifier into something incredible. It doesn't work that way.

Recording Guitars

We have always taken a pretty straightforward approach to recording guitars in the studio. It starts with getting a great sound happening from the amplifier (Marshall JCM 800 stack) and close-miking the cabinet with a couple of different colours of microphone such as a Shure 57 and maybe a condenser (try a Neumann TLM 103). Running through a quality preamp (i.e. Neve or Avalon) and compressor (as required) is also important, but it really does start with getting a good sound coming out of the amp. After that it's easy. If your rig sounds great in the room, then it will probably sound great on tape.

The fun really starts when you get into those weird overdubs that add atmosphere or a special character to different sections of a song. Throw out the rulebook. Make your amp sound bad, weird or broken. Fire up a Pod or your favourite space age effects pedal. The experiments can get pretty creative if you let them.

That Favourite Sound...

Although I don't use it much, my favourite guitar sound is the Talk Box we used for the solo in "Comes and Goes" off the *Mercedes Five and Dime* album. We also used it subliminally for atmospheric overdubs on a few other tracks on that record. The whole concept of how a Talk Box works is pretty ridiculous. You run the speaker cable from the back of your amp out to a little box on the floor. This box contains a speaker that plays into a plastic tube that you hold in your mouth. So, the output from your 100-watt Marshall head is playing not into a 4 x 12 cabinet, but into your mouth. It really shakes your fillings. You then mouth words into a microphone while playing. It's totally bizarre, but sounds great ... kind of like a wah pedal on steroids.

How have you developed your style as a quitar player over the years?

Steve Vai: Very carefully. Paying more and more attention to melody and dynamics. But if that doesn't come with age and maturity then you must be dead.

Mike Turner: Largely by accident! I've always tried to do what sounds good to me (and serves the song) without needing to compare it to anyone else. I'm getting better at being me but it's taken quite a while to figure out who the hell that is.

Dawn Mandarino: I developed my style through watching my favourite players and learning as many songs on guitar as I could. I would usually listen to a CD and learn the song as best I could, then dig up a live performance of the band and watch how they play. You pick up a lot of great techniques this way that you can carry on to your own playing. I have recently been playing a lot more solos than I ever did before so I've been practicing scales to get my fingers moving faster! So the bottom line is, practice, practice practice!

Have you achieved your ideal on-stage rig?

Steve Vai: It's always changing according to the gig, the band and the songs I am playing but the Legacy amp that I designed with Carvin makes every day Christmas.

Mike Turner: Yes, it's huge and I can't get it into my house. It developed in response to the need for versatility and turned into something that I can get to do almost anything I can think of. It was built by Dave Freedman at Rack systems in L.A. and it's based around a Marshall JMP-1 and a VHT 2-50-2 tube power amp running in class A mode. Then there's lots of effect pedals and three multi effects rack processors, two by Lexicon (MPX-1 MPX-G2) and an old Digitech delay/harmonizer (IPS 33B).

Dawn Mandarino: I have always considered myself a Gibson through a Marshall girl myself. As soon as I could afford either, I purchased a Gibson SG-X and a Marshall JCM 2000. I absolutely love the sound and consider it my ideal stage rig right now. Perhaps my tastes may change one day and I will decide I need some crazy effects, but for the sound I'm going for now, my set-up is killer! The only thing I would love to have is more SGs or Les Paul Jr.'s to play for some variety, as I only have the one SG right now. Another Gibson is definitely next on my gear purchasing list!

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

Steve Vai: No, I give that shit away quick. I try to keep a small closet. It's all dust someday anyway.

Mike Turner: Pretty much everything ... the 'closet' is actually a basement (and some warehouse space at a backline company!) and it seems to be intent on taking over the house. Dawn Mandarino: It's definitely that black Yamaha guitar that I purchased years ago. It is very special to me because it is the guitar that I learned all my favourite songs on. I became a guitar player on that Yamaha and although I have never played it on stage, I will never get rid of it.

Who were some of your early influences and how have your influences changed now that you are a professional musician?

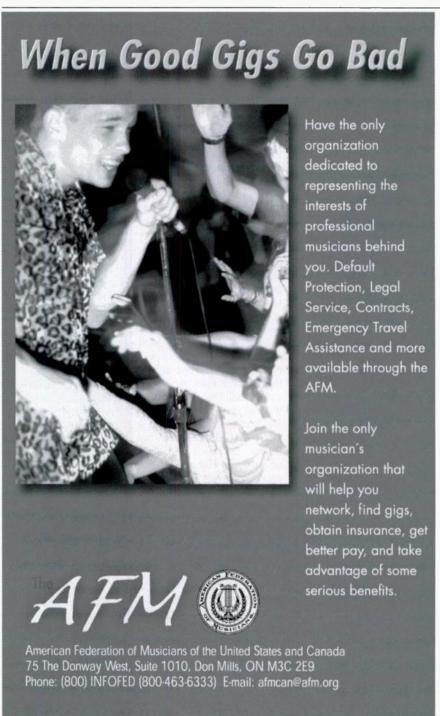
Steve Vai: I was very influenced by the great rock guitar players of the '70s like Jimmy Page, Hendrix, Brian May, Richi Blackmore etc. As I grew through the various genres and trends that have passed I usually take from them the things that push my buttons. Usually it's the grooves and some technology...

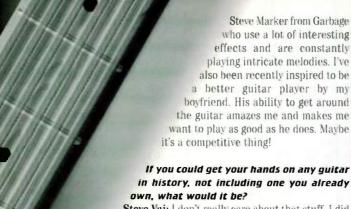
Mike Turner: Brian May and The Edge. I'm always trying to make up for the fact I'm not' as good as Brian May and not as original as The Edge!

Mark Makoway: My favourite guitarist is probably Jimmy Page. I've been into Zeppelin since I was a kid, although I think their appeal for me has changed over time. I was first attracted to Page's playing because of the

power of songs like "When the Levee Breaks", but now I find I listen to the albums more for the arrangements. I love the way Page weaves together multiple layers of guitar melody, especially in their later albums such as *Physical Graffiti*. Check out "Ten Years Gone" and "Down by the Seaside".

Dawn Mandarino: My early influences were definitely The Ramones, Veruca Salt, Rancid and Hole regarding guitar playing. Those were the bands that I learned almost every song on guitar and really inspired me to play. I think it was mainly because they all had upbeat songs that had catchy guitar solos that weren't impossible for a beginner to learn and play along to. My influences over the years haven't changed necessarily, but there have been additions! I've been paying more attention to guitarists such as Duke Erikson and





If you could get your hands on any guitar in history, not including one you already

Steve Vai: I don't really care about that stuff. I did play Brian May's guitar once. That's probably the guitar with the most mystique.

Mike Turner: A Gibson Moderne! That would be a comfortable retirement fund.

Dawn Mandarino: The Johnny Ramone signature Mosrite guitar! It's the Ventures II model that Johnny used to play and they've even made all the adjustments that Johnny made to his such as putting in the Dimarzio "Fat-Strat" pickup. The headstock is signed by Johnny and

the Mosrite logo is replaced with the Ramones logo. I must get this guitar soon!

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

Steve Vai: Johnny A

Mike Turner: During Canadian Music Week I was lucky enough to catch a set by John Mayer, and the man's chops were astounding! Always in service of a song, but he was effortless and fluid - just a joy to watch. Dawn Mandarino: When we toured with the Donna's, Donna R. really caught my eye as a great guitar player. She is the only guitar player in the band and her sound is full and powerful. I was surprised at how many rockin' solos she played and how solid her rhythm was. I was also pleasantly surprised to see that she plays through a Marshall JCM 2000 with her Gibson Les Paul. We both agreed that the Gibson/Marshall combo is the only way to go!

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

Steve Vai: Watch your fingers in the mirror when you play and make it look as easy and elegant as you can.

Mike Turner: Do what you need to in order to keep your hands healthy, warm up and stretch your hands and arms well before you play (especially if you're going to be playing a while) but most important of all, warm up your EARS! Do some interval training (vocal

Collecting Vintage Guifars

BY ED MACDONALD

Many of you reading this own at least one guitar, but there are some people out there who collect guitars, whom like you, are in love with the instrument -- maybe for a different reason. Who collects guitars? As the owner of Tundra Music/Vintage Guitars, I've sold to a true variety of people; doctors, lawyers and even Indian Chiefs. There are several classifications of collectors.

The first of this group is the Pure Collector, which can be broken down into two groups. There is the very wealthy group who will pay more for a mint guitar that looks like it was just made but was never played. And that same wealthy group will buy all original guitars from the 1950s and pay more than the perceived going rates. The demand is always there for all-original mint condition guitars. There are only a few people in the world that will pay at the top-



end of the market. Due to the events of September 11th, the dotcom blow out, and the funky economy, the US vintage market has taken a hit downward. The billionaires are working on preserving their investments and not concentrating on the vintage market. Just as we thought it might be time for a down turn in demand and prices, the Japanese are back in the market.

Although the economy in Japan is bad, the yen has gained strength and the serious burst collectors have \$125,000 to \$150,000 USD to buy the right 1959 Gibson Les Paul Standard. Demand has been otherwise slow for vintage guitars with price tags of \$5,000. Most of the action in sales in Japan has been in the \$1,000 to \$5,000 range. American-made guitars from the 1960s, 1970s, and even up to present day are being consumed by Japanese buyers at guitar shows around the world in a massive volume.

The Bargain Hunter is next - everyone wants a good deal. Understanding the whole demand on vintage guitars and what will always seem to be the crazy prices paid for them is a contradiction itself. Really, bargain hunters want to pay less than the going rate. In this market, as it has always been, it is the world of demand that determines the price not a single city or an individual store that is trying to look like a good guy by keeping the prices lower through offering less to buy them from his customers.

Right now, in Canada, having access to a good vintage guitar is a bargain in itself. Take advantage of it now, because they will all be gone soon based on current consumption. The real bargains are the guitars that you actually can acquire while being the ones that you love to play and coffee. You may have to pay a price, which is higher than the last time you saw one for sale. Unlike bread and milk, you buy vintage guitars much less often, and the increased price of guitars is reflected much like the inflation of food staples. If you are seeing the price go up 10 times from the last time you checked on the guitar of your dreams, you will find milk and bread has followed the same percentage price increase. It has been a very slow steady rise in price. We will see more dramatic climbs in 1958, 1959 and 1960 Gibson Les Paul Standards and 1958 Gibson Flying Vs. Once the guitars hit the \$100,000 USD mark, the increases quickly become \$25,000 at a throw.

With the Japanese offering between \$125,000 and \$150,000 on average, the New York City crowd will up the ante. These guitars will be \$200,000 by the end of next year. Another factor for all you folks waiting for these things to bottom out, when the Baby Boomers retire in 10 to 13 years from now, forget about the people who are spending \$100,000+ USD don't end up selling them again. They will stay in the family when dear old Rocker Dad/Collector kicks it.

Some people have called us, that have a number of kids in their family and their dad/player owned a vintage Les Paul Sunburst. The guitar is worth a lot of money, but they still won't sell it for sentimental reasons.

And now with some more categories of collectors.

Ebay Dealers desperately try looking for any guitar to sell to get

cont'd on pg.54

Guitar Links

Online Lessons/Education www.olga.net

The On-Line Guitar Archive OLGA is a library of files that shows you how to play your lavourite songs on guitar. The files come from other beterner guitar enthus assist who took the line to write down chords or tablature and send them to the archive or to the newsgroups. Resources include archived lessons, dictionaries, software and guitar construction, as well as access to an online chord dictionary, a chord generator and a guide to reading tablature. Tabs are divided into pop, rock and classical songs.

www.guitarsite.com

GuntarSite com is a comprehensive guide to goldars, history, playing techniques, massician's resources, guidar makers, tablature, software, bands, MP's and more. Offers a link to an online database leaturing more than 1,200 lab sites and resources. There are also feature pages on lamous players.

www.guitartabs.cc/home.php

Guitar Tab Universe features guitar tabs for commercial hits. The site includes artists such as Nickelback, Eric Clupton, Beatles, Inclubus, Blind, 182, etc.

www.guitar.about.com

About Guitar - contains columns, links to tab sites and software, auctions, guitar repair.

www.chordfind.com

s s... 4 res an interactive, guitar neck diagram, which visually diaplays the chords of choice. It also features a guitar search engine, links to other tah sites, top guitar sites and guitar books.

www.worldguitar.com

World Guitar – links to online lessons, diagrams, scales, riffs, solos, hardware, software, tuning resources cic.

www.wholenote.com

Whole Note The On-Line Guitar Community—ordine lessons for beginners, intermediate and advanced players. Features articles, guitar reviews, guitar discussions, tablature, auctions, playing styles, different poores, and news-

www.guitarists.net

The culturists Network is an online resource for guitar players of all ages, styles, and abilities. The site features a large collection of guitar labilities, guitar lessons, a guitar chord and scale accurator, estime guitar resources, news, discussions, and more.

www.betterguitar.com

Better Guitar - this Web site is divided into three man sections: equipment, instruction and influential planers

www.harmony-central.com

Harmony Central – information on instruction, equipment, MIDL software, newsgroups and more.

www.riffinteractive.com/expguitar /ElectricGuitarRoots l.htm

History of the Electric Guitar – featuring historic facts about the evolution of the instruments, the artists whom made them famous, the sounds they made famous and interactive guitar lessons.

www.info-internet.net/~ffaucher/ ffaucher2/guitar_history.html

Classical Guitar history – offers bistorical content on the history of the guitar (origins) and images of ancient guitars.

Vintage Guitars/Collecting

www.guitarHQ.com

Vintage Guitar Information includes feature articles, pictures, classic model information and history of Gibson, Fender, Marton, Gretsch, Epiphone, Dobro, Rickenbacker, Danetectro, Hofner, and other makes of guitars.

www.gigstreet.com

Gig Street - A Nova Scotta based vintage goitar shop. Offering instruments, which range from student model gustars to some of the world's linest and most rare. The company will ship guitars anywhere in the world.

www.gruhn.com

Grahn Guitars — A Nashville, Tennessee-based vintage collector shop.

www.collectguitars.com

Collect Guitars.com – a comprehensive listing of guitar collectors from around the world from everyday players to famous star's collections such as Jimi Hendrix. Keith Richards, Chuck Berry and many more. The site also offers links to upcoming guitar shows around the world, forums and discussion groups.

www.gbase.com

Ghase Guitar Mall – whether you're a buyer or seller, seeking vintage or new – Gbase offers a comprehensive searching database. Search guitar make, model or year from hundreds of dealers worldwide.

www.garysguitars.net/content

Gary's Classic guitars – a collection company serving profession als, collectors and investors. Vintage guitars include Fender, Gibson, Gretseh, Rickenbacker and more

www.elderly.com

Eiderly Instruments - Online stock of vintage and used assenments, focusing on guitars and banjos.

www.tundramusic.com

Tundra Music — one of Canada's largest retailers of vintage guitars, who also manage Canada's Vintage Guitar Show, held annually in June. See Guitar Events for more information.



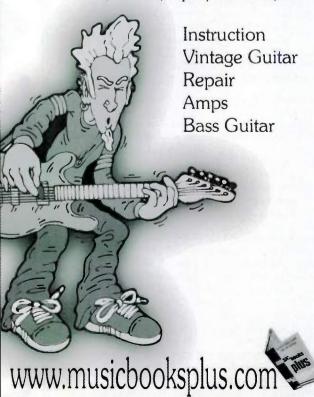






GUITAR BOOKS

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Mark Makoway: Get out of your house and jam with other musicians as often as you can, because jamming teaches you how to *listen* and *play* with other musicians. It's amazing how much you can pick up just from playing for a few hours with other players.

Dawn Mandarino: My advice is to learn as many songs as you can by your favourite bands when you are starting out. Figuring the songs out by ear and learning how your favourite artists play

> these songs is bound to make you a better guitar player. It depends on how far you want to take it. It doesn't hurt to go the technical route and learn the musical theory to determine which patterns to play over certain chords and understand why certain melodies will sound better than others. Although I did learn some theory, I found it much easier and more fun to learn to play by ear. You have the ability to hear what sounds good so when you write a song or try to come up with solos, your ear can figure it out!

> > cont'd on pg.56

Sept.7-8, 2002 San Rafael, CA (800) 450-7469, (918) 288-2222, FAX (918) 288-2888 www.texasguitarshows.com/ CaliHome.html

Open to retail music stores, vintage dealers, collectors, recording studios, wholesalers, manufacturers, artists, bands, talent managers, record labels, instructors and more.

Guitar Events

The Great American Guitar Show June 22-23, 2002, Philadelphia, PA (828) 298-2197

www.bee3vintage.com/ Phily-summer.htm Guitar exhibit and trade show.

Capitol Region Guitar Show

October 11-12, 2002, Suratoga Springs, NY (518) 581-1604 songman@capital.net, www.saratogaguitar.com New, used and vintage guitars featured.

International Guitar Seminars

June 15-21. Columbia University, New York, NY August 3-9. University of California, San Diego, CA (646) 242 4471 info@guitarseminars.com, www.guitarseminars.com Acoustic Blues and Slide Guitar Camps and classes offered.

Bulkley Valley Guitar Workshop

Aug. 19-23, 2002 Telkwa, BC (250) 846-5763 Rlloyd@bulkley.net, www.bvfms.org Summer camp experience with guitars. (Ages 16 to adult).



Mike Turner

... Collecting Vintage Guitars

that US Greenback. Well that's great for them right now, but there are loads of people doing this. Once they have exported all the guitars they can outside of Canada, how much do you think the existing guitars will be worth?

Basement Dealers run ads in local newspapers to buy guitars and sell other items. These guys are trying to make a fast buck. Beware of these guys because they have not had the experience of having owned the types of instruments they are selling. Originality can be a problem. Buyers beware!

Collector/Players – most of these guys want the best example of guitars they can get. The other half of this group will accept modified guitars if it plays and sounds great.

Studio Musician/Player — Due to the need for various sounds, this group of players wants to have a variety of guitars, including acoustics (Martin, Gibson, National) and electrics (Fender Stratocasters, Gibson Les Pauls, Gibson ES-335s). They want them in the best condition, but if they're modified or refinished it's not as critical because these are tools of the trade. The sounds and playability are what really count for these cats.

Investors – these folks are looking to pursue their capital through an appreciating asset (a collectible). If you paid \$1,000 for a 1954 Fender Stratocaster in 1979, today you'll find that it's worth \$40,000. These collectors will flip anything to make a profit with a short, medium or long-term investment plan. The investor crowd is growing with the same group that flips Rolex watches, Porsches, Antiques, Classic Art – anything that has value.

Rock Icons/Pros = Tools of the Trade

Most of the stadium rockers we have had the pleasure to serve over the last 25 years have purchased vintage guitars to use for tracking records or for their tours. Because the integrity of their performance and sound is critical, they want specific pieces. I have risen to the occasion time and time again for artists including The Rolling Stones. Eric Clapton, and Billy F. Gibbons to name a few. This has definitely been a learning experience. Since this is my life's dedication, it is great to see all levels of guitarist from beginners to stars, because we all have the same love for the guitar. So keep pickin'.

Educate Yourself

Make sure the vintage dealer you're considering purchasing a guitar from meets the following checklist. It should help you out to make sure that...

- It's a shop that specializes in vintage guitars and owns the guitars in stock.
- It's a shop that has had exposure to many of the vintage models to compare the exceptions to the norm.
- It's someone who is aware of current market conditions to offer value assessments on vintage instruments.
- It's a shop that has a second-hand dealer's licence. This
 means their stock has been checked through the police
 computer to ensure the guitar is not stolen.

The best suggestions I can make are to trust your gut when it comes to choosing the dealer you are working with. Beware of dealers that bad-mouth other dealers. They usually have done something they need to hide, are trying to make up for what they don't have in stock, or lastly, their lack of knowledge of vintage guitars.

I've seen dealers tag the name "Vintage Guitars" on their signs or advertisements when they (1) don't have any vintage guitars in stock, (2) have very little experience, and (3) are very reputable in other areas such as new guitars, but can't tell an original finish from one that isn't.

Remember it is a world market, so if your guitar is one that's in demand it will be of higher value to a buyer. On the other hand, if the guitar you are selling is as popular as an 8 track cartridge, the offers won't be coming in too fast. Price guides are good for basic information, but these are not Bibles. People that use these guides are not usually connected to the whole vintage market and its value. It takes more communication than one would expect to know the total number of 1959 Gibson Les Paul Standards that are for sale, at what price and condition and in what country against the current demand from buyers around the world. These price guides are out of whack a lot of the time because it takes up to a year to compile the sales statistics from only a selected sample of dealers. It's a very rough average. The numbers are out of date before you buy the latest edition, and additionally, trends usually change in the period of a year. cont'd on pg.56



Guitar Books, Videos

Books/Videos

The Guitarist's Chord Book by Peter Vogl

The book contains over 900 chords with photos, icons and letters to make finding chords easier.

30-Day Guitar Workout by Jody Fisher

An Exercise Plan for Guitarists. It includes daily warm-ups; lessons on rightand left-hand technique, exercises for chords, single notes, pickstyle and fingerstyle, a 30day technical development plan for all guitarists.

How to Play Guitar Electric & Acoustic, 2nd Edition by the editors of Guitar Player Magazine

Easy-to-use guidebook provides lessons for playing electric and acoustic guitar by some of the guitar world's top teachers pros like Arlen Roth, Rick Gartner, Happy Traum, and Dan Crary. Topics include: reading music, fretboard positioning, chords, strumming. bass runs, flatpicker's rhythm licks, fingerpicking, playing the blues, barre chords and their variations, techniques for practicing based on listening, and more. The companion CD contains 12 lessons in the

ing the guitar to playing the blues scale in all positions and keys.

Left-Handed Guitar: The Complete Method by Troy Steting.

A book designed specifically for learning to play left-handed.

Best of Lennon & McCartney

(acoustic guitar and bass videos) These videos teach the styles and techniques used to create the classics by two of the world's most renowned artists.

The Guitar Player Repair Guide by Dan Erline.

Everything you ever needed to know about the set-up and repair of acoustic and electric guitars and basses.

A Desktop Reference of Hip Vintage Guitar Amps by Kendrick.

Complete diagrams of all brands of vintage amps. If you are into restoration or repair, this is your book!

The Luthier's Handbook by Roger H. Siminoff.

An essential item for the instrument builder, "The Luthier's Handbook" explores the secrets and science behind

making ds in the cousting stringed instruments.

Guitarist's Guide to Theory and Harmony by Jeff Shroedl.

A basic foundation of the theory of harmony. There are worksheets that test and fortify your knowledge.

Play Rock Guitar With Keith Wuatt

Comprehensive CD-ROM on guitar theory. Explains techniques used by pros from Eric Clapton to Carlos Santana.

Fretboard Logic III Applications: Creative and Analytical by Bill Edwards

An excellent resource for the beginner or professional player. Edwards fills in all the gaps from intervals to chord progressions.

Guitar For Dummies by Mark Phillips, John Chappell, Jon Chappell

Covers the basics from practice to performance. The book takes you step-by-step through everything you need to know about guitars from buying the right axe to keeping it in tune. From learning basic chords to improvising lead solos in any style you choose, the book gives step-by-step instruction. The book also features recom-

CD with nearly 100 play-along practice tracks is included.

Electric Guitars: The Illustrated Encyclopedia, by Tony Bacon, Dave Burrluck

This book's A-to-Z format covers more than 120 makers from around the world and details their successes and failures through 1,200 unique colour, studio quality photographs.

How to Play Rock Guitar: Lethal Licks & Lessons! From the Guitar Player Chop Shop

A book and CD package presents eleven audio lessons and two full song transcriptions to help budding rock guitar players learn their instruments. Included are the basic elements of soloing, tips on rock theory, and specific references to the rock guitar styles of Hendrix and others. From wahwah secrets to chord clinics, this provides an excellent set of instructions.

Guitar Playing for Songwriters and Regular People, Too, by Gary Talley.

A tool for the singer/songwriter guitarist. For any songwriter who wants to elevate his craft. If you want to improve the chords, rhythms and melodies of his/her songs ... and if you want to become a better player

Masters of the Stratocaster with Arlen Roth

(2 tape box set) I hour each tape.

These videos are designed to give you a true overview of Strat styles. Arlen guides you through some of the more popular sounds and players of this most popular instrument. Featuring Blues, Rock and Country, styles and players such as Eric Johnson. Roume Earl, Buddy Guy, Otis Rush and others.

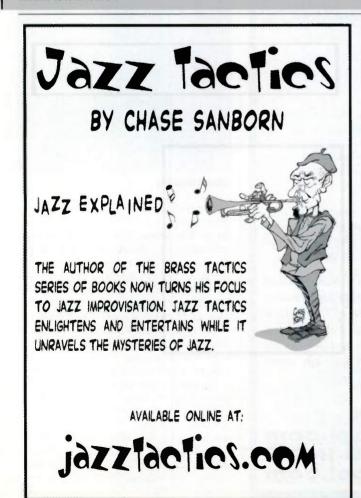
Buying Books

www.musicbooksplus.com

Music Books Plus — offers an online catalogue of music books. Features hundreds of guitar books in categories: Guitars of the past and present, customization and repair, bass technique, amps and guitar and bass videos.

www.guitarbooks.com

Guitar Books.com – Web site that features online a listing of guitar books categorized by genre.







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

Steve Vai: Anything with a G-string.

Mike Turner: I use a Gibson Les Paul bass for my demo work and I have an old zither that I've never been able to get to stay in tune! Any instrument lets me develop my harmonic knowledge. The notes always relate in the same way, you just need to see the picture of music

Collecting Vintage Guitars

Make sure you research everything thoroughly before making a decision. Try talking to a vintage guitar dealer and the differences should be quite obvious. They take the time to inform the buyer about what they're looking into. They usually have a good grasp on market prices and availability, and they can help you avoid the Ebay seller.

Ed McDonald is owner of Tundra Music and organizer of Canada's Vintage Guitar Show.

Dawn Mandarino

without it always being coloured by the instrument you play.

Dawn Mandarino: Not so much stringed instruments, but I found that my knowledge of the piano really helped my understanding of the guitar. Having a basic knowledge of musical theory, which for me started on piano, helped me figure out songs on the guitar faster and aided in writing songs. Even if you don't feel it will benefit your understanding of the guitar in particular, it's always a good idea to try new instruments. It just gives you more tools to use for writing and performing your songs. It is a wonderful feeling to be able to create your own demos in your bedroom and have played every instrument yourself. It also gives you the ability to throw different sounds into your songs to create interesting vibes. I love playing the saxophone and fiddling around with sounds on my synthesizer when writing songs at home. You never know what the outcome will be!

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Photo Inha Populawel

childhood dreams reinvention 'groovy foreheads'

Part I

What follows is part one of CM's series on Tom Wilson's unique and enduring writing style, as well as a peek inside the head of one of Canada's most notorious songwriters. A word of caution to our more sensitive readers, the following article contains language that your mother may not approve of you reading.

Canadian Musician: With over two decades in the industry, what put you on this road? Tom Wilson: I never wanted to do anything else. I thought I had this revelation when I was four or five years old and I saw the Beatles on TV that I wanted to be a musician. Then I found out that every other idiot who was a friend of mine also had the same revelation when they saw the Beatles on TV. You know I was born a musician because after seeing the Beatles I used to have dreams that the Beatles would come over to my house and we'd play songs in my living room and my little next door neighbour Sherry Peltington who I loved would come over and really love me because I was in a band with the Beatles. I'm not bullshitting you at all. I've never told anyone this but it's absolutely true. This fantasy of picking up chicks and playing music has always been with me.

CM: Do you think that being versatile, or at least responsive to what is out there and what your fans are looking for has helped you along the way?

TW: I don't really know what they're looking for. I know when they really love something and my fans are pretty open and they let me know when they don't like what I'm doing, you know. So I don't try to use them as a barometer because I'm always trying to expand my audience and if people like half of what I do, listen to me now, you know, there is an audience out there for that half. The stuff that they don't like the other half of,

there is an audience out there for that. Really I gauge what I do creatively and what I record to looking for listenership. It's one thing to have an audience, it's one thing to have a hit record and have a record shoved down people's throats, but like I say it becomes really boring really fast, not only for the people listening, but for the artist performing it. Do you think the Barenaked Ladies want to sing "If I Had A Million Dollars" again?

CM: Not at all.

TW: It's only 'cause they get a fucking million dollars every time they sing it that they're singing it. I'm sure that nobody really wants to hear that song again and nobody really wants to be singing that song again, but that's the trap of this industry. I feel free, I feel politically free and I feel creatively free from this industry and it's a good way to feel. So I make my decisions on rounding up listeners. That's why I did Blackie and the Rodeo Kings, well not originally why I did Blackie and the Rodeo Kings, but why Blackie and the Rodeo Kings had such an influence on what I'm doing now. I found people that were really interested in music and didn't buy into hype and didn't worry if I had trousers on and if I had a groovy forehead and the right haircut. They're really interested in music and looking for those people and finding those people is a real reward I think for an artist – to find people who are really interested in your music and not worried if you've put on 40 pounds or if you've grown a moustache or not.

CM: Do you have any advice for young musicians getting into the industry on how to stick to their guns and do what they want and not cave into industry pressure?

TW: I think we all have to cave in – there's compromise in everything that you do, so everything that I'm saying here, there is some degree of compromise dealing with

business, I mean it is the music business. There are two sides and sometimes they are unequal and sometimes they are unfair. It's kind of like when people say, 'Why did you pick that last single for the radio?' Well I didn't, 'Well why didn't you?' Because I wrote all the songs on the record. Who cares, you know. Who cares what the single is? I've had singles that have done hugely well all over the world and I've done singles that have done nothing and it doesn't matter, I wrote them all. I'm responsible for them, let it rip, man. If I wanted to be a businessman, I would've been a businessman. I want to be a musician and unfortunately I have to deal with business and that's what I would tell young people is to enjoy what you are doing, be true to your craft, but don't try to be too swayed by the industry. And that's the problem with young artists, they are so swayed by whatever the last Creed record was or whatever the last Tragically Hip record was or whatever Our Lady Peace did or whatever Trent Reznor's doing. Don't be influenced by that, it's already old news. If you're listening to it, if you're buying it in the record store, it's already old news as far as creativity goes. Try to do something new.

Tom Wilson, best known for fronting the rock band Junkhouse, has won numerous accolades including three Junos during his iconic career in the Canadian music industry. The first album in



with Tom Wilson

gital audio kick ass kick 'n' bass

I am likely to earn myself some grief here, but I gotta say that my preferred approach to mixing drums and bass, the foundation of a groovy track, is not exactly old school. Of course, I have an admiration for a really well played unedited acoustic track (in the old days these were sometimes played by bands - use a dictionary here if needed). As an engineer and listener however, not only do I have an appreciation for an impossibly well played track, but there is something I love about the pureness of tone and placement that can only be achieved through artificial means. So in a complete dismissal of all audio purists, here is a great technique to tighten up that big bad bottom!

I often like to shoot for "aural fantasy," which strangely makes me think of the covers of those pseudo-soft-porn men's periodicals popping up in the grocery store these days. We all know that the scantily clad women gracing the covers of these magazines have been airbrushed, but how many of us can actually see the airbrushing? If you can, do you look at the airbrushing, or do you look at the bronze beauty? This whole concept is somewhat analogous to the effect that moving time can achieve with the rhythm section of a recording. The technique of nudging notes left or right I like to lovingly refer to as "turd-polishing."

Like building a house, you need to start with a solid foundation - the kick drum and bass. Working with just these two tracks, zoom in tight so that you can easily see the waveforms. I like to cut each bass note and place it just behind the transient of the kick (a well-played track means much less cutting and moving of course). This allows the transient and upper harmonics of the kick's attack to come punching through your speakers before the bass note starts to ring.

If the bass guitar precedes a kick, the punch in the track is lost.

In the mix, you might not hear that the bass is ahead of the kick, but this beat will noticeably lack the punch of a bass note sitting behind the kick transient. Conversely, if the bass note is too late, the attack becomes too long to be punchy or becomes a separate note. A little experimentation here is good, as this can sometimes be a nice effect, giving the track a relaxed quality.

The real magic happens when the two instruments blend to become a single punchy low-end transient that transforms from a kick into a thick fat bass note. If you are a real stickler for "perfection" and have LOTS of time on your hands, there is something to be said for zooming in really tight on your kick and bass waveforms and making sure the transients of both instruments are "in phase." I strongly recommend finding a niece or nephew that you can trust and bribe with ice cream to do this tedious task ... if they mess up even one note: "NO ice cream for YOU!"

In attempting to phase align the two tracks, you are not likely to get all the peaks and valleys to line up because the bass wave lengths are going to vary with frequency. The important ones to line up are the early ones where the amplitude is highest. The science here lies in the fact that these waveforms represent the voltage output from your digital to analog converters. If you prefer a more "physical model," these waves symbolize the direction your speakers are going to be pushed (the flat line in the centre being the zero crossing where the speaker sits at rest). On a vast number of systems these frequencies are going to be played by a mono subwoofer. As the subwoofer can only go one direction at one time, if the bass and kick waves are in phase (pushing in the same direction) the mix is going be much punchier than that of a mix with a bass and kick that are out of phase. Unfortunately, this magical fix is not going to save bad tone and sloppy playing.

In closing, I would like to point out to the percussive purists (drummers) that I didn't even mention lining the kick drum up with the click track before going on to align the bass. Only an engineer that believes the covers of Maxim and Stuff are works of art would do such a thing! Hmmmmm...

> Producer/Engineer Alec Watson recently achieved success at the defense of his stalking charge in pleading: "It was the only way I could tell what had been airbrushed!" Pamela Anderson declined comment.



meters first headphones second

ne thing that can happen as we get into a daily routine on the road is that our safety awareness tends to diminish as each day passes without an injury. It's easy to blast our ears with too much level, either through the main speakers or our headphones, and we should always be aware that the potential is there to do damage. One way to give our ears a good thumping is during a line check when we have our headphones on. When we do a one-off we generally start off with a zeroed board and all gain settings must be set from scratch. This being the case, we are generally more careful of overcooked input levels coming to the board because we haven't heard the instrument through the rig in use before.

Whenever this is the situation, be sure to look at the input meter on your console, and set the input gain to a realistic setting before you reach for the headphones to listen to what's coming in. If you put your headphones on first, and then carelessly cue up the instrument without setting the gain first, you can give yourself a real blast. This danger does not surface as much when you are checking a band's inputs for the first time, because we are generally more aware that the potential problem exists. Where we get caught with this is during the day-to-day monotony of a touring show. We just assume that everything is the same as it was the show before and we go along cueing up channels in our headphones during the line check. Now I will admit I've not been burned too many times with this, as things do tend to remain unchanged from show to show, but you never know when someone may have bumped a knob on your mixer when it was being set up, or a 20dB pad may have been punched out by accident. This happened recently on an overhead cymbal channel. I cued it up with the pad out, and I think you can imagine how pleasant that was (ouch!). The good thing was I had it cued up in my console monitors only so I didn't get a direct

shot to the eardrums. With these precautions in mind, be aware that things can change, and a good shot to your ears can cause permanent damage. Try to remember to look at the input meter or PFL (Pre Fader Listen) first, and put your headphones on second. I also like to make a habit of turning the headphone/PFL level down to zero after listening in to protect myself next time around. Your ears are your gig, so protect them!

I Can Only Listen To One Of You At A Time

Whenever you cue something up in the headphones to give it a better listen, make sure you know what you're listening to. You need to listen to one thing at a time, so be certain that you only have the thing you are intending to listen to cued up by itself. This may seem a little elementary, but you would be surprised (and you could probably tell a horror story or two yourself) by the confusing problems that can arise from not being careful. A good example of this is when you are doing a line check and you cue up the bass guitar only to find there is a buzz on that channel. Some sound guys like to move on and come back to buzz problems later, after you have finished the general task of making sure you have all your lines. If you forget to un-solo the bass guitar channel and then cue up a keyboard channel, followed by the vocal channel, you may fully believe that every channel you're listening to is buzzing.

Now, this may seem like something so stupid that you would never do it. I would, however, have to raise my hand as guilty several times in my career for doing this exact thing. A more common mistake that occurs (and much less easy to catch) is cueing up a tom mic or an overhead cymbal mic and forgetting to un-cue it. You then listen to a vocal or kick drum mic and hear a lot of ambience or ringing (in the case of

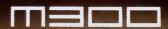
a tom mic that's left cued up), and you think that the vocal or kick drum is the thing that sounds strange. A lot of consoles have addressed this problem by having a light that indicates when you have a PFL engaged, which lets you know you have left something cued up. This usually happens when you are moving quickly in the heat of battle and you forget to un-solo something. Then, if you don't cue up the next thing in the headphones for a long while, you forget to disengage the last thing you had cued up. This may seem like a fairly unimportant little bit of information, but if you develop a bad habit of doing this, I can guarantee it will jump up and grab you somewhere down the road.

This article is 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.musichooksplus.com.



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got song, will travel

A Short Summary On How To Make It As A Songwriter In The Music Business

Introduction

I am approached on a regular basis by aspiring songwriters searching to start or accelerate their songwriting career. Here is a summary of the advice I usually give to the aspiring songwriter.

1. Write It, They Will Come

A good manager, attorney or music publisher can assist you in your quest to build a career as a songwriter; however, most of these individuals will not be interested in assisting you immediately if you have not already made some *significant* steps on your own. The most significant "step" is securing song placement with major label recording artists.

Many writers are focused on securing a music publisher's interest. Music publishers will occasionally work with young, inexperienced writers; however, you will increase your worth and attractiveness significantly if you show an ability to make their job easy. Music publishers work at helping songwriters secure song placement with major label recording artists but, in my experience, it is often the songwriter that must bear the largest responsibility to secure cuts with recording artists. Do you have what it takes to do this?

Most songwriters should not expect to secure song placement with major label recording artists right out of the gate. You should be prepared to start with smaller steps to get to that ultimate goal. Some of these smaller steps are outlined below.

2. Genre Focus/Artist Focus

Many rock/alternative recording artists are self-contained groups. For example, The Tea Party and Pearl Jam write all of their own material and do not typically use outside writers. Seek out those artists who regularly use material from outside writers. Occasionally rock/alternative groups will use outside writers but songwriters often find more luck in the Pop, R&B and Country genres. If you look at the writer credit information on these types of albums you will notice that many outside writers are regularly used.

3. Produce Too

Songwriters who also produce are more apt to find themselves in co-writing scenarios. Artists are often looking to find a co-writer and producer as opposed to just one or the other. If you are weak as a producer, refine that talent. If you are a producer with minimal writing skills, focus on improving on your songwriting. Glen Ballard, Babyface, Timbaland, Desmond Child are all successful producer/writers that provide "one stop shopping" for artists looking for production and writing skills under one roof.

One producer/writer I work with, Justin Gray, attracts a wide variety of work because of his combination of writing and producing skills. The two skills work hand in hand together.

4. Artist Development

You will find it difficult to get your music to Celine Dion or Deborah Cox. Many successful writers get their foot in the door by successfully developing an unknown artist. Go out to clubs, talent shows and keep your ear to the ground. There are many talented, undeveloped artists who are looking for a producer/writer to help develop their artistry and they are finding it difficult to get to Glen Ballard or Babyface.

The songwriter/production team of Track and Field (Gerald Eaton and Brian West) increased their profile significantly following their work with a formerly undeveloped writer/artist: Nelly Furtado.

5. Networking

Once you have finalized master recordings that demonstrate your abilities you should be prepared to "pound the pavement" and "press the flesh" to start meeting record company representatives, artist managers, artists, publishing company representatives, other writers, other producers and music attorneys. Subscribe to this magazine; contact the Songwriter's Association of Canada (1-800-215-4814); and attend various music industry seminars and conferences such as New Music West (Vancouver); Canadian Music Week (Toronto) or North by North-

east (Toronto). No one will "discover" you if you stay at home.

6. Follow Up In A Professional Manner

Your music should do the talking but a little politicking never hurt. Be polite when approaching industry types and follow up with them at a reasonable juncture. Persistence and perseverance are admirable qualities but if people are not calling you back, or if you are getting negative feedback about your songs, you probably have to go back to the drawing board and work on new material.

Conclusions

This country offers many opportunities for the aspiring songwriter and this country has produced some of the world's best. Even the best songwriters endured a difficult road to get to where they are. Take it one step at a time.

Chris Taylor is a music lawyer with the law firm of Sanderson Taylor and works with Sum 41, Nelly Furtado and Sarah Harmer among others. Find him online at www.sandersontaylor.com.



by Chris Taylor, B.A., LL.B.



1991

- ☐ January/February Alias, Sneaky James, Bob's Your Uncle, Making Your Own Video, Music Education
- ☐ March/April The Tragically Hip, Barney Bentall, Keyboards, Spotlight on Vancouver ☐ May/June - Neil Young: The Power And The Glory, Annihilator, Bootsauce, Home Recording
- □ July/August Sue Medley, Roch Voisine, Wild T & The Spirit, Vintage Guitar Collecting, Canadian Guitarists

1992

- May/June Rik Emmett, Sass Jordan, Spirit Of The West, Guitar And Bass Spotlight September/October - Bryan Adams, Prairie Oyster, Bourne & MacLeod, Focus on Live Sound
- □ November/December Jeff Healey Band, Sloan, Leslie Spit Trio, Future Beat

- ☐ May/June Pure, Guitarmania, Montreal Jazz, The Pursuit Of Happiness
- ☐ September/October Home Recording, Holly Cole Trio, Cassandra Vasik, The Boomers November/December - Bruce Cockburn, Doughboys, Chartie Major, Focus on Percussion

- January/February Rush, Careers in Music, Joan Kennedy, I Mother Earth
- March/April 15th Anniversary Issue, 15 Years of Great Music
- ☐ May/June West Coast Music, Guitar Mania, Loreena McKennitt, Maestro Fresh-Wes
- ☐ July/August Barenaked Ladies, The Celine Dion Band, Ben Mink, Focus on Bass
- ☐ September/October Creative Recording, Rheostatics, The Musician's Guide to Nashville, Industrial Music

1995

- ☐ March/April How To Make & Sell Your Own Record, Sebastian Bach, Susan Aglukark, The Waltons
- ☐ May/June 54 40, The Tea Party, Odds, Guitarmania
- ☐ July/August The Care &: Feeding of Your Manager, Devin Townshend, Bourbon Tabernacle Choir, Music Software Roundup
- September/October Home Recording, Tom Cochrane, Barney Bentall, Alanis Morrissette, Canadian Blues
- ☐ November/December Jane Siberry, Alannah Myles, Bass is Bass, Drum Explosion '95

- January/February Junkhouse, Ashley MacIsaac, Alex Lifeson, Music Education
- March/April Blue Rodeo, Cowboy Junkies, Jazz in Canada, Bass Solos '96 May/June - Alanis Morissette, The Sattalites, Megan Metcalfe, Focus On Guitar
- 🗅 September/October Moist, Sloan, AMPS De-Mystified!, Tom Wilson, Colin Linden,
- Stephen Fearing, Salute Willie P. Bennett □ November/December - Rush, I Mother Earth, Crash Test Dummies, World Percussion

- ☐ January/February The Tragically Hip, Odds, Dalbello, Hayden on Songwriting, Music Education
- **Duly/August Daniel Lanois, k.d. lang, Big Sugar, Producing & Marketing Your Own Record
- □ November/December Loreena McKennitt, Jann Arden, Econoline Crush, Percussion

1998

- ☐ January/February Crashing The Border, Terri Clark, the gandharvas, Music Education
- ☐ March/April The Killjoys, Shania Twain, Songwriting, Recording Studio Guide
- May/June Keeping Your Band Together, Wide Mouth Mason, Holly McNarland, The **Future of Guitar**
- □ July/August How To Survive A Tour, Sloan, The Wild Strawberries, How To Break Into Nashville
- ☐ September/October 54 40, The Rankins, How To Get Your Music To The Right People, Live Sound - Everything You Need To Know
- ☐ November/December Alanis Morissette, Julian Austin, Building Your Team, Percussion

1999

- ☐ January/February The Tragically Hip, BTK, Media 101, Music Education
- ☐ March/April 20th Anniversary Issue
- ☐ May/June Wide Mouth Mason, Sky, Kim Stockwood, Guitar '99
- ☐ July/August I Mother Earth, Amanda Marshall, Open Mike's House Band, Software Review
- September/October Cirque du Soleil, Moist, Jim Witter, The Realities of Home Recording
- □ November/December Our Lady Peace, Scratching Post, Renee Rosnes, Focus on Percussion '99

2000

- January/February Matthew Good Band, Chantal Kreviazuk, Rascalz, Music Education
 - ☐ March/April Jane Siberry, See Spot Run, Finger Eleven, Recording Studio Guide
- May/June Headstones, Damhnait Doyle, Limblifter, Guitar Summit 2000
- **D July/August Wide Mouth Mason, Danko Jones, Natalie MacMaster, Software Review
- ☐ September/October Geddy Lee, Lara Fabian, Nickelback, Bass 2000
- □ November/December Songwriting, treble charger, Kittie, Percussion Advice from the Pros

January/February - Our Lady Peace, gob, Nelly Furtado, Music Education

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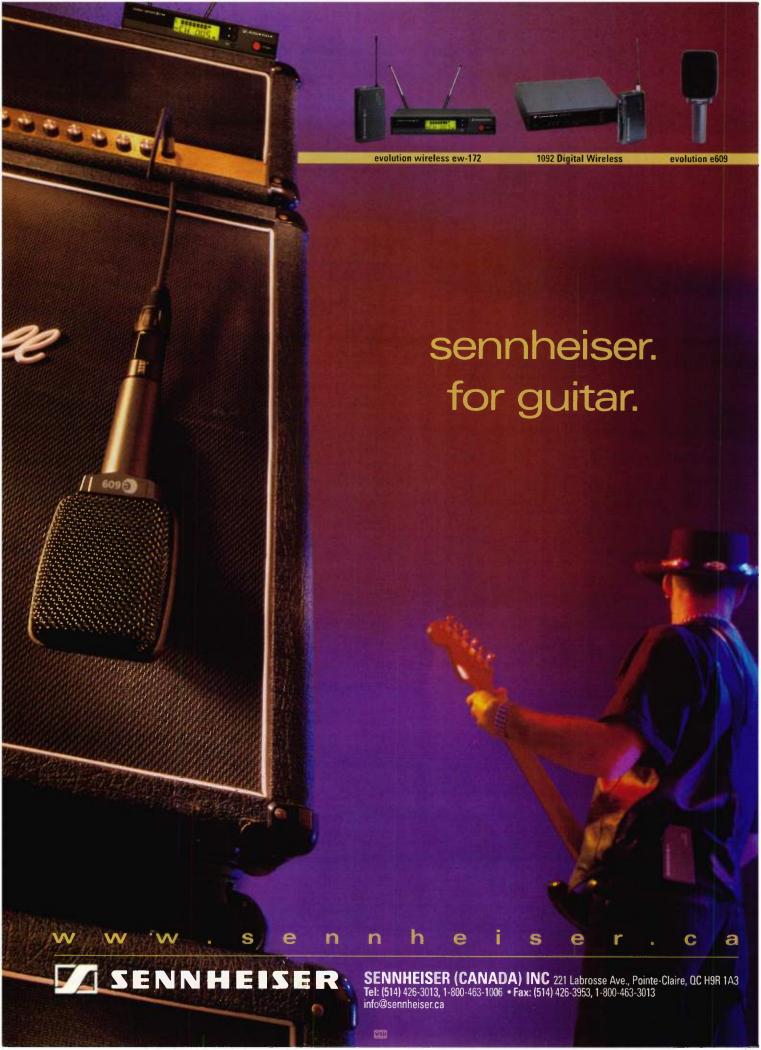
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The newest edition to Yamaha's Compass line of guitars has been introduced. The CPX15AD (Art Decor) Limited Edition acoustic/electric quitar combines performance, sound and a signature hand-made design.

The CPX15AD guitar is crafted with natural materials which include Abalone, Mother of Pearl and Turquoise. The instrument's construction includes a solid Spruce top over Rosewood back and sides, a Mahogany neck with an Ebony fingerboard and an Ebony bridge. Gold hardware and tasteful inlays highlight the guitar's clear natural finish. Its comfortable body shape allows easy access to the neck and a sophisticated piezo/microphone electronics system (with blender preamp) captures the guitar's natural tone.

At home in the bedroom, on stage, in a studio or even in the collector's display case, the Compass CPX15AD Art Decor styling, captures eyes and ears alike. Each of the 300 limited edition quitars comes with a professional hardshell case and a certifi-

cate of authenticity.

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.



atin Percussion introduces new World Beat Tunable Frame Drums. Suit able for a wide range of activities and musical

styles, frame drums continue to grow in popularity as culturally significant instruments that are accepted tools for education, recreational and wellness activities.

LP's World Beat Tunable Frame Drums come in sets of three in 8", 10" and 12" sizes. The drums are constructed of a strong, lightweight wooden frame with a generous thumbhole. The plastic heads are weather-resistant, fully tunable and single-headed so that they can nestle into each other for easy transport. Each drum set comes complete with a tuning key, appropriate beaters and an handy canvas carrying bag. World Beat Drums are suitable for both novice and advanced players

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

sometime tuesday morning

If originality still counts for something, and if musicians who take risks deserve to be heard, then Johnny A. is about to have his day. First single 'Oh Yeah' reached #1 at radio stations in Boston, San Francisco, Philadelphia, Portland, etc. Watch for Johnny A. concerts in July.





PIERRE BENSUSAN

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Intuite

Intuite was chosen as Album of the Year by Guitarist Magazine UK and CD of the Week by Journal de Montreal. Canadian tour takes place in July.

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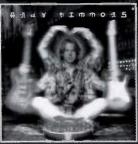
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mmitiations of high-end guitars has long been a business for many manufacturers, now Ernie Ball is turning the tables. Offshore OLP (Officially Licensed Product) models are now available for the Ernie Ball MusicMan Axis, Stingray Bass and Stingray 5.

All OLP models are officially licensed by Ernie Ball and conform to approved detail specs by the company. The MM1 Guitar, which closely resembles EB's Axis model, features Basswood body construction with a Maple neck and fingerboard, plus two direct-mount humbuckers, a volume knob and three-way switch and a non-locking tremolo bridge.

The MM2 4-string bass, designed after the Stingray Bass, features a Basswood body for all solid colour models, and an Elm body for the natural finish model. The instrument offers chrome hardware, with open gear machine heads, as well as a MusicMan-style 4-string pickup. The MM2 5string, which mimics the EB Stingray 5, offers many of the same features as the MM2 4-string, with additional support in the bridge and 5-string pickups instead of four. Both basses contain a Maple neck and fingerboard.

For more information, contact: MOL Marketing Solutions, 1425 Benvenuto Ave., Brentwood Bay, BC V8M 1J5 (800) 992-7845, FAX (800) 992-0015. info@molmarketing.net, www.molmarketing.net.





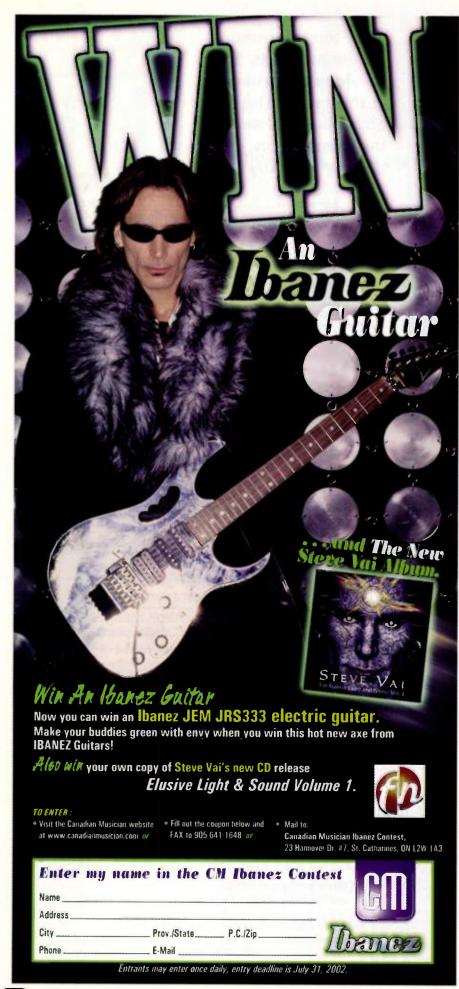
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Burns USA has recently released the Official Brian May Signature Guitar featuring nearly every feature of the original Brian May "Red Special."

Featuring three Burns
Tri-Sonic pickups wired
in series, handmade to the
original design. With 21 combinations of pickup switching,

recreating that classic style made famous by Queen and Brian May. Some additional features of the guitar are a fully accessible 24-fret neck, a comfortable whammy bar, auto-locking Grover tuners and a bi-directional truss rod.

For more information, contact: ADI, 1275 Newton, Unit 6, Boucherville, PQ J4B 5H2 (450) 449-8177, FAX (450) 449-8180, info@adi-online.net, www.adi-online.net.

The Fort EPP Guitar Case

The Godin Guitar Company has recently released a radical new concept in guitar cases that are designed to withstand the toughest abuse while protecting the guitar safely inside.

The Fort EPP guitar case is an instrument case made from Neopolen P expanded polypropylebe (EPP). Simply put, this material is extremely durable and has been used in automo-

tive applications like bumper cores, dashboards, and steering wheels, which require impact energy management. The case is lightweight (only 2 ½ lbs., ½ lbs. more than a standard vinyl gig bag), resilient and resistant to heat, cold and moisture. The Fort EPP goes beyond basic water resistance and provides heat resistance up to 165° F (75° C). The case is also resistant to most common chemicals and solvents.

For more information, contact: Fort Cases, 19420 Clark-Graham Ave., Baie D'Urfe, PQ H9X 3R8 (514) 457-7977, FAX (514) 457-5774.



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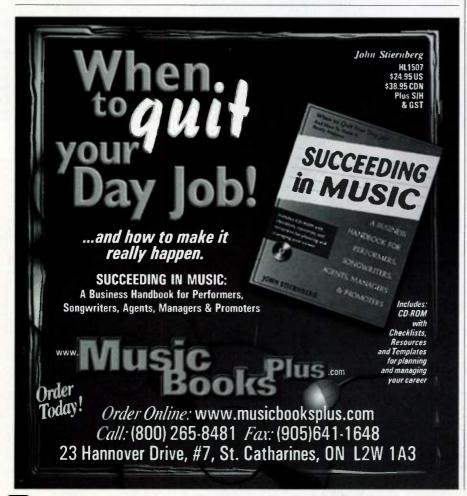
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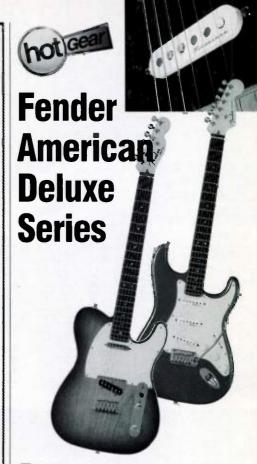
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Bass Drums

Keyboard







Pender Guitars recently introduced the American Deluxe series of electric guitars revisiting some of the finer features of the Stratocaster and Telecaster models.

The American Deluxe Stratocaster 010-1000 is the ultimate in high performance and handles beautifully as it is rigid, lean and agile. Features include three Fender Vintage-Noiseless pickups with hot bridge for extra punch and sustain, polished chrome, locking machine heads for keeping the guitar in tune, locking pivot tremolo with polished steel saddles, highly detailed fret and nut work, Abalone dot inlays, and aged plastic parts. The contoured, solid Alder and Ash body comes in both Candy Tangerine and Teal Green transparent colours. The left-handed version of this guitar is the American Deluxe Stratocaster 010-0122 and comes in Aged Cherry Sunburst.

The American Deluxe Fat Strat 010-1100 contains all the refined features found on the American Deluxe Strat, but has more beefy tone thanks to a Fender DH-1 humbucker and an LSR Roller Nut. The two noiseless pickups in the neck and bridge position are wound extra hot for proper balance with the humbucker. The guitars are available in Aged Cherry Sunburst and 3-color Sunburst. There is also a version of the Fat Strat complete with Fender Locking Tremolo 010-1192, available in chrome red.

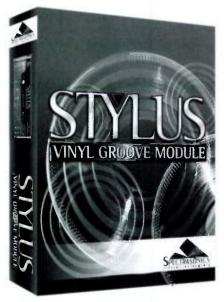
The American Deluxe Telecaster 010-4600 includes two Fender Vintage-Noiseless Tele pickups. A Bi-Flex truss rod plus Micro Tilt neck adjustment allows for players to fine-tune their playing style. The Telecaster is available in bound-top premium Alder or Ash body and contoured back in Aged Cherry Sunburst, White Blonde or Candy Tangerine.

For more information, contact: Fender Musical Instruments, 8860 E. Chaparral Rd., #100, Scottsdale, AZ 85250 (480) 596-9690, FAX (480) 596-1386, www.fender.com.



Stylus Virtual Groove Module

pectrasonics, developer of sampled sound libraries, has introduced a new software plugin instrument. Stylus Virtual Groove Module melds a massive core library that contains thousands of groove elements, loops and samples, with a powerful user interface for creating original grooves.



The nearly 3 GB library was created by awardwinning producer Eric Persing and features over 700 new breakbeat remix loops covering a wide variety of genres. R&B, 2-Step, Trip-Hop, Chemical, Epic House, UK Garage, Underground Hip-Hop, Acid Jazz and many other loops are some of the accessible styles.

Original grooves can be created from scratch with instant access to a drum sample library with thousands of samples. Groove Menus allow for real-time jamming at any tempo. Over a thousand turntable tricks, skips, stops, beat-juggling and scratch FX samples are also included, as well as a section of hi-fi, live percussion loops, including congas, bongos, djembes, shakers, tambourines, etc.

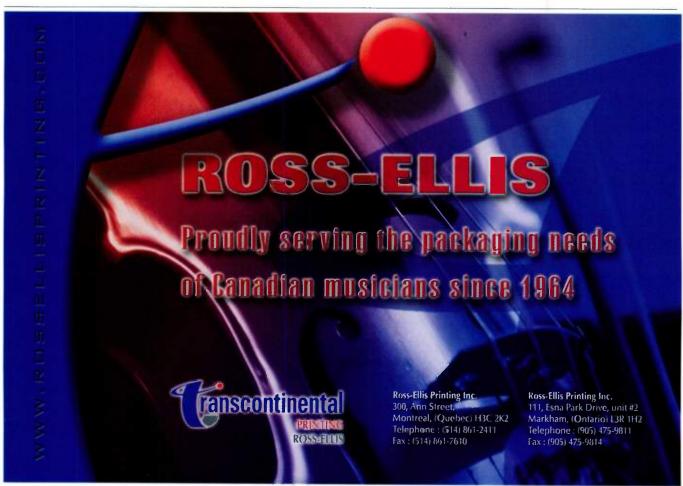
Every loop on Stylus is presented in Groove Control activated versions, which provide independ-

ent control over a groove's tempo, pitch, feel and pattern. Stylus adds a new level because of its interface plug-in capabilities, which allow the user to tweak the mix and tune individual sounds, such as a snare hit within a loop. This Zone editing feature allows each sample its own envelopes and filter settings. A user can select the samples to modify pitch, filter and amplitude.

Stylus is powered by custom 32-bit UVI engine and has cross platform and plug-in capability allowing it to be hosted in audio programs like Logic, Cubase VST, Digital Performer, Nuendo and ProTools.

For more information, contact: Spectrasonics, PO Box 7336, Burbank, CA 91510 (818) 955-8481, FAX (818) 955-8613, info@spectrasonics. net, www.spectrasonics.net.

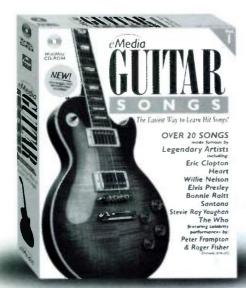




eMedia Guitar Songs 2.0

Media Corporation has recently announced the newest release to their instructional CD-ROM guitar lessons. *Guitar Songs* is an interactive, play-along instructional software package that will teach aspiring guitarists and bassists to play over 20 songs in a variety of styles made famous by legendary artists. Songs are featured by artists such as Eric Clapton, Melissa Etheridge, Heart, Willie Nelson, Bonnie Raitt, Santana, Talking Heads, Stevie Ray Vaughan, The Who and many more.

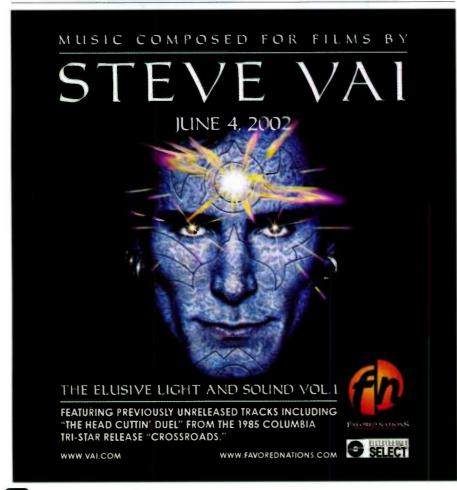
This new version now has a variable-speed MIDI track for slowing down the music and separate audio tracks including no-guitar, guitar-only and bass-only. You also have the option to jam with the rhythm section only or the entire band. Each song contains full lead and rhythm parts.

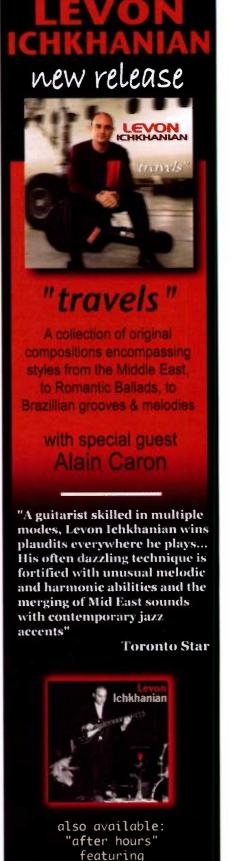


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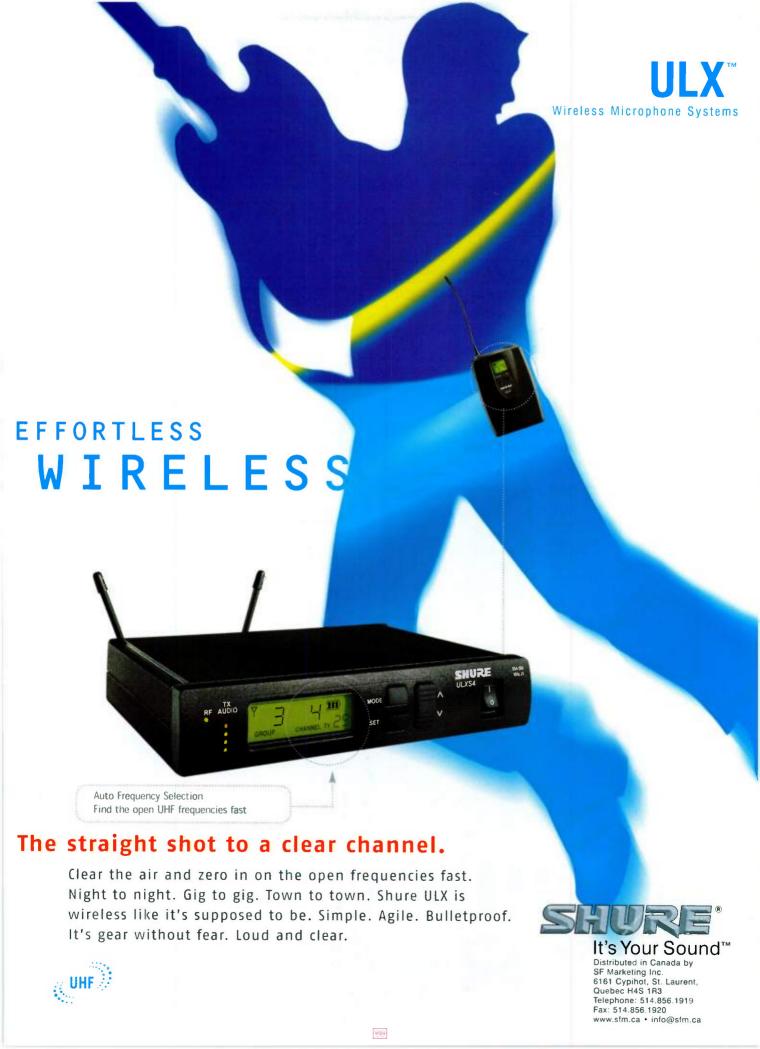




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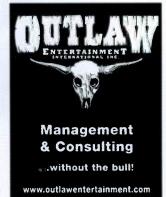
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by Jim Kelly

Formed in 1997, this Toronto-based alt-country band consists of Jay Clark Reid on lead vocals and guitar. Bobby Spencer on bass/vocals, Ian Philp on guitar/vocals, Kenny Yoshioka on harmonica and Joe lannuzzi on drums. The group has been making a name for themselves around the Toronto bar scene and they've just recently released their first full-length CD Grenville County Blues. With feisty acoustic strumming, cranky lead riffs. weepy slide and steel quitar and bluesy harmonica to give it that southern-fried sound, these boys tie together strands of rebel country-rock from many sources, threads from Gram Parsons, patches from the Stones' most country-ish moments on Sticky Fingers and Exile On Main Street and wiffs of Waylon and Willie tearin' up the back roads. According to chief songwriter Jay Clark Reid, the album was actually conceived on back roads and byways. "The car on [the cover of] the record is my car. My girlfriend and I drive around Ontario incessantly. This record's kind of a concept record, [seen] through the eyes of the Great Lakes area, through the eyes of history. It's sort of a travelogue." And in the fine tradition of the traveloque, these songs take you there, and make you glad you went. Check out the band's Web page for some MP3 samples. If they continue the way they're going, it won't be long before the rest of the alt-country crowd will be trying to keep up with Jay Clark & The Jones.





Here's yet another Ottawa songcrafter to keep an eye on. Janice Hall is a 28-yearold singer-songwriter who's well known around our nation's capital, and now she's campaigning for national exposure with the release of her first full-length CD, Collector's Item. She gets my vote. Produced by Dave Draves (Julie Doiron, The Wooden Stars), the album is a superb collection of endearing songwriting, charming singing and ear-catching pop-rock arrangements, with help from her excellent backing band The Recoilers. Hall's singing style brings to mind shades of Liz Phair, with its mix of directness and seeming off-handedness. The first single, "95", derives its title from the long bus route that bisects Ottawa, and it highlights Hall's ability as a songwriter to uncover nuggets of insight in our most mundane experiences, from musings on the lives of the people on the bus, encounters with meter maids ("Collector"), or our struggles to get through the weariness that can afflict everyday life ("Cold Coming On"). "I've taken to looking around me for inspiration, more than trying to cover huge emotional themes. Hall says of her songwriting evolution. "I just find it easier to attach something to an experience I've had, even if it's something as mundane as missing a bus," she says with a laugh. "Everybody can relate to those kinds of things." Hall hopes to do some more extensive touring this summer, spreading the word while also trying to get her songs to radio. Don't miss the bus on this one

The other day I overheard a kid ask her parents: "What did people do before they had 'dance music'?" Okay, that didn't actually happen, but it's an easy, if perhaps vaguely unethical way for me to introduce the following idea: namely, THIS IS DANCE MUSIC! Cajun music is roll-up-the-rug-grab-a-partner-and-forget-your-troubles dance music. And nobody north of the 49th does it better than Swamperella. The Toronto band consists of Soozi Schlanger (vocal and lead fiddle). Conny Nowé (guitar and vocals), Peter Jellard (vocals, accordion and fiddle) and Rachel Melas (bass). They play traditional and contemporary Cajun music, but they don't necessarily consider themselves a Cajun band. "We try and do it as authentically as possible," says Schlanger. "We try our best because that's the music we all fell in love with. Who are we to change it? It's somebody else's culture and somebody else's music and you want to honour it." They listen to the old-time records for inspiration, check lyric books for proper pronunciation and try to get everything sounding just right. But along the way they end up doing more than honouring the music - they bring it forward and add their own spices to the recipe. "We were following the tradition as best as we could, but we were putting our own hearts and souls into it, so it's bound to be our own individual work." So if you're looking to kick up your heels to a fine gumbo of Cajun tunes ... welcome to da Swamperella! Ai-eeeeee!



Jim Kelly is a Toronto-based freelance writer.

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